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Vol. 43. No. 7 FEBRUARY 14, 1920 Price 15 Cents

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MOVING PICTURE WORLD

Foun by J.P.Chalmers in 1907

A Love Story that Breathes the Spirit of Real Romance.

METRO
Announces
OLIVER MOROSCO'S
Big Stage Hit

The WALK-OFF'S

by FREDERIC & FANNY HATTON *Starring*

May ALLISON

Adapted by JUNE MATHIS & A·P·YOUNGER · *Directed by* HERBERT BLACHE

Maxwell Karger **METRO** *Director General*

CALIFORNIA STATE LIBRARY

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1919, by the Chalmers Publishing Company.

A GIRL WITH GREEN CHEEKS WILL ATTRACT ATTENTION—BUT SHE WON'T HAVE MANY SUITORS!

TO "attract" and to "be attractive" are two very different things. A really great poster artist always has that difference in mind. He knows that a poster which shows a woman with green cheeks and purple lips, and an eye located where a nose is usually placed, will always attract attention. He also knows how easy it is to make a design of that sort. Anybody can do it! It only requires bad drawing, and worse color.

But, he also knows how utterly futile such a design really is. Not one person in a thousand will buy a ticket to see the deformed and crippled actors depicted. And even the exceptions will prefer a circus side show, where they can see genuine freaks!

The bizarre poster never has and never will sell tickets. It attracts, without being attractive. It is the easiest kind of poster to make, but it absolutely lacks all advertising value.

To make a poster that attractively depicts *real* people, in a situation that arouses an elemental human emotion, is to produce a poster that is bound to be a box-office success! If "all the world loves a lover" it is doubly fond of a pair of lovers, and whenever they are properly, convincingly, artistically depicted on a poster, the entire public will gladly pay its money to see such parts enacted!

To produce posters that make an elemental emotional appeal, and that make such an appeal in a convincing manner, is no easy matter. It requires the services of an entire organization of advertising experts, poster artists and poster printers. Back of such a design must lie a tremendous knowledge. A knowledge of mob psychology, a knowledge of human anatomy, a knowledge of artistic and natural coloring.

There is only one organization in the world that has this essential poster knowledge, and that organization is the

RITCHEY LITHO. CORP.

406 WEST 31st STREET, NEW YORK CITY

TELEPHONE, CHELSEA 8388

Ritchey
LITHO. CORP. N.Y.

glow with happiness !

It Beats!

When "23½ Hours' Leave" came out exhibitors said, "It can't be beaten!"

But "What's Your Husband Doing?" beat it!

Now comes "Mary's Ankle," with the same amazing stars, another zippy, snappy story, with subtitles that are a riot,

And a title that's a box-office winner anywhere!

"Mary's Ankle" beats them both, and it will beat any light comedy you ever showed.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
CANADIAN DISTRIBUTORS, FAMOUS-LASKY FILM SERVICE, LTD. HEADQUARTERS TORONTO

"DOUBLE SPEED"

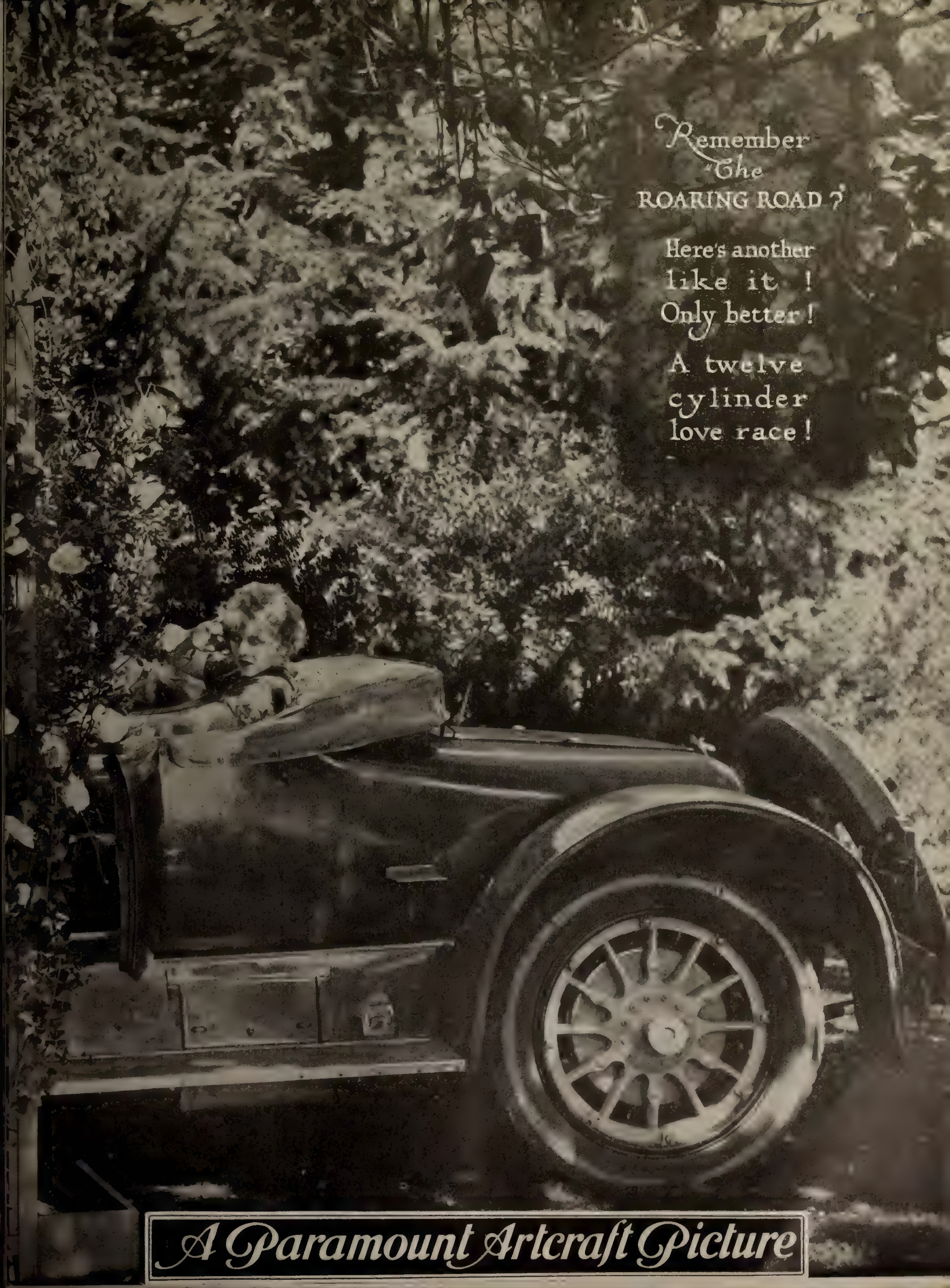
Starring

WALLACE REID

Presented by Jesse L. Lasky

By J. Stewart Woodhouse
Directed by Sam Wood
Scenario by
Clara G. Kennedy

With WANDA HAWLEY
THEODORE ROBERTS
and TULLY MARSHALL


Remember
The
ROARING ROAD ?
Here's another
like it !
Only better !
A twelve
cylinder
love race !
A Paramount Artcraft Picture

ADOLPH ZUKOR *presents*

Marguerite Clark

in

"ALL OF A SUDDEN PEGGY"

A Paramount Artcraft Picture

All of a Sudden—

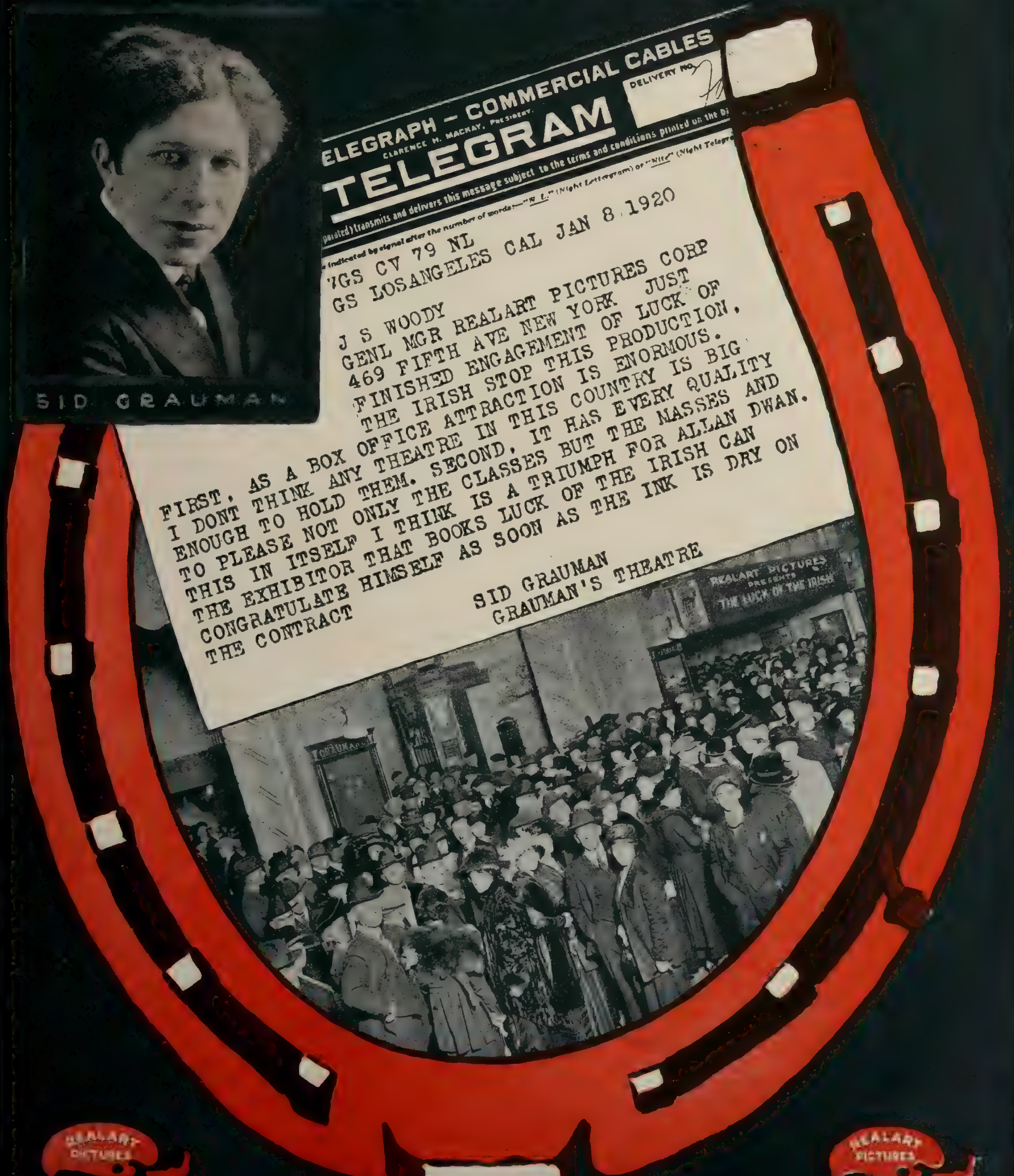
All of a sudden she decided to get her mother married.
So she pretended to be married herself!
And announced it in the newspapers!
And then the man appeared and demanded that she live up to the advertising!
That makes a comedy situation that will keep you guessing, and your audiences, young and old, guessing. And it will leave them happy!

From the popular stage hit by Ernest Denny

Directed by Walter Edwards *Scenario by Edith Kennedy*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B DE MILLE *Director General*
NEW YORK
CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE, LTD HEADQUARTERS TORONTO

SID GRAUMAN HAS LEARNED "THE LUCK OF THE IRISH!"



ELEGRAPH – COMMERCIAL CABLES
CLARENCE H. MACKAY, PRESIDENT.
TELEGRAM
DELIVERY NO

VGS CV 79 NL
GS LOSANGELES CAL JAN 8 1920

J S WOODY
GENL MGR REALART PICTURES CORP
469 FIFTH AVE NEW YORK

JUST FINISHED ENGAGEMENT OF LUCK OF THE IRISH STOP THIS PRODUCTION, FIRST, AS A BOX OFFICE ATTRACTION IS ENORMOUS. I DONT THINK ANY THEATRE IN THIS COUNTRY IS BIG ENOUGH TO HOLD THEM. SECOND, IT HAS EVERY QUALITY TO PLEASE NOT ONLY THE CLASSES BUT THE MASSES AND THIS IN ITSELF I THINK IS A TRIUMPH FOR ALLAN DWAN. THE EXHIBITOR THAT BOOKS LUCK OF THE IRISH CAN CONGRATULATE HIMSELF AS SOON AS THE INK IS DRY ON THE CONTRACT

SID GRAUMAN
GRAUMAN'S THEATRE

An ALLAN DWAN Production

LIFE'S WASTERS, ALL OF THEM

BEAUTIFUL moths clustering in the flame of a rich man's favor, while he plays fast and loose with the only one worth while—the absent girl who is ignorant of his perfidy.

That's the theme on which **HAROLD MacGRATH** has built a story that carries your audience spellbound around the world — into the dark corners, even, where civilization has scarcely dared venture. Vivid, colorful scenes run through this picture as thread through a loom.

REALART PICTURES CORPORATION
469 FIFTH AVENUE
NEW YORK CITY

There's Grim Purpose, Too, in

"THE LUCK OF THE IRISH"

An ALLAN DWAN Production

THE determination of a strong man to protect the girl he loves from the wiles of a scoundrel. So he stalked them both across the world. When he brought his man to bay in picturesque Singapore, a fight ensues that for savage intensity has had few equals.

Does the right triumph?

Well, you know the Irish — and you know their luck.

Hold these facts in mind: "The Luck of the Irish" has punch and thrill and humor and sparkle.

And all of these qualities give the new Dwan special a definite box-office pull, that will make it a smashing hit with live exhibitors.

REALART
Pictures Corporation

REALART PICTURES

"THE LUCK OF THE IRISH"

An
ALLAN DWAN
Production

Presented by
MAYFLOWER
Photoplay Corporation

From the book by
HAROLD MACGRATH

WHAT MORE COULD YOU ASK?

"THE Luck of the Irish" will get the money; the Los Angeles showing *proved* this for a solid week! It beats laughing gas for fun. It's a love story — starts with the love theme and sticks like a lover to it. The action is tense—plots, intrigue and enough barefisted fighting to keep your patrons gripping the arms of their chairs. It's a whale of a story that leaps into action as from the pages of a book and seizes and holds attention.

Your opportunity is *now!*

Realart Pictures Corporation
469 FIFTH AVENUE NEW YORK CITY

THOMAS H. INCE *Presents*

HIS SPECIALLY SUPERVISED PRODUCTION

"Dangerous Hours"

BY C. GARDNER SULLIVAN

A Paramount Artcraft Picture

They will Clamor to See It in Your Theatre

JUST as crowds are clamoring to see "Dangerous Hours" at the Broadway Theatre, New York, where it opened this week for an indefinite run, they will clamor to see it when you show it in your theatre.

Because it is vivid—spectacular—timely. Because it is a notable picturization of the present crisis. Because it is based on a subject that lies close to the heart of every American.

"Dangerous Hours" is not propaganda. It is a powerfully thrilling spectacle, wonderfully acted and produced on a tremendous scale.

You will find this layout in the press book. It is the four column newspaper advertisement.

Advertise this production as it deserves.

DIRECTED BY FRED NIBLO

Adapted from the Saturday Evening Post story, "A Prodigal in Utopia," by Donn Byrne.
Photographed by George Barnes.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L LASKY *Vice Pres.* CECIL B DE MILLE *Director General.*
NEW YORK
CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE LTD HEADQUARTERS TORONTO

Open Letters to American Producers. III.

On Publicity and Prestige

To lay the foundation of its position as the leading British organization of Film Distributors, "The Great Filmway" decided to choose Publicity as its base.

Publicity they recognized was the dynamic power necessary to generate that force which spells success.

The result is that today, to the British Exhibitor, the F.B.O. token on a Feature is the seal of success.

Publicity begets prestige—and prestige begets the one reward that matters—big prices and reputation.

Publicity with F.B.O. has become a greater force than ever. The American Producer who entrusts his Productions to "The Great Filmway" ensures for his output the highest prestige and the utmost limit of publicity. He is building on the rock!

We "put the goods over!" A long list of successes stands to our credit on the roll-call of Distribution organizations.

We have only space to quote one example—out of a score or more. The Feature cited was, for nearly a year, the classical example of "how to get the goods over."

Here are the bare details of the Publicity effected:

Private Views were given on TWO CONSECUTIVE DAYS at TWO LEADING WEST-END PICTURE THEATRES, to audiences numbering amongst them 4,000 of the leading Politicians, Publicists and Exhibitors.

It was screened By Command, before H. R. H. PRINCE ALBERT.

At the various Private Views the audience numbered amongst them:

Thirty-One Ambassadors.
Sixteen Agents-General.
Thirty Peers of the Realm.
Eighty Members of The House of Commons.
200 Members of the Aristocracy.
200 Leading Clergymen.
Six Bishops.
The Lord Mayors, Mayors, Lord Provosts, and the principal City Officers of the leading Cities in the United Kingdom.

Forceful F.B.O. Publicity helped us to create for this Film a new standard for takings at the leading West-End Picture House, where it broke all previous records, exceeding "The Battle of The Somme" week record by $2,000.

What we did for that especial Film we have achieved for other TWO SUPER-FEATURES.

Those Publicity Campaigns achieved for us an unparalleled reputation for exploiting Film Features.

That Publicity force is at your disposal. It MEANS PRESTIGE TO YOU—the biggest asset of a business.

Don't cogitate! Translate your thought to action. Get in touch with us today!

Write or cable us and we will provide you with some solid satisfying facts about "The Great Filmway."

Our financial standing is such that we are prepared to pay cash on sight for any production we handle.

Film Booking Offices (1919) Ltd
THE GREAT FBO FILM WAY

BRANCHES AT
Birmingham Cardiff Dublin Leeds
Glasgow Liverpool Manchester
Newcastle and Sheffield

Film Booking Offices (1919) Ltd
22, Soho Square, London, W.1

Governing Director...............SIR EDWARD HULTON, BART.
Managing Directors...........ARTHUR & ALBERT CLOZENBERG

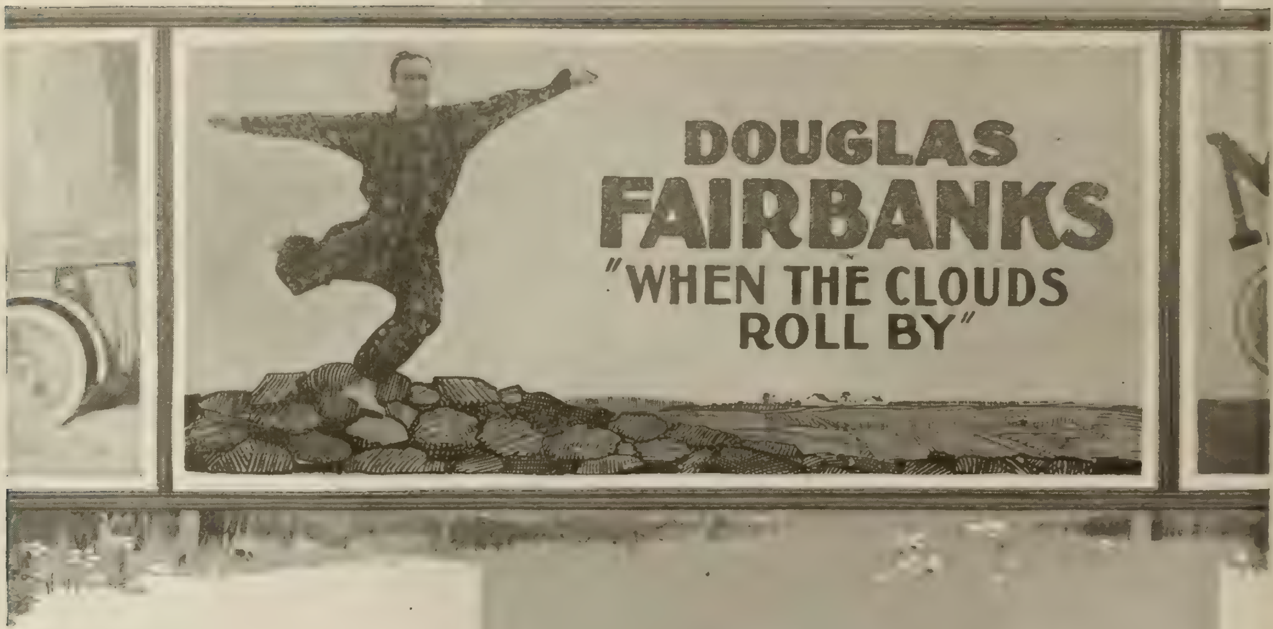
WE WELCOME COMPARISON

There's one sure fire method of knowing what goods are the best—that method is *by comparison.* Therefore we urge you to see all other news weeklies, then go to your nearest Universal exchange and see the BIG three—HEARST NEWS, INTERNATIONAL NEWS and UNIVERSAL CURRENT EVENTS.

With half an eye you will see the smart superiority of the BIG THREE. You'll instantly see the bigger scoops, the more fascinating news pictures, the better variety, the bigger ideas in every detail. ...AND WHY NOT, please? With the mightiest news gathering organization in the world covering every section of the globe, it stands to reason that the BIG THREE should be bigger and better and ARE bigger and better.

Sidestep advertising statements. Let your own eyes be the judge. Make the test TODAY. It's a hundred to one you'll sign up for the BIG THREE after making comparisons.

The Sign of Capacity



Exhibitors, press critics and the public agree that

"WHEN THE CLOUDS ROLL BY"

is the best picture

DOUGLAS FAIRBANKS

has so far made.

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH

A Wonderful Entertainment and a Wonderful Drawing Card

Mary Pickford in
"POLLYANNA"
United Artists Corp.

DIRECTOR .... Paul Powell

AUTHORS..........Eleanor Porter and Catherine Chisholm Cushing.

SCENARIO BY .... Frances Marion

CAMERAMAN .... Charles Rosher

AS A WHOLE........Wonderful drawing card and sure to please more than any picture Mary has had in at least a year.

STORY....They admit it's not a story; just a "rainbow" and it surely is pretty.

DIRECTION......Allows star plenty of chances to work in her kid comedy and pathos; material handled cleverly and appreciatively.

PHOTOGRAPHY .... Excellent

LIGHTINGS......Some beautifully lighted closeups of star; all good.

CAMERAWORK......Particularly remarkable in the rain sequence.

STAR......Appears as a youngster throughout; will add to her list of admirers if such a thing is possible.

SUPPORT........Howard Ralston very clever boy actor opposite star; support throughout exceptional.

EXTERIORS......Some very beautiful scenes and some typical country village stuff.

INTERIORS .... Highly appropriate

DETAIL......Everything contributes to general excellence of production.

CHARACTER OF STORY........Pollyanna brings light into various peoples' lives by playing her "glad" game.

LENGTH OF PRODUCTION......About 5,500 feet

They admit in a foreword that "Pollyanna" isn't the usual picture story and term it a "rainbow," and there's not a person in the world that won't stop and rave over a rainbow. Certainly this picture, based on the book and the play of the same title, is going to capture the heart and soul of every audience that sees it. "Pollyanna" is going to "get" them, be sure of that, and it won't be at all surprising if it makes the best record that ever a Pickford picture made.

The picture alternates between laughs and crys. It is one of those that "makes dimples to catch the tears." It starts with a tear when Pollyanna is shown trying to play her glad game over her father's death and before that tear has trickled past the nose the dimple is made to catch it by the wonderfully funny rain-storm sequence showing Pollyanna leaving the train at the little New England village and being greeted by her aunt's maid.

Thus it runs throughout, with Pollyanna and her glad game warming the heart of her hardened old aunt and everyone else in the village until at last they all come to a realization of what she means to them when she is run over by an automobile. The specialist says she will never walk again but the village doctor, her aunt's old sweetheart, cures her and so ends his own love affair happily and sends Pollyanna into the waiting arms of Jimmie Bean, her juvenile admirer.

It is the wonderful bits of kid comedy introduced by the star and Howard Ralston who plays Jimmie and the very unusual subtitles that are responsible for the laughs. And there is one moment of sweeping drama in the picture when Pollyanna walks again. That's great.

Besides young Ralston the supporting cast includes Katherine Griffith as the aunt, Herbert Prior as the village doctor, William Courtleigh, Helen Jerome Eddy, George Berrell and J. Wharton James.

Star and Play Combination Should Break All Pickford Records

Box Office Analysis for the Exhibitor

Of course Mary Pickford is a tremendous drawing card but unless the guess is all wrong "Pollyanna" is going to even outdraw all her previous hits because it has another box office angle besides the star, and that is the vast popularity of the play and the book on which the picture is based. As a result you can consider the box office value of this picture practically double that of the Pickford pictures of the past.

And the popularity of the "Pollyanna" play and book is no empty press agent talk. It's fact. To drive it home make mention of the author's names in your advertising and state that it is the "glad play." If they've forgotten the name of "Pollyanna," which is hardly probable, this "glad play" line will recall it all to them.

After you have so advertised the picture all you need do is take out extra insurance on your theater—it may be damaged in the rush for seats. Dust off your S. R. O. sign, reinforce your box office and let 'em come. Records are sure to be broken with Mary Pickford in "Pollyanna."

State
—ON—
"The
Sacred

Rights
NOW SELLING

on—"THE SACRED FLAME" the drama of world wide appeal . . . the drama that millions will talk about . . . think about. . . . . The wonderfully written, wonderfully directed drama of life, love and strongest human emotions, featuring the brilliant American Stage Star. . . .

Emily Stevens

whose acting in this photo play has never been surpassed. "The Sacred Flame" is unquestionably one of the biggest State Rights productions of its character ever offered, and one, which, properly handled will make a clean up for thousands of exhibitors, written and directed by

ABRAHAM S. SCHOMER

—whose stage and photo dramatic successes include such box office winners as "The Yellow Passport" . . . (Today) stage play . . . "The Inner Man" . . . "Ruling Passions" and others. In "The Sacred Flame" the great Schomer strikes the chord that makes society tremble to its foundations. "The Sacred Flame" is a great play, brilliantly directed and produced on a lavish scale . . . . unquestionably one of the biggest State Rights Pictures in years. (For N. Y. and N. New Jersey bookings, see Commonwealth Pictures, Inc., 1600 B'way, N. Y.) Other territory selling fast. Write or wire for terms and details.

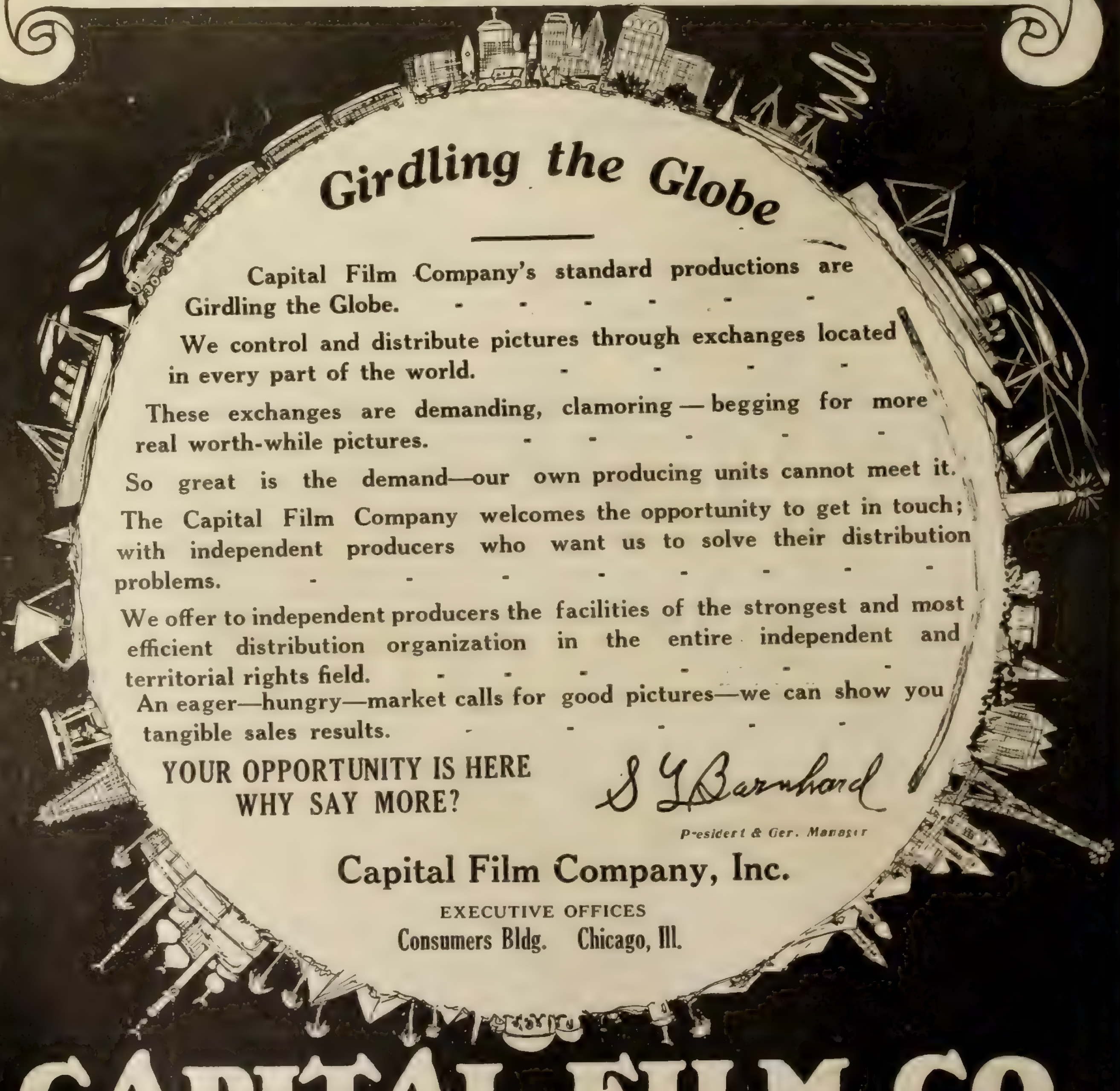
Schomer-Ross Productions, Inc.
126 W. 46th Street, New York
E. S. Manheimer, General Manager
A. Egan Cobb, State Rights Sales Manager

Exploitation Accessories

include an elaborate and powerful advertising and publicity campaign book prepared by experts. It's worth hundreds of thousands of dollars to exhibitors. Send for a copy today on your stationery. Complete campaign ready for a clean up for you.

Flame"

WORLD DISTRIBUTION



Girdling the Globe

Capital Film Company's standard productions are Girdling the Globe.

We control and distribute pictures through exchanges located in every part of the world.

These exchanges are demanding, clamoring — begging for more real worth-while pictures.

So great is the demand—our own producing units cannot meet it.

The Capital Film Company welcomes the opportunity to get in touch; with independent producers who want us to solve their distribution problems.

We offer to independent producers the facilities of the strongest and most efficient distribution organization in the entire independent and territorial rights field.

An eager—hungry—market calls for good pictures—we can show you tangible sales results.

YOUR OPPORTUNITY IS HERE
WHY SAY MORE?

S L Barnhard
President & Gen. Manager

Capital Film Company, Inc.

EXECUTIVE OFFICES
Consumers Bldg. Chicago, Ill.

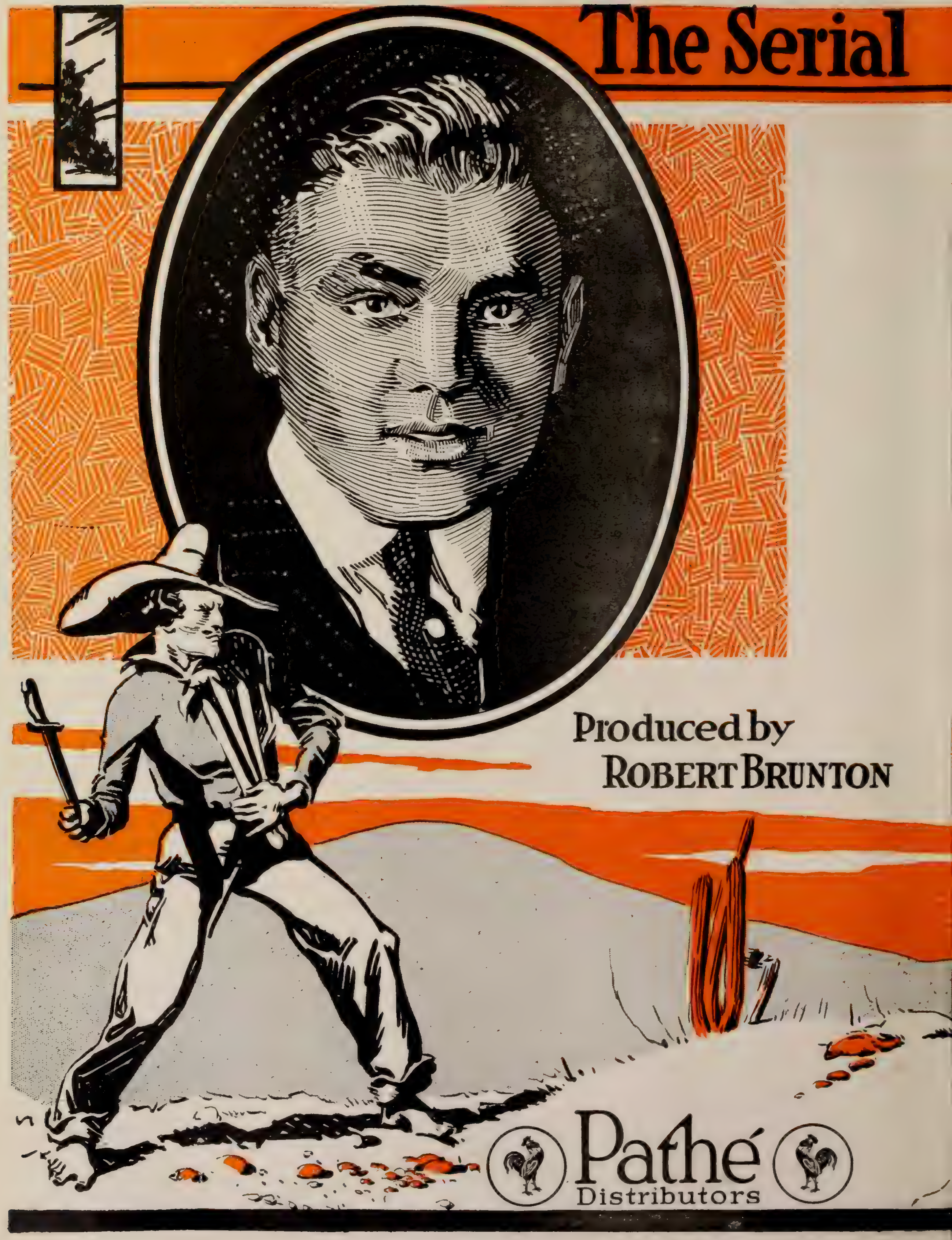
CAPITAL FILM CO.

CONSUMERS BLDG. CHICAGO

WEM

coming—

the season's sensation


The Serial
Produced by ROBERT BRUNTON
Pathé Distributors

# of Amazing Opportunities

JACK DEMPSEY
IN
DAREDEVIL JACK

When a man is offered hundreds of thousands of dollars for a personal appearance of but a few minutes, what is a great serial with him as star worth to you in your theatre?

Ask yourself that, Mr. Exhibitor!

Pathé
Distributors

JACK DEMPSEY

IN THE MILLION DOLLAR SERIAL

DAREDEVIL JACK

Listen, friend;

Give the old thatch a scratch or two and think it over.

Here's a personality that many of the world's keenest showmen are bidding hundreds of thousands of dollars for, for a personal appearance of just a few minutes!

Here's a man who is the world's greatest grabber of newspaper space and you can have him in your theatre -not for a few minutes but for fifteen weeks!

And the serial he stars in is right; it's a Pathé!

How can you afford to hesitate?

The answer is you can't!

Produced by
ROBERT BRUNTON

A PATHÉ SERIAL

Built on a book of massive proportions, played by an all-star cast, moulded by a master director, guided by the genius of Rupert Hughes --- "The Cup of Fury" is one of the few great pictures of recent months. Letters and telegrams from exhibitors all over the country tell of crowds, spontaneous applause, incredible profits! Let cash-sense be your guide --- book it!

SAMUEL GOLDWYN AND REX BEACH PRESENT

RUPERT HUGHES'

FAMOUS STORY

THE CUP OF FURY

DIRECTED BY T. HAYES HUNTER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

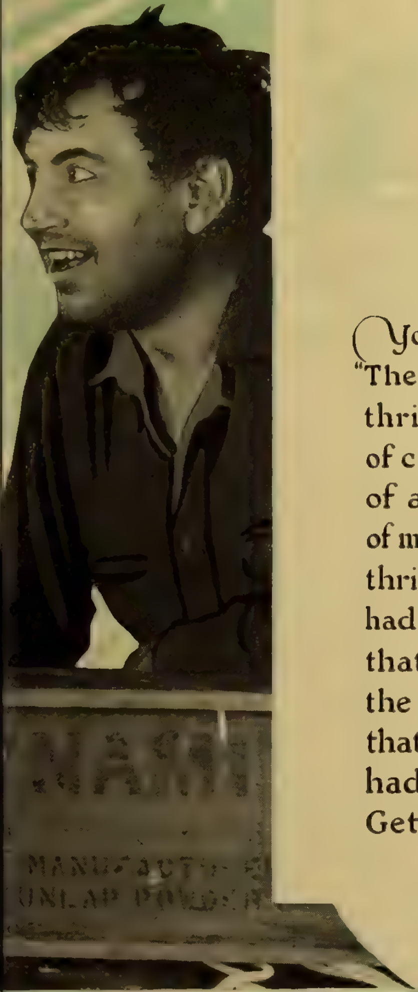
SAMUEL GOLDWYN AND REX BEACH PRESENT

REX BEACH'S

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

REX BEACH'S
BEST SELLER



Your patrons want thrills! "The Silver Horde" piles one thrill on another -- the thrill of crashing fists, the thrill of a great love, the thrill of mighty outdoor spaces, the thrill of human conflict. You've had Rex Beach Pictures before that packed your house to the bulging point -- here's one that will make you wish you had a theatre twice as big. Get busy and book it !

FAMOUS STORY

THE SILVER HORDE

DIRECTED BY FRANK LLOYD

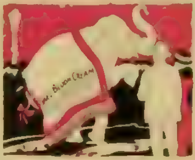
GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN President

A GOLDWYN PICTURE

"He may be an awful boob, but I love him," said Floss. And so they were married.

They were also broke. That is, until Floss concocted a face cream she hoped would make things rosier.

Floss advertised it with an elephant. The beast chose an awkward moment to fall in a faint.



And she was pinched. All of which made wonderful publicity for Angel Bloom Cream. Presto--prosperity!

They sold a million jars, but never had one between them! And everybody was happy.

SAMUEL GOLDWYN PRESENTS

MADGE KENNEDY

IN

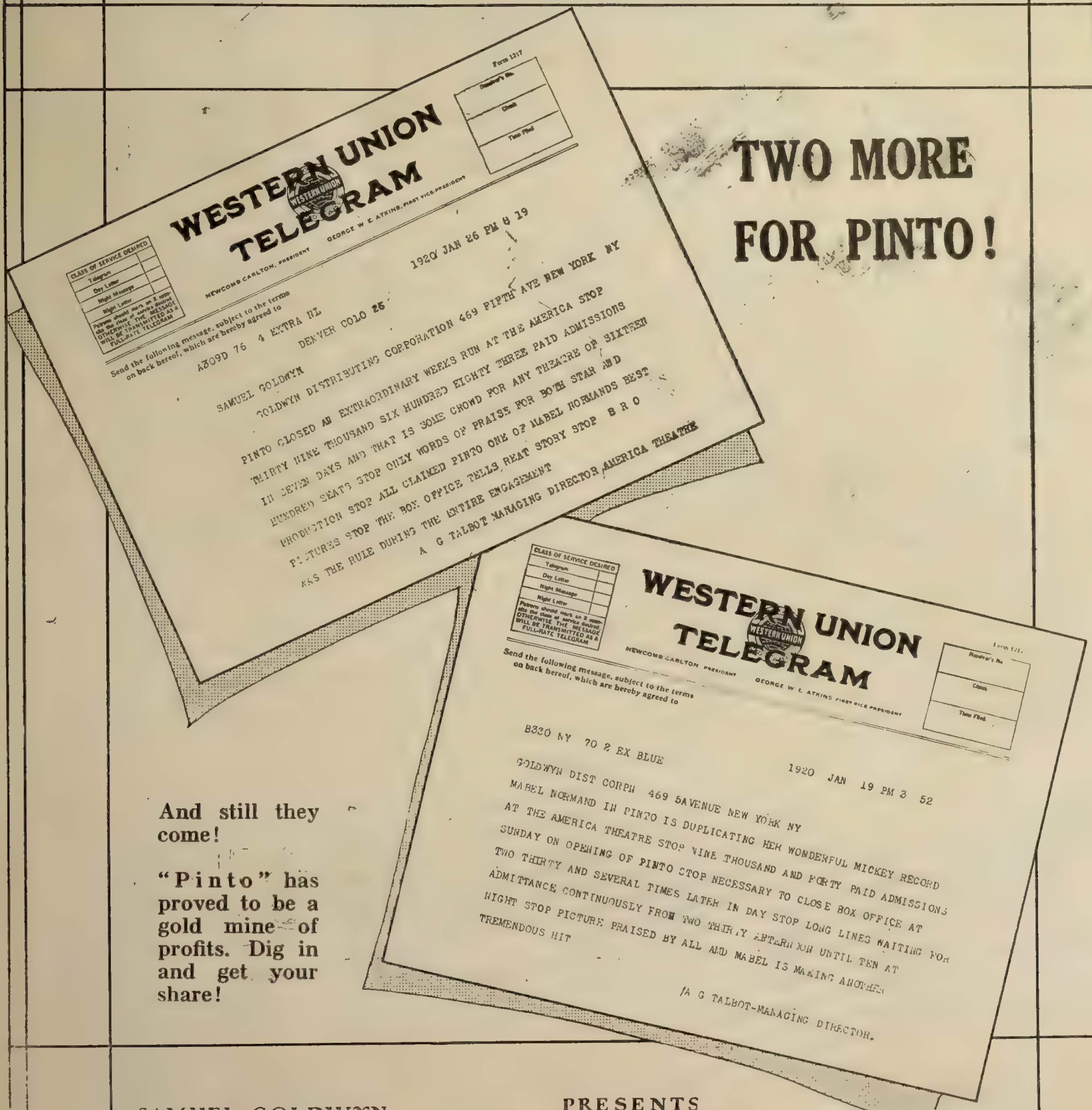
THE BLOOMING ANGEL

BY WALLACE IRWIN

DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE DESIRED
Telegram
Day Letter
Night Message
Night Letter
Patrons should mark an X opposite the class of service desired OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

Form 1217
Receiver's No.
Check
Time Filed

Send the following message, subject to the terms on back hereof, which are hereby agreed to

A309D 76 4 EXTRA NL
DENVER COLO 26
1920 JAN 26 PM 8 19

SAMUEL GOLDWYN
GOLDWYN DISTRIBUTING CORPORATION 469 FIFTH AVE NEW YORK NY

PINTO CLOSED AN EXTRAORDINARY WEEKS RUN AT THE AMERICA STOP
THIRTY NINE THOUSAND SIX HUNDRED EIGHTY THREE PAID ADMISSIONS
IN SEVEN DAYS AND THAT IS SOME CROWD FOR ANY THEATRE OF SIXTEEN
HUNDRED SEATS STOP ONLY WORDS OF PRAISE FOR BOTH STAR AND
PRODUCTION STOP ALL CLAIMED PINTO ONE OF MABEL NORMANDS BEST
PICTURES STOP THE BOX OFFICE TELLS REAT STORY STOP B R O
WAS THE RULE DURING THE ENTIRE ENGAGEMENT
A G TALBOT MANAGING DIRECTOR AMERICA THEATRE

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT GEORGE W. E. ATKINS FIRST VICE PRESIDENT

CLASS OF SERVICE DESIRED
Telegram
Day Letter
Night Message
Night Letter
Patrons should mark an X opposite the class of service desired OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

Receiver's No.
Check
Time Filed

Send the following message, subject to the terms on back hereof, which are hereby agreed to

B320 NY 70 2 EX BLUE
1920 JAN 19 PM 3 52

GOLDWYN DIST CORPN 469 5AVENUE NEW YORK NY
MABEL NORMAND IN PINTO IS DUPLICATING HER WONDERFUL MICKEY RECORD
AT THE AMERICA THEATRE STOP NINE THOUSAND AND FORTY PAID ADMISSIONS
SUNDAY ON OPENING OF PINTO STOP NECESSARY TO CLOSE BOX OFFICE AT
TWO THIRTY AND SEVERAL TIMES LATER IN DAY STOP LONG LINES WAITING FOR
ADMITTANCE CONTINUOUSLY FROM TWO THIRTY AFTERNOON UNTIL TEN AT
NIGHT STOP PICTURE PRAISED BY ALL AND MABEL IS MAKING ANOTHER
TREMENDOUS HIT

/A G TALBOT-MANAGING DIRECTOR.

TWO MORE FOR PINTO!

And still they come!

"Pinto" has proved to be a gold mine of profits. Dig in and get your share!

SAMUEL GOLDWYN PRESENTS

MABEL NORMAND

IN

PINTO

WRITTEN AND DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

EIGHTH EDITION
NEW YORK JOURNAL
HAMBY WALKS, UNFETTERED, TO HIS DEATH
Nellie Bly Deplores Legalized Murder
BIG FLU INCREASE PREDICTED
THOU SHALT NOT KILL APPLIES TO STATE SAYS WRITER
MYSTERY IN PALMERS VISIT
SOCIALISTS JUDGES SPOT
EPIDEMIC HIGH MARK NOT DUE FOR DAYS
EIGHTH EDITION
WALT-LANTZ

THE FIRST THING THEY LOOK FOR!

THE new Goldwyn-Bray Comic—soon to be issued—brings to life on the screen the most eagerly read comic cartoon features of 100 newspapers throughout the land.

In the movies these new Bray-International Film Cartoons, backed by the full publicity of the Hearst newspapers, will still be "The First Thing They Look For."

Save a place on your program for the most popular, the most piquant, the most profitable animated cartoons on the screen.

Goldwyn Bray Releases

Produced by
BRAY PICTURES CORP.

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN *President*

SELZNICK PICTURES

OLIVE THOMAS

in Bradley King's

"FOOTLIGHTS AND SHADOWS"

Scenario by R. Cecil Smith

Direction- John W. Noble

ELAINE HAMMERSTEIN

in Frank Dazey and Leighton Osmun's

"THE WOMAN GAME"

Scenario by G. Marion Burton

Direction- William P. S. Earle

OWEN MOORE

in Lewis Allen Browne's

"SOONER OR LATER"

Scenario by R. Cecil Smith

Direction- Wesley Ruggles

ELSIE JANIS

in

"THE IMP"

by Elsie Janis and Edmund Goulding

Direction- Robert Ellis

Made by Selznick Distributed by Select

SELZNICK PICTURES

EUGENE O'BRIEN

in May Tully and Du Vernet Rabbell's

"HIS WIFE'S MONEY"

RALPH INCE

PRODUCTION

Made by Selznick Distributed by Select

The Initial
Americanization
Production

"THE LAND OF OPPORTUNITY"

A two reel super-feature that embodies
the spirit of Lincoln—the spirit of America

A RALPH INCE PRODUCTION

with Mr. Ince as Lincoln

Produced for the Americanization Committee

Hon. Franklin K. Lane	Chairman
Lewis J. Selznick	Distribution
Adolph Zukor	Production
Harry Crandall	Exhibition
Maj. Raymond W. Pullman	Municipal Cooperation
William A. Brady	ex-officio

Distributed by Select
Distributed by Republic

NATIONAL NP PICTURES

"JUST A WIFE"

Adapted from the play by
Eugene Walter

Direction—Howard Hickman
Scenario by Katherine Reed

NATIONAL PICTURE THEATRES INC.

Lewis J. Selznick
President

Made by National
Distributed by Select

REPUBLIC RP PICTURES

"The Floorwalker"
"The Fireman"
"The Vagabond"

"The Pawnshop"

"Behind the Screen"
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"The Adventurer"

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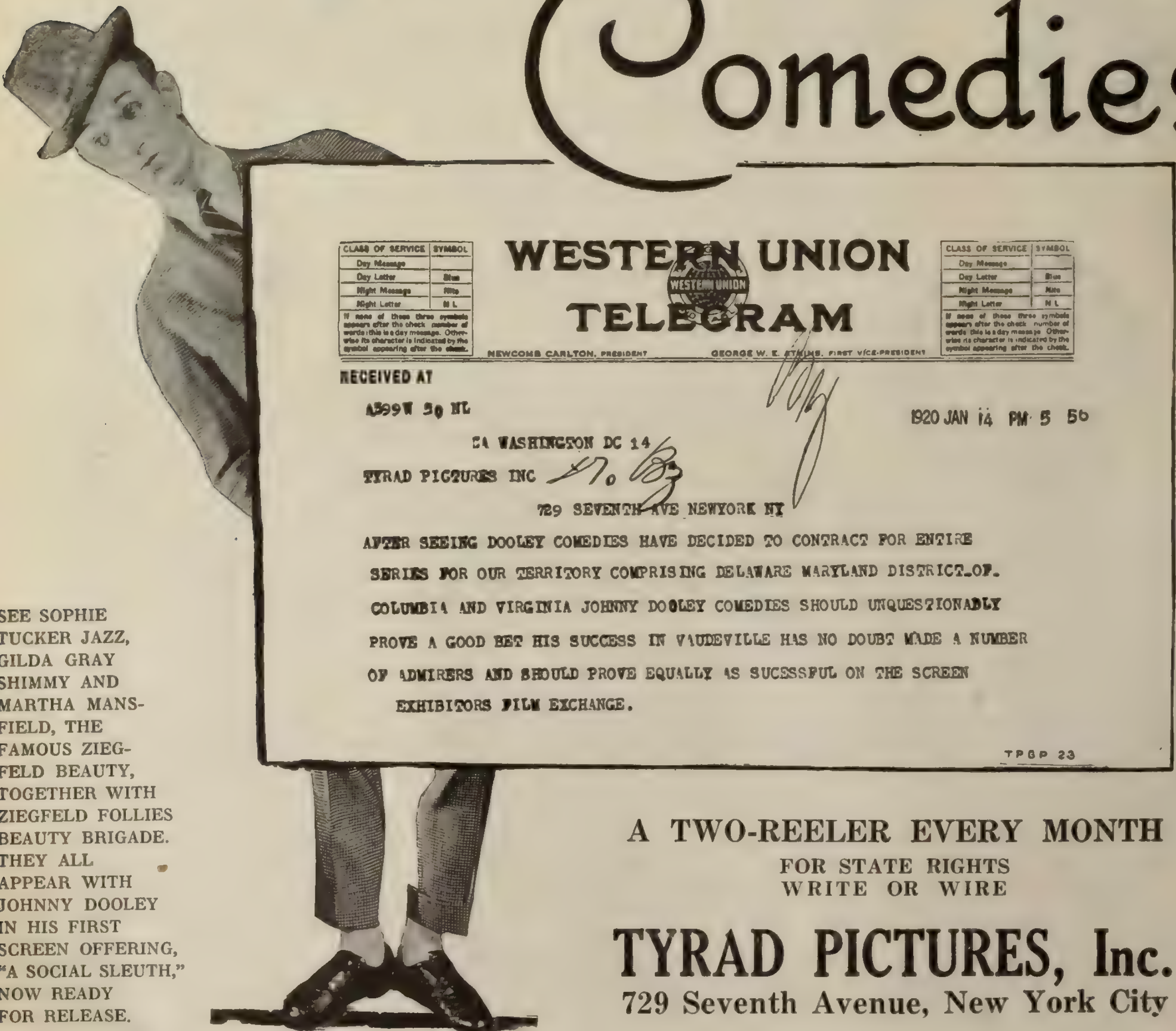

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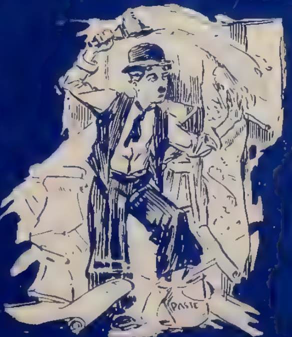

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"It takes a mighty good screen actress to make me cry," a lot of exhibitors will say. Granted, but see Marguerite De La Motte in *"The Sagebrusher."*

"Roy Stewart's fine in big outdoor pictures, but I can't picture him being romantic." Some will say that. Well, see him in *"The Sagebrusher."*

And as for Noah Beery: This fine actor just gets your heart so soft and sentimental in *"The Sagebrusher"* that you find it hard to keep from swallowing your Adam's apple.

Benjamin B. Hampton
presents

THE SAGEBRUSHER

The photoplay of the novel by
EMERSON HOUGH

Directed by
EDWARD SLOMAN

With an all-star cast:
ROY STEWART
MARGUERITE De La MOTTE
NOAH BEERY
BETTY BRICE
ARTHUR MORRISON
GORDON RUSSELL

The fact is that all the players in this all-star cast are fine, true, real and genuine. All the big first runs are booking *"The Sagebrusher"* because it is one of the biggest heart stories of recent years. See it quickly at your branch and get immediate play dates.

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JOSEPH LEVERING *presents*

HIS TEMPORARY

By
Robert Ames Bennet

Directed by
Joseph Levering

With this all-star cast:
RUBYE DeREMER
EDMUND BREESE
MARY BOLAND
EUGENE STRONG
W.T. CARLETON

Audiences Always Like This Kind of Picture

An heir to a fortune advertises for "a temporary wife" in order to inherit his father's money.

A scheming woman spreads ruin that causes death and unhappiness.

The lovely "bride-to-be" who answers the advertisement is the discharged nurse who, without knowing it, has the fortune in her own hands.

Here is the basis of a good melodrama and a tense, interesting love story—well told and well cast.

Critics may differ about this type of a story, but *the public always approves.*

Every member of this cast has been starred, co-starred or featured in many screen successes. The picture affords excellent exploitation opportunities.

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527 Fifth Avenue, New York City
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Robert Brunton
presents

J. Warren KERRIGAN

and his own company in

LIVE SPARKS

By CAROLINE SAYRE

Directed By ERNEST C. WARDE

"I have known three generations of Sparks," said the family lawyer, *"and Neil is the livest of the breed."*

This is a slashing, exciting, colorful story of the oil country— full of fire, full of action: full of excitement and a lot of love.

J. Warren Kerrigan story and production standards under Robert Brunton are higher than they have ever been before.

First run houses up among the leaders are opening their screens to him. Each of his new productions has carried him farther in popularity.

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Distributing through PATHE Exchange, Incorporated

Arthur F. Beck
presents

LEAH BAIRD

The Picture Girl Beautiful

in THE CAPITOL

From the notable stage success by

AUGUSTUS THOMAS

Directed by GEORGE IRVING

Leah Baird productions have, under Hodkinson distribution, constantly stepped upward into bigger and bigger first run theatres.

"As A Man Thinks," "The Volcano," "The Capitol," all three by Augustus Thomas; "Cynthia-of-the-Minute" by Louis Joseph Vance are screen dramas that make a star attain higher levels and greater popularity.

"The Capitol," now playing the first runs of the large cities, has topped all previous booking records of the Leah Baird productions.

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15 episodes of two reels each

featuring

FRANKLYN FARNUM
MARY ANDERSON

Scenario by WILLIAM E. WING

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Featuring

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Most Thrilling
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SERIAL
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"$1,000,000 REWARD"

FEATURING

Lillian Walker

STORY BY
ARTHUR B. REEVE
AND
JOHN W. GREY

GROSSMAN PICTURES, INC.
110 WEST 42ND. STREET, NEW YORK CITY

When is a wife not a wife? That question is answered in the

BLACKTON PRODUCTION

RESPECTABLE BY PROXY

with SYLVIA BREAMER and ROBERT GORDON

When the man thought dead returned to his home and found her there, a stranger, claiming to be his wife, what happened?..................

A story with many unusual twists, beautifully produced and delightfully entertaining...............

Directed by J. Stuart Blackton.......................

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AN *Edgar Lewis* PRODUCTION

OTHER MEN'S SHOES

Adapted from Andrew Soutar's famous story

A masterly study in contrasts between two brothers, the one a gentle, sweet young clergyman, and the other his scapegrace brother, a virile, determined and picturesque character.

The scapegrace takes his brother's place place and fights,—and loves, for him.
A wonderfully dramatic and human picture, deservedly stamped with the much abused word "great."

Directed by Edgar Lewis
A Seven Part Special

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Mrs Sidney Drew

PRESENTS

THE CHARMING MRS. CHASE

with JOHN CUMBERLAND

A two part comedy from Julian Street's "AFTER THIRTY"

Motion picture comedy... has come to be associated in the minds of many persons... with the words "slap-stick"......

Mrs. Sidney Drew has made a world-wide reputation for.... comedy of a subtler kind, true to life and very human. Persons of taste and discrimination will find "The Charming Mrs. Chase" delightful!

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The Shrewdest State Rights Buyer in the Business Has Just Bought a Franchise

Sol Lesser, one of the shrewdest State Rights operators in the business (the man who put over "Yankee Doodle in Berlin," with Mack Sennett's bathing beauties) in combination with Gore Brothers of Los Angeles, owners of a chain of theatres, has just bought the Southern California-Arizona First National Franchise under our new plan.

The men back of First National are its strongest guarantee of success.

A proposition that sells itself to Lesser and the Gores is a proposition that every exhibitor should carefully investigate.

There'll Be A Franchise Holder In Your Town

Write today for our booklet

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Exhibitors Defense Committee

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Important!

The Star Charming

Mildred Har

Will make her
First National

“The Infer

An Early March Release!
The first of her series of special pictures for First National

ris Chaplin

bow under
's banner in

ior Sex—

Louis B. Mayer-Made
Adapted from Frank Stayton's Play by Waldemar Young
Directed by Joseph W. Henabery
Photographed by Tony Gaudio
Art Director, George Hopkins

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction

Katherine MacDonald

The American Beauty

Now making pictures from the best stories and plays, specially for First National.

Produced by the Katherine MacDonald Pictures Corp'n—Sam E. Rork, president and general manager. Directed by J. M. Barry. Photographed by Joseph Brotherton. By arrangement with Attractions Distributing Corp'n—B. P. Fineman, president.

She thought him a burglar—and he was destined to play the most important role in her life.

"You had some affair at Reno?" suggested the colonel, and watched her with the evil eye of a vulture.

She recoiled in fear, for this rich clubman was known to be a man without scruples.

"Where's the fire?" demanded the little cripple, answering her bell—and she knew that she was safe.

She leaned forward breathless, for he lay where he fell, this man whom she had denied love.

"I am through with society," he said—and she knew it was the turning point.

BEGINS A NEW SERIES

with

"The Turning Point"

See for yourself the rare beauty and high quality of this first production of the series, taken from the story by the famous author

ROBERT W. CHAMBERS

"So you are the woman," she said, "for whose indiscretions the world has pointed the finger of scorn at me."

"You are making good my boy!" Her heart sang with joy at the words, for she knew she had won.

She struggled desperately in his grasp, fighting, and hoping some one would come.

The colonel suddenly released her and she turned to see the man she loved in the hall.

She trembled with fear, then her heart leaped with joy, glorying in the strength of her lover.

Came the day when they two were alone—in the garden by the sea.

A "First National" FIRST NATIONAL EXHIBITORS CIRCUIT **Attraction**

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IN 15 EPISODES

A POWERFUL MYSTERY STORY CROWDED WITH RAPID-FIRE ACTION WHICH CONTAINS SUCH STRONG ELEMENTS OF SUSPENSE AND AROUSES SUCH KEEN CURIOSITY THAT ITS BOX-OFFICE POSSIBILITIES ARE UNLIMITED.--

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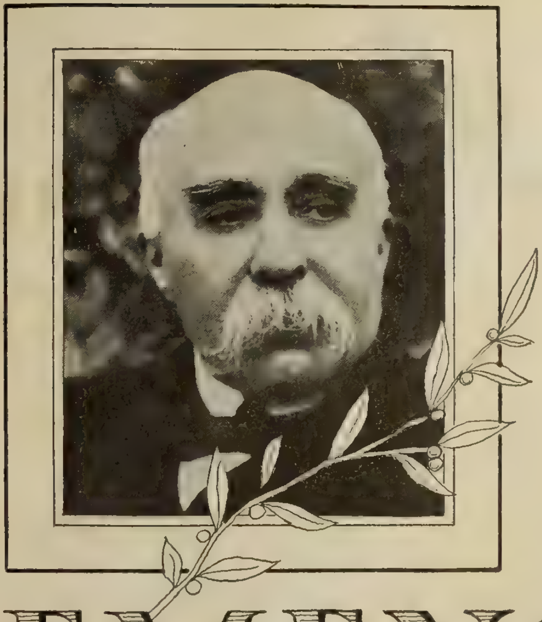

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is a very great
picture for the
best theatres.

Written by
THE TIGER
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it is a tremendous
work by
a tremendous
man.

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A love story
with a back
ground of
intense and
continuous
action

WILLIAM FOX presents

William Farnum

in

The Adventurer

Staged by
J. Gordon
Edwards

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No greater
motion picture
has seen the
screen in 5
years than
E. Lloyd Sheldon's

The Adventurer

in which

WILLIAM FARNUM

plays as he
never played
before.

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WILLIAM FOX *presents*

Tom Mix

in the new
MIX THRILLER

The CYCLONE

By Col. Todhunter Marigold

For action this production leads the world -

Staged by Cliff Smith

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FOX
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GLADYS BROCKWELL

in

The DEVILS RIDDLE

A Brockwell success of successes -

Story by Edwina Levin -
Directed by Frank Beal -

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WILLIAM FOX *presents*

Buck Jones

The new screen sensation in

The Last Straw

from the novel by
HAROLD TITUS

FOX ENTERTAINMENTS

In
The LAST STRAW
this new sensation
BUCK JONES

demonstrates he can do anything with a rope, a horse or a gun that any man can do and then he can make love like a whirlwind.

WILLIAM FOX Sunshine Comedy

HER NAUGHTY WINK

Supervision Hampton del Ruth

If you like to laugh without effort - you and your audiences will be anxious to know

FOX Sunshine Comedies

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WILLIAM FOX *presents*
The newest

Mutt & Jeff

Cartoon by
CAPT. BUD FISHER.

I'm ringing your party!

Anybody that ever talked over a telephone will have the time of his young life with this picture.

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WILLIAM FOX *presents*

Miss SHIRLEY MASON

in the sweetest circus story ever told -

HER ELEPHANT MAN

By Pearl Doles Bell *directed by Scott Dunlap*

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Read and Reap
FOX ENTERTAINMENTS

With his absolute *personal* endorsement as a showman

WILLIAM FOX

presents

AS SIDNEY CARTON

WILLIAM FARNUM

The crowned king of the drama

in

The mightiest success of the years.

AS CHARLES DARNEY

No greater play.
No greater author
in the history
of screen or stage.

A proved and
continuous success
of yesterday, today
and tomorrow.

A TALE *of* TWO CITIES

CAMPAIGN PREPARED *by*
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FOX FILM CORPORATION
WEST 55TH STREET, NEW YORK

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A certain and a proved success

MAKE IT YOURS

The great author

CHARLES DICKENS

The great actor

WILLIAM FARNUM

The great drama

A TALE OF TWO CITIES

Superbly contrived it moves the world to sympathy and tears, delighting, astonishing and compelling the admiration of all the men and women of the earth.

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The undimmed spectacle glorious

THEDA
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SALOME

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Staged by
J. Gordon Edwards

Now presented in the course of its continuous success that you may share in its

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SALOME
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SALOME
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sensational
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SALOME
will make
BIG MONEY
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RIGHT NOW!

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presents as a showman to showmen

The sensational Melodrama

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The greatest human story ever told.

Brand new lithographs, broadsides, accessories and advertising aids =

NOW LAUNCHED
for a clean-up for every theatre in the land.

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Scenes of daring,
of pathos, of
bright sunshine
and a sublime
struggle upward
to the light.

A great production
made in a great way
and an everlasting
triumph for the box
office.
Blessed with the
luck of positive
success.

Share in the profits *of* THE HONOR SYSTEM.

A Cast of eight thousand led by
GLADYS BROCKWELL,
GEORGE WALSH,
MIRIAM COOPER,
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CHARLES CLARY.

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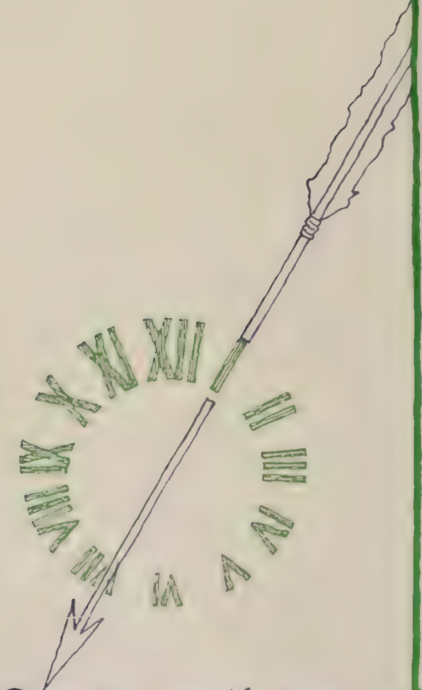

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FOX

000 worth productions –

You already have read of

A TALE OF TWO CITIES
THE HONOR SYSTEM
SALOME

Now read

A DAUGHTER *of the* GODS
CLEOPATRA
LES MISERABLES

on the succeeding pages

ENTERTAINMENTS

The screen marvel that will never know a yester-year!

WILLIAM FOX
presents

A DAUGHTER OF THE GODS

with

ANNETTE KELLERMAN

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The Million dollar picture beautiful

New cuts, new paper, new advertising, new accessories and

A brand new slant for CASHING IN

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with

ANNETTE KELLERMAN

and

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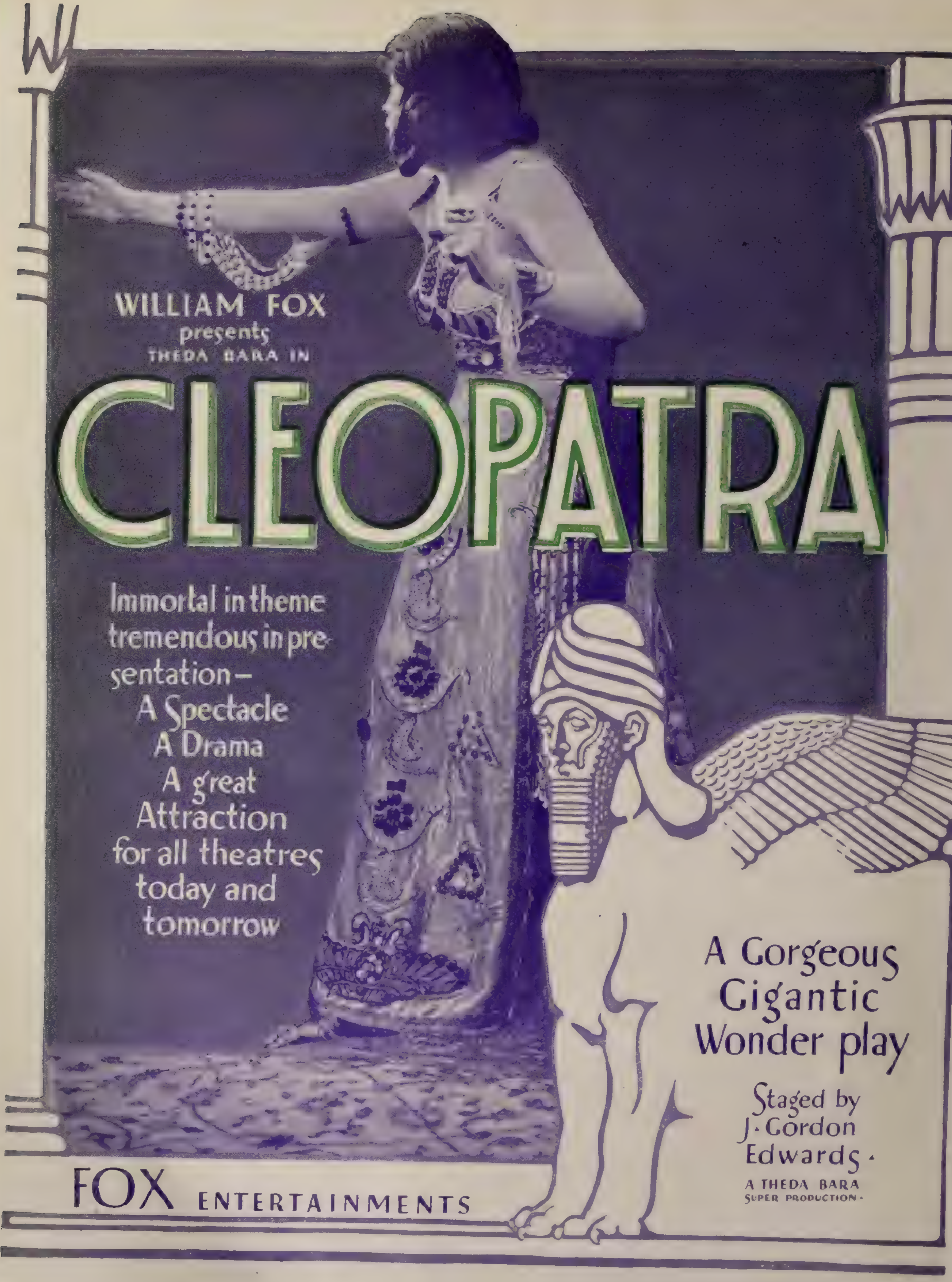

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presents
THEDA BARA IN

CLEOPATRA

Immortal in theme
tremendous in presentation–
A Spectacle
A Drama
A great
Attraction
for all theatres
today and
tomorrow

A Gorgeous
Gigantic
Wonder play

Staged by
J. Gordon
Edwards.

A THEDA BARA
SUPER PRODUCTION.

FOX ENTERTAINMENTS

READ

Heralded as the greatest masterpiece of elaborate production exquisite in beauty, unrivalled in its power to impress the great masses as well as the classes

CLEOPATRA

will reap you a rich harvest

Book it NOW

and be certain of a real box office tidal wave.

REAP

With everything new but its overwhelming appeal to all mankind.

WILLIAM FOX *presents*

WILLIAM FARNUM

in

LES MISERABLES

Victor Hugo's amazing masterpiece that can never grow old while human hearts are beating.

Colossal Production
staged in
America.

FOX
ENTERTAINMENTS

The Great
VICTOR
HUGO
wrote
it

The Great
WILLIAM
FARNUM
ENACTS
IT

The Great
FOX
ORGANIZATION
produced
it

and

every theatre is great

during the run of

LES MISERABLES

FOX
ENTERTAINMENTS

We repeat –

$4,000,000

worth of actual present show value in the greatest assemblage of motion picture entertainment in screens history and every thing new about them but their *great* success –

You have read *now* REAP!

FOX
ENTERTAINMENTS

The Story of a Master Mind

Studio
Grantwood, N. J.

Copyright 1919

Cost of Production
$500,000.00

THE PHOTOPLAY DE LUXE

Entitled

Ten Parts

"DETERMINATION"

Ten Parts

Talk of the Universe

SHOWING

- Scotland Yard Activity
- Whitechapel Rabble Characters
- Chinese Dope Den
- Women of the Street
- Dive Scene
- The Fagin School
- The Fence
- The Great Bank Robbery
- The Good Samaritan
- The Master Mind of Crooks

CAST—ALL STAR

Lieut. B. W. Maynard, the "Flying Parson," under contract

SHOWING

- The International Sport
- The International Beauty
- Four International Sporting Events
- The Horse Race
- The Auto Race
- The Aviation Meet
- The Boxing Contest
- The Great Gambling Scene
- The Mission of Humanity

CAST—ALL STAR

TOD SLOAN, Premier Jockey of the World, under contract

Talk of the Universe

Unanimous Opinions: The Greatest Human Interest Story Ever Written

Estimated Time for Production, Eight Months

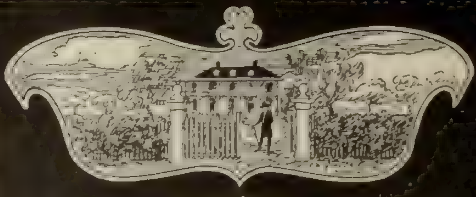
Producers: United States Photoplay Corporation

WASHINGTON, D. C.

State Rights for Sale

OPIE READ'S GREATEST NOVEL

"THE KENTUCKY COLONEL"



All-Star Cast
Joseph J. Dowling
Francis McDonald
Elinor Field
Lloyd Bacon
Jill Woodward
Frederic Vroom
Fred Kohler
Thelma Salter
Gordon Griffith
and others

"The Aristocrat of Features"

Ready about Mar. 1st.

DIRECTED BY
WILLIAM A. SEITER

ADAPTED FOR THE
SCREEN BY
L. V. JEFFERSON

JOSEPH J. DOWLING
Immortal
for his rendition of
the "Patriarch" role in
"The Miracle Man"—
as Col. Remington Osbury

Rider

HARRY M. RUBEY,
President
I. BERNSTEIN,
Production Mgr.

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"NATIONAL"-IZE
YOUR BOOKING

SMASHING RECORDS

has become a habit with

THE CONFESSION

By HAL REID, starring HENRY WALTHALL and all-star cast

What the papers say:

San Francisco Examiner:

We used to think the stage drama powerful, thrilling and artistic; but the screen version makes the original play seem like a prologue.

"Confession" came yesterday to the Rialto, and it need not surprise anybody if it stays there the rest of the winter. It is a great, strong story, intensely dramatic and of broad human appeal.

San Francisco Chronicle:

"Confession" is thrilling entertainment. It gains control of the emotions and enthralls the viewer with the magnitude of the unseen forces which direct the actions of its characters.

A beautiful love story, convincingly human characters such as Dumont, the guilty man, Michael Dugan and Patsy, the latter pair providing a great deal of comic relief, are elements which make "Confession" an appealing screen drama.

The latest news is from the

RIALTO

in San Francisco, where net profits for one week's showing after deducting war tax, were

$10,500

On the strength of this, "The Confession" was booked for two more weeks!

STATE RIGHTS BUYERS, ATTENTION!

There is still some good territory left. Information about this may be had by communicating with

GEO. H. DAVIS

OR THE

NATIONAL FILM CORPORATION OF AMERICA

1600 BROADWAY, NEW YORK

HARRY M. RUBEY, Pres. JOE BRANDT, Gen'l Rep. I. BERNSTEIN, Prod. Mgr.

Stecher Here for Big Bou
Caddock's Chances
The Evening Telegra
SAFE FOR DEMOCRAC
JOURNA
Offers $30,000 For "Movies" Of Mat Bout
Joe Stecher Comes to Tow
Farm Boy Starts Last Stage of His Training for Big Match To-day—Caddock
By FRANK GRAHAM
Ice Fails to Stop Caddock
Stecher Arrives For Caddock Bout
Caddock Gets Fit by Extra Training

Smashing Clean-up!

EXCLUSIVE MOTION PICTURES

of *THE WORLD'S CHAMPIONSHIP WRESTLING MATCH*

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JOE STECHER AND EARL CADDOCK

BROKE ALL RECORDS

AT OPENING OF

GEORGE M. COHAN THEATRE

AT ADMISSION OF ONE DOLLAR

New York Papers Join in Chorus of Praise—the Finest Pictures of Their Kind Ever Made.

Act Immediately for State Rights and Direct Bookings

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KANE PICTURES

ALBERT E. SMITH presents

LARRY SEMON

in

THE GROCERY CLERK

It helped pack them in at the largest theatre in the world, the Capitol, New York, for one week.

A Vitagraph—Larry Semon Comedy

Written and Directed by

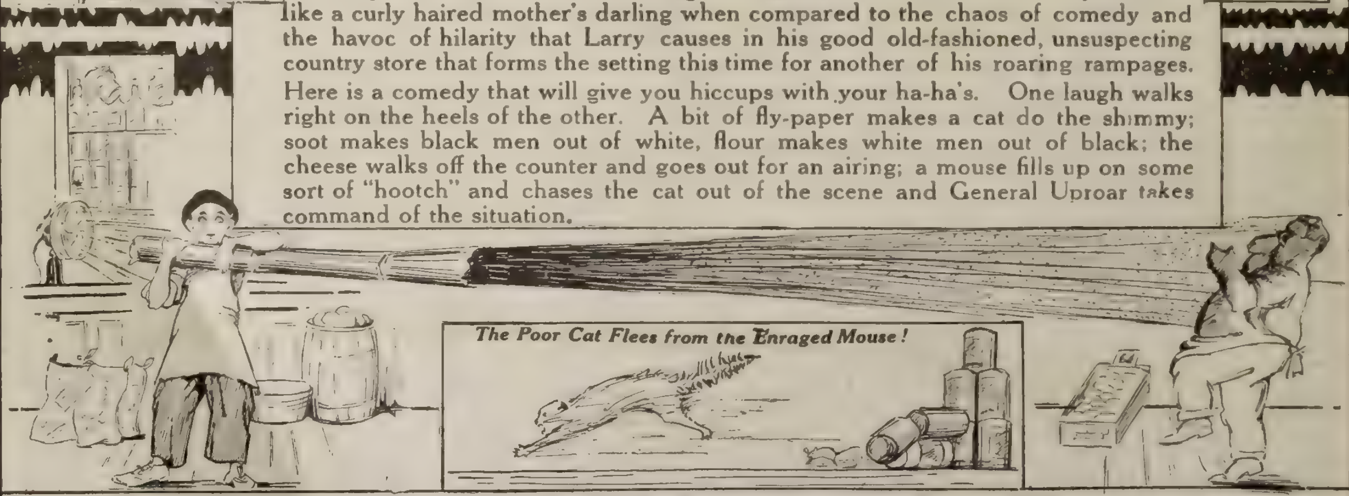
LARRY SEMON

The village loafer gets a molasses massage.

Here's the cat that SHIMMIES!

A Chaos of Comedy—A Havoc of Hilarity!

The famous old bull in the china shop becomes as tame as a poodle dog on parade and that beloved king of mischief makers, Peck's Bad Boy seems like a curly haired mother's darling when compared to the chaos of comedy and the havoc of hilarity that Larry causes in his good old-fashioned, unsuspecting country store that forms the setting this time for another of his roaring rampages. Here is a comedy that will give you hiccups with your ha-ha's. One laugh walks right on the heels of the other. A bit of fly-paper makes a cat do the shimmy; soot makes black men out of white, flour makes white men out of black; the cheese walks off the counter and goes out for an airing; a mouse fills up on some sort of "hootch" and chases the cat out of the scene and General Uproar takes command of the situation.



The Poor Cat Flees from the Enraged Mouse!

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Features You'll Want to Read

Your Theatre Contributes to Flu-Fighting Morale. Keep It Open!.........*Page 1032*

Such is the experience of the last epidemic; and N. A. M. P. I., backed by Dr. Copeland, Health Commissioner of New York City, is out to help the exhibitor fight the disease.

That Old-Familiar Line, "Title Changed to ——".........................*Page 1097*

There are reasons for changing many titles as Gardiner Hunting, production editor of Famous Players-Lasky's eastern studios, explains in an excellent story.

Sure, Canada Wanted English-Made Pictures. But What Happened?.......*Page 1027*

Well, after they demanded them, and waited for them, the pictures didn't live up to expectations. A critical survey by Louis Hall of the American vs. British films situation in Canada.

Rare Rum Relics, Flat Cars, Veiled Ladies and Mules.....................*Page 1039*

These and many other money-making oddities taken under the wing of Epes W. Sargent's well-balanced exploitation and advertising department. Said department being just as good as an introduction to a savings account.

We Positively Refuse to Boost "Rambles"..................................*Page 1024*

This is just as useless as trying to bally-hoo the funny page of the Sunday paper to the nine-year-olds. And written just to get the name of Fremont, Neb., into type. "The flavor lasts?" You bet. There's no other flavor like it.

Metro's Gonna Give It to 'Em the Way They Want It.......................*Page 1107*

It has prepared two endings for "The Right of Way," one "happy" and the other "unhappy." What'll you have?

Lay Off the "Bandit Films," Says Oklahoma................................*Page 1021*

Convention of Oklahoma Theatre Owners' and Managers' Association declares itself opposed to production of films depicting careers of ex-convicts or bandits.

Advertising Index.........................**Page 1132**

Keep Your Theatre Open to Fight the Flu!

YOU NEVER CAN TELL

Before you make that a law unto yourself, see

"WHO'S YOUR SERVANT?"

Robertson-Cole's Special

STARRING

LOIS WILSON

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter.

Published Weekly by the

CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY
(Telephone, Murray Hill, 1610, 1611, 1612, 1613)

J. P. Chalmers, Sr.	**President**
J. F. Chalmers	**Vice-President and General Manager**
E. J. Chalmers	**Secretary and Treasurer**
James L. Hoff	**Assistant General Manager**
George Blaisdell	**Editor**
A. MacArthur, Jr.	**Advertising Manager**

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CHICAGO OFFICE—Suite 917-919 Garrick Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright & Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands	**$3.00 per year**
Canada	**3.50 per year**
Foreign Countries (Postpaid)	**4.00 per year**

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

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CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, February 14, 1920

That Percentage Thing

ONE of the live topics of discussion among exhibitors and distributors is that of percentage. It is a subject on which opinions are as far apart as the poles. Take at random any average exhibitor and any average exchangeman and ask an opinion of percentage booking and you may take it for granted you are going to get two versions as to the equity of percentage booking — one will condemn it and the other will praise it.

Two southern exhibitors, partners, expressed views widely at variance with those of the executive head of a large distributing company. The two showmen declared the whole scheme as it was worked out was one-sided. They compared the methods employed by picture men with those used by managers of stage shows—the latter taking a chance on losing as well as winning, whereas the exchanges, they said, insisted first on being assured against loss. "Why should an exhibitor who out of nothing has built up a great and thriving business suffer himself to be converted into the janitor of his own establishment?" inquired one of the partners.

"If the exchanges want to book on percentages let them eliminate the guarantee," he went on. "Let us play the game straight—both parties stand to win or lose on an even footing. As it goes down our way the exchangeman has 'got his' or at least a good part of his normal rental before the exhibitor begins to count any money. The stage folks play the game differently. Recently in one of our houses a traveling company played a week's stand on a seventy-thirty basis. The figure was right, as it cost $6,200 to maintain that company for seven days. We both won as it turned out, but also we both stood to lose."

It was the other side of the shield held up by the executive referred to. Percentage is the only system, he declared, by which makers of big pictures can hope to get back the money they have invested in production. He cited the case of a subject on which $250,000 was expended for the negative. That sum, he said, was looked upon by the exhibitor as representing the whole cost. The theatre owner, said the executive, overlooked the important item of exploitation, which in the case of a quarter-million-dollar production might involve an additional expense of $100,000.

The executive readily conceded that the larger the theatre—i. e., the one having the larger overhead—the smaller must be the percentage demanded by the exchangeman. He related incidents connected with the showings of two remarkably successful pictures. In the case of the first it was put on the screens of three big houses in one city, day and date—all three houses being under one control. The three theatres played to average business. The second subject was handled differently. It was put into one house and played for three weeks at an increased admission price. Where the average intake had been $5,000 weekly the returns under the new arrangement totaled $17,000, $12,000 and $9,000.

The same executive cited another case where a prominent exhibitor had become a convert to the percentage plan. Last summer the showman, who owns several houses in one large city, was so heavily extended financially that he did not expect to be clear of mortgages for three years. As an experiment he consented to take one house the top receipts of which were a little over $4,000 weekly, increase the admission price and play on a percentage the larger subjects of the company. As a result the receipts now average $12,000, of which a third go to the distributor. The exhibitor, it was declared, today has money in the bank and no outstanding mortgages.

A fair plan for the employment of percentage, as this executive sees the situation, is for the allotment to the theatre of a sum equivalent to its overhead and a nominal profit; then set aside for the exchange an amount that will represent part of the expenses, but not enough to yield a real profit, and then for the two parties to split fifty-fifty. As an illustration the distributor instanced one case where an exhibitor declined to pay $3,000 for a week's run of a production. The showman accepted a proposition that $3,000 was to be set aside for him to cover overhead and a small profit, the exchange was to take $1,000 and all over the $4,000 was to be divided evenly. The result was that the exchange received a sum largely in excess of the original rental.

The writer talked with William H. Swanson and Harry T. Nolan, partners in an exchange and in theatres. "Percentage?" said Mr. Nolan. "Yes, we have been playing percentages for a year. What's the matter with the percentage idea?"

"Why do you ask me about percentages?" asked "Bill" Swanson. "You've been around a long time. If you are strong on recollections you will remember that in or about 1910 I made the statement that the time must come when the producer would be permitted to share in the profits of the theatre—and also, don't forget, in the losses."

"You mean, if in the losses, more care is bound to be taken in production?"

"Exactly."

Jake Wells said from his knowledge of the percentage plan he saw no objection to it, although admitting that so far as concerned the houses in which he was most interested the matter of booking was in hands other than his own. "If any one has a picture he wants to try out and is willing to pay half the expense of advertising, furnish paper, etc., and it is a case of fifty-fifty it seems a pretty safe bet. In a recent case of two big pictures I wish they had been booked on the percentage idea. I might have made some money instead of losing a couple of hundred dollars."

The proprietor of a suburban house, the only place of amusement in his community, was strongly opposed to a percentage plan. "I am willing to pay the rental and assume the profits or losses," he said. "I do not believe in letting any one else manage my house. If we accede to the percentage plan we are at the mercy of the distributor. If we hold out against it he will have to rent us his films. I have advised every exhibitor I know to refuse to book on percentage. I declined to run one big subject because I was convinced my patrons would not like it. I was told I was crazy, but I am the best judge of what my regular patrons want."

A salesman expressed sympathy with exhibitors who refuse to book on the percentage plan, saying in his opinion it means turning over a house to the distributor and giving away its whole business.

A feature manager declared his belief that it is only a question of time before all the associated organizations would come to the percentage basis.

In Baltimore a fortnight ago the Exhibitors' League voted to refuse to open their houses on the percentage plan. Twenty out of thirty-four showmen by formal vote declared for a bond of $100 to be posted by each as an evidence of intention to abide by the resolution. Bitter things were said by some of the speakers, all indicating a strong feeling against percentage booking or anything savoring of it.

A committee of the New York state league, at a meeting this week, declared against percentage bookings and in favor of a uniform contract.

One of the chief objections to the plan seems to be that as a result of its working out the distributor derives intimate knowledge of the business done by an exhibitor.

One of the chief arguments in its favor seems to be that advanced by the distributing executive quoted previously — that by means of it producers will be enabled more securely to finance expensive pictures.

That Percentage Thing is a big problem, one of the big ones of the industry. Men of influence and means say it has got to come. Others and numerous others, not without influence and means, declare it shall not come. And there you are.

G. P. Harleman, Long Stanch in World Service, Dies

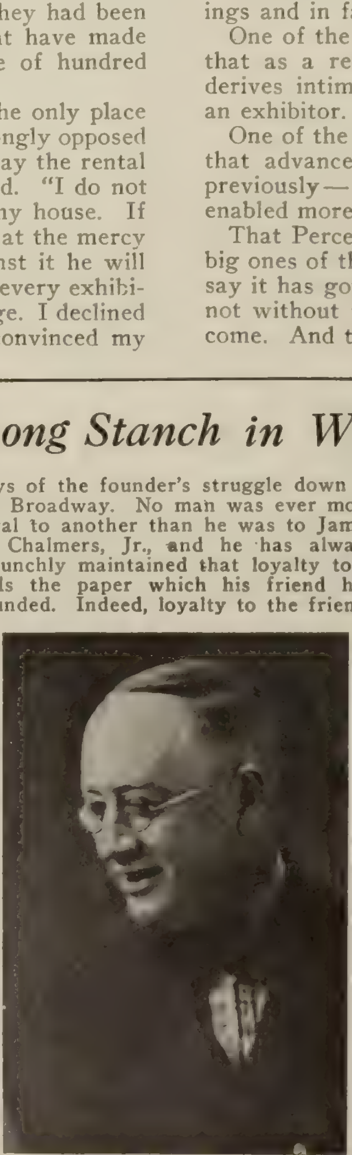
GUSTAVE P. HARLEMAN, west coast business manager of Moving Picture World, died Tuesday afternoon, February 3, at the Presbyterian Hospital, New York City, after an illness lasting since January 22. He was taken ill of influenza at the time when the epidemic was affecting many New York people and bronchial pneumonia developed. The end came suddenly when he was thought to be on the road to recovery, and was a great shock to his business associates and to the hundreds of people in the industry who knew him and liked him. He was 38 years old. Funeral arangements await the arrival of his brother in New York City.

Mr. Harleman left Los Angeles a few weeks ago to gratify a desire of long standing to visit New York City again, renew old acquaintances and make new friendships. He was taken ill and removed from his apartments to the hospital a week prior to his death.

Few people in the industry knew Mr. Harleman better than did James S. McQuade, Chicago representative of Moving Picture World, and it is fitting that Mr. McQuade, one of the older members of this journal's staff, should relate the characteristics which made the man beloved by all with whom he came in contact.

Mr. McQuade has telegraphed Moving Picture World as follows:

Mr. Harleman has been connected with Moving Picture World since the days of the founder's struggle down at 363 Broadway. No man was ever more loyal to another than he was to James P. Chalmers, Jr., and he has always staunchly maintained that loyalty towards the paper which his friend had founded. Indeed, loyalty to the friends whom he had chosen among the many people whom he knew was the keynote of Mr. Harleman's character.



G. P. Harleman

Whose death on February 3 took from Moving Picture World's staff one of its oldest and stanchest members.

In the early days the founder usually took Mr. Harleman along with him when he was about to solicit a knotty subject for advertising, as he had great confidence in his ability as a business getter and in his method of interesting the person interviewed.

Went to Chicago in 1910.

The writer first met Mr. Harleman in 1910, when he came on to Chicago as business representative of the World, with headquarters in the old Journal building on West Washington street. We were opponents then, as I was on Film Index at the time, and we took a delight in scooping each other in the advertising line. It was always a question of meeting with swords drawn in those days and we did not really know each other until 1911, when the Film Index was absorbed by the Moving Picture World and I was added to the editorial staff.

In 1915, owing to serious throat affections due to the severity of Chicago winters, Mr. Harleman was transferred to Los Angeles, where he filled the position of business manager up to the time of his death.

As I knew him, Mr. Harleman was a man of wide culture and attainments. He wrote and spoke fluently French, German and English, in addition to his mother tongue, the Swedish. He was a musician of no mean parts and I have often been delighted by his talented rendition of selections on the piano.

Mr. Harleman came from a distinguished Swedish family. His father is a colonel in the Swedish army and he himself was a second lieutenant in what we would call the national guard before leaving the mother country for this.

He was a duly naturalized citizen at the time of his death and was at the disposal of the army authorities in Los Angeles during the war just closed. An affection of the eyes, however, militated against active service.

Mr. Harleman's untimely death comes to me with such grievous shock that I am unequal for the moment to the task of doing his memory full justice. I can only say in the silence that enwraps his spirit, farewell.

Appreciation from Mr. Giebler.

A. H. Giebler, Mr. Harleman's associate in the Los Angeles office of Moving Picture World, has telegraphed as follows:

I am greatly shocked and grieved at the news of Mr. Harleman's death. "Von" was well liked by members of the picture colony on the Coast. He had a large circle of friends among the players. The possession of a wide knowledge gained through travel, a cultured mind and a ready wit, combined with a quiet dignity of bearing, made him a delightful companion and gained him the name of a good fellow from all with whom he came in contact.

"Von" could play the piano like a master. He had read many books and what he did not know about birds and fish is not worth knowing. In spite of his acquaintances "Von" led rather a quiet life. He liked to read, and just before he left here for the East he was deeply interested in the comparative study of languages. His greatest hobbies were goldfish and birds, and he wrote article of a scientific character on fish and bird love that appeared in magazines in Europe and America.

Expressions of grief and regret over "Von's" untimely passing are general in West Coast Filmland.

Minneapolis Men Favor Federal Tax Reduction

Minneapolis, February 5.

ACCORDING to an announcement by the Exhibitors' Protective League at its monthly meeting in Minneapolis yesterday, it has gone on record as favoring the reduction of federal taxes. The present taxes on films were said to be exorbitant and the directors were instructed to work in every way possible for a reduction, according to resolutions adopted.

H. L. Mitchell, executive secretary, and several directors went to Fardo, N. D., immediately after the meeting to assist in perfecting the state organization on February 4 and 5, to combat Sunday closing and censorship legislation.

The "flu" epidemic is decreasing materially in the city, Dr. F. E. Harrington, health commissioner, announced to-day. Virtually all restrictions on motion picture theatres have been removed. The fumigation of theatres is the only precaution being taken now.

Oklahoma Showmen Declare Against Films Depicting Ex-Convict Careers

(By Wire to Moving Picture World)

PLEDGING themselves to a voluntary censorship against so-called "Bandit films" in which are depicted the careers or alleged careers of ex-convicts and outlaws, but opposing any legislation by congress on this subject for fear it will seriously affect the freedom of the screen, the annual convention of the Theatre Managers and Owners' Association of Oklahoma adjourned February 4, following a two-day session.

The resolution approves the sentiment of the State Bar Associations in going on record against "bandit pictures." It follows: "Resolved that the Theatre Owners and Managers' Association of the State of Oklahoma, in convention assembled, does hereby declare itself unalterably opposed to the production or exhibition of any motion pictures made by persons discharged from penitentiaries or prisons and depicting therewith their careers of crime."

Halt Congressional Action.

A long telegram was sent to Senator T. P. More and Congressman Harrell, who have introduced a bill on subject in the House and Senate at the request of the State Bar Association, asking that they withdraw the pending legislation and pledging the motion picture exhibitors of the state to carry out the remedial measure proposed in the bills. Attention was called by the theatre men to the fact that two years ago they went on record against "immoral films of all kinds" and since that time malicious screen productions have not been shown in the state.

The fact that they kept faith on the question of immoral films is pointed to as an indication that they will likewise ban the bandit pictures.

"The law proposed by Senator Gore and Congressman Harreld," said Ralph Talbot, president of the association, in discussing the action of the body, "would establish a dangerous precedent with reference to the freedom of the screen as it might prevent the showing of even the purest typ of pictures. It would also bar from the state productions such as are made by William S. Hart and other actors who essay western roles. The exhibitors of the state will enforce the resolution adopted by us today to the letter and anyone who fails to do so will be dealt with by our association."

Officers Elected.

Ralph Talbot, of Tulsa, was re-elected president of the association. Other officers are: Morris Lowenstein, Oklahoma City, vice president; A. B. Momand, Shawnee, secretary; H. W. McCall, Oklahoma City, treasurer. About three hundred theatre men attended the convention. This was the largest attendance in the history of the organization. Various film distributing companies had displays covering the entire sixth floor of the Leehuckins Hotel. It was announced that the Fox Film Corporation, the Vitagraph Company and Select Pictures Corporation would soon establish branch offices in Oklahoma City. Practically all the other large companies now have offices here and as soon as the three named have opened offices in the city, Kansas City and Dallas will be entirely eliminated as distributing centers for Oklahoma.

THEATRE OWNERS AND MANAGERS' ASSOCIATION OF OKLAHOMA

Thomas H. Ince Coming East.

Hunt Stromberg wires from Los Angeles that Thomas H. Ince will soon see New York for the first time in two years. He leaves Culver City February 10.

While here Mr. Ince is expected to reveal the plans formulated by the Associated Producers, of which he is president and general manager, for the future activities of that organization.

"So the Price of Lumber Has Prevented Platform Building!"
Marguerite Marsh stands up and delivers a few political speeches in her Grossman starring vehicle, "Face to Face."

Pep and Punch Presented

"One at a Time! Come On!"
Bill Russell about to start on a rampage in his American, "The Valley of Tomorrow."

Stillwell to Build Big House in Spokane

A THEATRE of 2,500 seating capacity and to cost more than $700,000, will be erected in the heart of Spokane's (Wash.) district by the Stillwell Theatres Corporation. The finances, plans and all larger details are completed, and the theatre will be ready for occupancy early in the fall of this year.

It will be a combination picture house and "legitimate" theatre, the plans calling for complete stage equipment to accomodate the largest traveling road attractions.

The project will be financed entirely by local capital and will be controlled by C. E. Stillwell, who now operates the Casino and Class A theatres in Spokane, and who has been one of the most successful theatre managers in Spokane for more than ten years.

Quebec Censors Will Pass on Films for Quebec City

THE civic authorities of Quebec City, Quebec, decided to establish their own censorship bureau for the examination of all releases to be presented in local picture theatres. This decision was reached several months ago and it was intended that the civic censors would pass upon pictures after they had been approved by the Board of Moving Picture Censors for the whole province.

Power for the establishment of the civic bureau of censors was sought from the provincial legislature now in session at Quebec. The result has been that the private bills committee of the Legislature has decided against the proposal and the clause of the Quebec Bill which would give the city the privilege of establishing a local censorship has been struck out. This means that the city fathers of Quebec City will have to be satisfied with the present Provincial censorship of moving pictures.

It has been intimated that the Quebec legislature will consider a proposal for the censorship of all moving picture advertising, including newspaper displays, lobby displays and posters, for the whole province. This is similar to the step recently taken in the province of Ontario, where the Government, by an order-in-council, has established a distinct board of censors for the examination of picture advertising. All posters for pictures are already censored by the Quebec Board, but it is intimated that all other advertising details will also have to be passed upon, providing the legislature reaches a decision in the matter.

Maryland Lawmakers May Regulate Theatre Prices

THE regulating of charges for admission to theatres and the prohibiting of smoking in theatres and moving picture theatres are included in two bills which have been brought before the Maryland legislature, now in session.

The regulating of admission charges is included in a bill which was introduced in the House on Friday morning, January 30, by Delegate George D. Iverson, Jr., of Baltimore. This bill plans to create a commission which will be invested with almost unlimited powers of control over commodities and foodstuffs and wages of various persons. This commission would be known as the Public Service Welfare and Industrial Commission and would be composed of nine members. It is aimed to overcome the high cost of living.

The provisions in the bill which would affect moving picture theatres are as follows: Regulating charge of admission and general supervision of hotels, theatres, garages and other public places; regulating and determining the wages and earnings of employes earning less than $39 a week; regulating and determining the number of hours of labor that may be required of employes.

The bill to prohibit smoking in theatres and moving picture theatres was introduced in the House on Monday night, January 26, by Delegate Harper and was referred to the Public Buildings Committee. It is understood that this bill has been killed. Several managers said they thought it would be a good thing and would not fight it.

Blank Denies Merging of Interests with Abe Frankle

A. H. BLANK, of Des Moines, upon his return from New York denied that he had merged his Des Moines interests with those of Abe Frankle. He did not deny that the deal was under consideration.

Blank is reported as having had an offer from Goldwyn for a part interest in his Des Moines holdings. According to the story, Goldwyn would build a new house in Des Moines to be operated by Blank in connection with his other houses. Goldwyn would also secure booking rights at the twenty Blank theatres in Iowa, Nebraska, and Missouri. Men in close touch with the Des Moines film man said that he had received the offer but had made no decision. Blank returned to New York for further conferences.

Des Moines is sure to get a new theatre this year if either the Blank-Frankle or Blank-Goldwyn deal goes through. Frankle has secured a ninety-nine year lease on the downtown corner now occupied by the Royal and Majestic theatres, and had planned an $800,000 office and theatre building. This house will be built at once with Blank as a partner if the merger is completed.

A Goldwyn-Blank house will also be the result if the other plan goes through.

Blank now has three houses in Des Moines, including the new $500,000 Des Moines. Frankle has three houses also.

Flames Ruin Interior of Pittsburgh Theatre

FIRE starting in the rear of the old Park Theatre, 4609-11-13 Butler street, Pittsburgh, Thursday night. January 29, destroyed the entire interior of the structure, causing damage estimated at $35,000. The fire started in the rear of the theatre, and when the firemen arrived they found the flames shooting out of the building and endangering adjoining property.

The theatre, which is owned by J. P. McConnell, was scheduled to open Thursday, February 5, under the management of the Brighton Amusement Company. The building had just been remodeled. A number of fires had been left burning in the rear of the building to dry the paint and newly plastered walls. One of these stoves is thought to have become overheated.

Mr. McConnell stated that his damage was about $10,000, which is partly covered by insurance. He said that the Brighton Amusement Company had spent over $45,000 in remodeling the building and estimated their damage at $25,000.

Merle E. Smith, Kleine General Manager, Dies

MERLE E. SMITH, general manager for George Kleine, with whom he has worked constantly for the past seven years, filling with rare ability every position on the upward climb, died of pneumonia on the morning of February 5 at the Republican Club in New York City.

The death of Mr. Smith will be a severe blow to Mr. Kleine. The two men were the closest of friends, and Mr. Kleine had confided to his intimates his intention to lean more and more heavily on the younger man in coming years.

in Short Snappy Statements

Milwaukee Club Elects J. S. Sothers President

AT a meeting of the F. I. L. M. Association of Milwaukee, held at the City Club, Friday, January 30, J. S. Sothers, Vitagraph, was elected president to succeed William Aschman, resigned, and George Levine, local Universal manager, was made vice-president.

The association has a 100 per cent. membership among the local exchanges, the following being the members: J. S. Sothers, Vitagraph; William Aschman, Pathe; Ray Smith, Ray Smith Company; George Levine, Universal; F. Therwachter, United-Triangle; Frank Hensler, Hallmark; Harold Fitzgerald, First National; Bert Hadfield, Wisconsin Film Company; Jack Camp, Metro; Walter A. Baier, Walter A. Baier Film Company; J. Klar, Robertson-Cole; Roy Langford, Wisconsin Theatre Supply Company, and I. F. Rink; Super Attractions Film Company.

Close co-operation with the Chicago and Minneapolis clubs has resulted in a very efficient organization in Milwaukee. The Milwaukee club meets at the City Club every Friday in the month at a midday luncheon.

Pennsylvania Exhibitors Request Representation

THAT the motion picture group of the Philadelphia Chamber of Commerce is being looked upon as an important factor in the affairs of the motion picture industry in the territory is evident from the recent application of the Exhibitors' League of Pennsylvania for representation on the "group's" adjustment committee.

The application, the outcome of a meeting called specifically for discussing the formation of the exchange managers' association, was filed with Harry M. White, chairman, by John S. Evans, who was delegated to represent the exhibitors' interests. Mr. Evans explained that the appointment of two members of his association to the adjustment committee would result in the exhibitors giving their heartiest endorsement to the new organization and would eliminate any suspicion in their minds of unfairness on the part of the exchangemen.

In discussing the application, Mr. White declared he was certain the exhibitors would be granted their request at the next meeting inasmuch as it will bring the exhibitors into a closer bond of relationship, the end towards which the exchangemen have been striving.

Would Ask Passport from Stock Company Members

EACH member of a company desiring to leave the United States for the purpose of making a picture in a foreign country would be compelled to procure a passport under the terms of a bill introduced in the House of Representatives by Congressman Porter, chairman of the House Committee on Foreign Affairs. Mr. Porter wants to compel all persons desiring to go abroad to pay toward the support of our consular service.

There is a great deal of opposition to the bill. It is declared that it would give the Government too much power to regulate the travel of American citizens, carrying over into times of peace the war powers of the Government, which is highly undesirable and would permit the carrying out of grievances by those in charge or the use of influence to prevent the issuance of a passport.

The bill also provides for increasing the charge for a passport from $1 to $10, and the charge for the vise of a passport by an American consular agent abroad from $1 to $4. This may be adopted, as the desire is to make the consular service self-supporting as far as possible.

Seek Ways to Prosecute Writers of Bad Checks

THE executive committee of the Washington Exchange Managers Association has been directed to make a compilation of the laws of the various states in the territory having to do with fraudulent checks. While the number of checks received by the managers that come back unhonored by the banks is small, the association intends stopping the practice altogether.

At a recent meeting of the association it developed that one exhibitor in a nearby state had favored nearly every member present with checks in payment for service, which were not backed by the necessary funds.

In all probability a number of prosecutions will be brought in each state. This will probably prove sufficient, for in Virginia, Maryland and North Carolina there are laws that are quite drastic and the managers will take advantage of them. The managers are not particularly anxious to undertake any court action and will not unless the cases involve a continuous practice or are particularly aggravating and constitute an unfair practice on the part of the exhibitor.

Jamestown Clergy Wants a Censorship Committee

THE Ministerial Alliance of Jamestown, N. Y., has requested Mayor Samuel Carson to appoint a committee to censor all moving picture and vaudeville shows. Not only will the duty of this committee be to prevent "questionable moving pictures and vaudeville acts from appearing in this city," but the committee would also "prevent billboard and newspaper advertising of a questionable character."

The Alliance asks that the mayor appoint the censorship committee from the different organizations engaged in the moral betterment of the city, which, in the opinion of the theatre men, means that the churchmen insist that they are the people who should absolutely control not only their bookings but also their publicity. The Alliance goes on record as approving state censorship and has directed the secretary to communicate this information to the local representatives in the state senate and assembly.

The Alliance charges that the law regarding children under 16 years of age attending theatres unaccompanied is being flagrantly violated. It will ask the mayor to prosecute theatre men who admit such children when not accompanied by parent or guardian.

Hist! A Presidential Candidate!

Frank Keenan discovers a "favorite son" in his Pathe, "Smoldering Embers."

Screen Theatre to Replace Famous Tabor Opera House

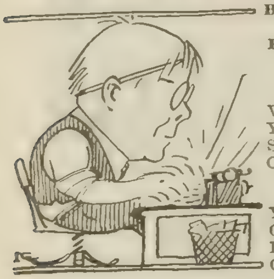
THE Tabor Grand Opera House, Denver, thirty-nine years ago the largest and finest theatre outside of New York City, will be razed to make way for a $1,000,000 moving picture theatre to be jointly operated by the Goldwyn Film Corporation and the Bishop-Cass Investment Company, of Denver.

Just how soon the work of razing the old playhouse will start is uncertain, for L. B. VicRoy, present manager, declares that his lease does not expire until September, 1921, and that he intends booking vaudeville performances until the expiration of the lease. It is believed, however, that the investment company will make VicRoy a satisfactory proposal in a few weeks.

The new playhouse will be christened the Colorado, and will be managed by Alvah G. Talbot, present manager of the America. It will be built to seat 3,000 persons, with a lower floor seating capacity of 1,600. One large balcony will accommodate 1,400. A pipe organ to cost $50,000 will be installed. The theatre will be built along the lines of the Capitol Theatre, New York City, and the California Theatre, of San Francisco.

Rambles Round Filmtown

With Walter K. Hill



BELLRINGING FOR PUFFLICISTS

Wouldst save
Your Face?
Steal lots
Of space.

Your
Only hope
Is to grind
Good dope.

—o—

Association of M. P. Advertisers Has Difficulty in Framing a Show

As we never get information first hand we must accept the rumor that carries news that the A. M. P. I. contemplates an entertainment to be given some time in the future; as soon, in fact, as proper selection of films may be made.

There is some rivalry as to whose photoplays shall be screened.

Paul Gulick proffers "The Peddler of Lies."

Lee Kugel suggests "The Praise Agent."

Jack Meador holds a strong hand in "Nothing But Lies" and "Nothing But the Truth."

Fred B. Warren has in stock "The Joyous Liar."

P. Allan Parsons also has a two-card draw: "The Right to Lie" and "Some Liar."

John C. Flinn asserts "It Pays to Advertise."

Music suggestion (theme): Paul Dresser's "Here Lies an Actor."

Nominations are still open.

—o—

Sign of an agreement on the Peace Treaty:

The "von" has returned to Eric Stroheim's billing.

—o—

The four-legged girl, heralded as a freak soon to be exhibited on Broadway, would lend a distracting element of confusion to bathing girl "stills," if she became a Fox Sunshiner.

—o—

"Going Some" (Crystal).

"High Speed" (Hallmark).
"Double Speed" (Paramount).

—o—

Among the "Six Best Cellars" (Paramount) may be mentioned:

Cyclone, Cold and Cellarette.

—o—

Take Your Choice.

"When a Girl Loves" (Jewel).
"When a Man Loves" (Vitagraph).

—o—

What became of all the slides for "ulcerated" songs?

—o—

"Respectable by Proxy" (Pathe).
Most of us are.

—o—

One of the veterans in exploitation material furnished by film pufflicists:

"In spite of bad weather all the week, rain, snow and the worst blizzard of the winter, the picture packed 'em in and broke all records."

—o—

Emma Dunn "Old Lady 31" on the stage and will now do it for the screen.

—o—

Did You Ever Try?

An efficiency expert sent up from Wall Street to look things over in filmdom states that it takes four days, of eight hours each, with an hour out for lunch, to count a million dollar bills.

We propose a competition among pufflicists who are throwing millions into the old mimeograph with such lavish abandon

The Greatest Mother in Fort Lee.

Florence Billings has played unhappy wives in many cinemas and it has fallen to her lot to mother many children—movie children. (Carl Krusada is kicking in.)

In "The Heart of a Gypsy," which she completed before she went with Selznick, she mothered a girl.

In "The Woman's Game" which she is now finishing, she is the young mother of a boy.

Incidentally Miss Billings says that Jacky, the boy, is the very nicest son she ever had.

—o—

Zip proved himself the dean of freaks at Fox's "Elephant" lunch by making the shortest speech ever heard at a "filum" banquet.

"Ga-r-r, go-o-f, zowie," said he, pointing toward the ceiling.

—o—

The H. C. of Photoplaying.

It took several people several hours to make a penny roll into a crack at the expense of 148 feet of film.

And then again:

It took an entire compay two days, standing around on salary, to make a strip of film representing a horse-laugh.

—o—

SALESMAN VS. SALESMAN.

A Modern Version of

"When Greek Meets Greek."

By H. T. Snowden.

Characters.............Two film peddlers
Time ....Present
Scene.....................Any old hotel

"Hello there, Sol, old boy, I haven't seen you since the Goddess of Liberty wore short dresses. Who are you with now?"

"I'm with Patchless Features, Benny. Where have you been keeping yourself?"

"I'm selling stock for Hokum Theatres, Inc."

"How do you find business?"

"Go out and look for it."

"Where did you come from?"

"Spruce Center."

"Do anything with Old Man Squeezem?"

"Sold him the entire program. Regular prices, too."

"I understand he won't pay over $7.50 a day."

"It is true that he chokes a penny until the Indian does a war dance, but he loosens up once in a while."

"Perhaps. Say, did you hear about Hank Higgins?"

"What's the scandal?"

"He has left the Eggplant Co.; left them flat on the lot."

"Who is he going with?"

"He is taking the Neglect office.

"Some birds have all the luck. Two years ago he was a boilermaker."

"I knew him when he was selling shoestrings."

"Your proposition ought to be good. You've got some real stuff."

"Did you see our latest release?"

No, what is it?"

"If Whiskey Can't Kill You Wood Alcohol?"

"How is it?"

"Photography fine. Settings immense, but the story must have been taken from Sears & Roebuck's catalogue."

"Where are you going to-morrow?"

"I'm sticking right here in town. I am over my expectancy now and I've come to the conclusion that if you're too good you get canned, if you're rotten the same route, so my policy is to be mediocre."

"That might be all right, but I give my firm the best that is in me. Been with them a year and have been working on a 4 per cent. basis."

"What have they done for you?"

"Nothing yet, but I got a letter from the sales manager and he said if I'd stick it out another year he would fix me up with a district job in Greenland."

"What did they give you for Christmas?"

"Their good will and the United States to make a living in. What did you get?"

"Hell for not getting more business."

"The boss wished me a Happy New Year."

"Didn't cost him anything, did it?"

"Oh, well, it's a cold-blooded proposition all the way through. I'm thinking about going in business for myself."

"What's the graft?"

"I've got a chance to buy the bicycling privileges on **'All Speed and No Control'** for Southern Ohio."

"That ought to be as profitable as selling overcoats in the Solomon Islands."

"I ought to knock off a century a week. Say have you seen Sam Sapp lately?"

"Do you mean that coke-hound with the Sciatica Co.?"

"That's him. I saw him last week and he said he was through calling on exhibitors. He claims that there is such a demand for his junk that when he hits a town, all he will have to do is to call up his prospective and tell him to rush over to the hotel and bring his check-book."

"A couple of more shots and he won't be mailing contracts to the office. **He'll** just bale them and send them by express."

"Been down in West Virginia lately?"

"No, I've graduated from the sticks and the American plan hotels. The boss told me to grab off the real money and let the petty cash alone."

"There is some nice business in the tanks."

"Yes I know, but why should I advertise Blue Jay Corn Plasters when shoes **are fifteen** bones a pair?"

"Say, it is fierce the way your dough goes for things nowadays, ain't it? Everything has gone up except my salary. If I don't get a boost soon I'll have to sign up with the poor-farm."

"What does your firm pay?"

"Fifty berries and all you can steal."

"How about the swindle sheet?"

"If it runs over **forty-five** bucks I don't dare send it in."

"I turned in one for **seventy-five** last week."

"How do you get away with it?"

"Oh I screen about five times a week and charge up six bits a reel. Most of our stuff is in eight reels. Get the idea?"

"I got you. I slipped in one for **forty-seven** last week and they wanted to know if I'd been to Japan. Why they're so short their corns give them the headache.

"Do you still fight the **leaping dominoes?"**

"I'm off of them for life."

"How come?"

"I got hooked so bad about four weeks ago that it will take me the rest of my life to get out."

"They always was poison to me."

"Say, do you know where I can get some liquor?"

"No I don't. I bought a quart last week for **fifteen** bucks. It was the last he had."

"Good stuff?"

"No. Barrel goods. It was a near relative to T. N. T. Put a drop on a mouse's nose and it would spit in a cat's face."

"Well I've got to call up the office and find out if they have mailed my check. If I don't remind them every week they forget that I'm on the pay-roll."

"Where are you going Saturday night?"

"I don't know yet. The wife has got something framed."

"Well I'll see you later."

"You bet. Good luck to you."

"Thanks. I'll need it. Solong."

Curtain.

New York Exhibitors Rap Percentage, High Salaries and Production Costs

MEMBERS of the legislative and executive committees of the New York State Motion Picture Exhibitors' League, meeting in Albany on February 3, took a wallop at percentage bookings and declared that the unreasonable demands in the way of salaries by stars would serve to put a large percentage of the motion picture houses out of business. The committee's meeting was attended by about twenty-five exhibitors from various parts of New York State.

A resolution was passed unanimously demanding a uniform contract and abolishing the deposit system. The committee went on record against the attempt of certain producers to force percentage bookings on motion picture theatre owners, which were characterized as an indirect method of gaining ownership of theatres and of depriving present owners of all initiative and independence. Several of those present expressed themselves in strong language against percentage booking and against the agitation now being carried on, it was claimed, in some trade publications in favor of such.

Stars Owe Power to Popularity.

C. L. O'Reilly emphasized the fact that the exhibitors in their opposition to percentage bookings were animated solely by their regard for the rights of the public, which he claimed were identical with the best interests of the motion picture industry.

The public, Mr. O'Reilly said, looked with much favor upon the motion picture theatre, because of the popular prices which are charged in the way of admission.

"Once these prices are definitely abandoned and replaced with a scale of prices which is prohibitive to the average family, the process of depopularizing the screen theatre will set in," said Mr. O'Reilly. "The stars should remember that they owe their drawing power entirely to popular favor, which is the biggest asset they have to sell. Exhibitors cannot raise their prices to such heights as the percentage booking system would force upon them, and continue in business. It must be borne in mind that as the public has made the stars it may also unmake them by withholding its patronage, a thing which it is not unlikely to do if the grasping and unreasonable attitude of the stars becomes more widely known to the public."

Telegrams were sent to Mary Pickford, Douglas Fairbanks, Charles Chaplin and D. W. Griffith, defining the stand of the committee on the percentage booking system as above outlined. Each of the telegrams contained a vigorous protest against the proposed percentage booking providing for a guaranteed rental plus a percentage.

Charges Waste of Time and Film.

J. A. Quinn, of the Motion Picture and Theatrical Co-operative Society, appeared before the committee and outlined plans for better and fewer pictures and also for reducing waste under present methods of production. He mentioned one picture which he said had been thoroughly liked by the public and which had cost around $15,000. He appealed for the support of exhibitors for his organization. It was decided to appoint a committee to confer with him as to the best methods of co-operation toward bringing about the production of good and yet moderately priced features.

Among those present were Sidney Cohen, New York; Jules Michaels, Harold Franklin, Buffalo; J. A. Quinn, S. I. Berman, Samuel Sheer, J. J. Whitman, New York; George Roberts, Fred Elliott, Albany; Morris Silverman, Schenectady; Charles Hayman, Niagara Falls; W. H. Linton, Utica; Irving Salyeards, Rochester; Emmett Cornell, Syracuse; Henry Manus, Brooklyn, and J. Schwartzwalder, Auburn.

Hiller Handling "The Topical Editor."

L. L. Hiller has secured selling rights to the new half reel feature "The Topical Editor" produced by the Topical Humor Film Company and edited by Charles Leonard Fletcher.

"Within a short time we shall announce the details under which worldwide distribution of 'The Topical Editor' will be assured," says Mr. Hiller. "I am more than enthusiastic about this new short subject as it is the best and most original of its kind that I have ever seen."

Several prominent state right buyers have made offers for territories for independent booking.

This Is How Universal Mixes 'Em Up in a Serial Manner.

Left, Art Accord's strangle in "The Moon Riders"; above, Mildred Moore, his co-star; lower center, Elmo Lincoln's reach in "Elmo the Fearless"; right center, a shot from "The Great Radium Mystery"; right, Kathleen O'Connor, dolled up for "The Lion Man."

The Right to Success
is the Legacy of

Bert Lytell

in

"The Right of Way"

which Metro Screen Classic places him in a role of manly force and beauty.

Canada Finds Present British Films Lack Qualities of American Product

People Praise Supposed English Creations Made in California and Jersey—Weary of Horse-Racing, Long Sub-Titles, Perforated Villains, Photographic Camouflage, Grim Love, 'n Etc.

By Louis Hall.

CONSIDERABLE discussion is now being heard in Canada regarding British moving picture productions, and, therefore, a frank word or two about British film characteristics by one who has studied some of the English features that have been imported to Canada during the past year will be timely.

There is no doubt but that considerable sentiment is to be found in British North America in favor of British pictures, but it is more than possible that some of those who are talking most about British film attractions know least about them. The fact is that comparatively few British pictures, with the exception of topical weeklies, have been seen in the larger theatres of the Dominion for a number of years, and those who are demanding British film dramas are, in many cases, not in a position to know exactly how the British feature compares with creations from American studios.

American Films Fooled.

There are those who speak with pride regarding pictures that they believe originated in the British Isles, but the truth is that the films were made in New Jersey, California or Florida. In these instances, a well-known British story had been used as the basis for a scenario and the details had been carried out so neatly that the "fans" believed that the feature had been produced in England.

The real demand for British productions arose late in 1918, when it seemed almost as if the Dominion had been flooded with American war productions—that smelled of propaganda to the keen Canadian or ex-Englisher. The sub-titles of some of the productions were changed before the features were released in Canada, but the war veterans of Canada saw at first glance that the so-called Canadian heroes on the screen were garbed in regulation United States field uniforms. It was camouflaged—pardon the word.

McGarry Began Crusade.

T. W. McGarry, then provincial treasurer for Ontario, led in the demand for real British pictures and his crusade brought him much attention. He jerked up the exchange managers and exhibitors of Toronto with the ultimatum that they would have to bring out something possessing British sentiment or the Ontario censors would be instructed to become reckless. The crowd fell in behind Mr. McGarry and lots of letters were written to the newspapers.

Steps were taken by several Canadian exchanges to import British productions from England, but when the shipments did arrive it was found—well, the British features did not live up to expectations. The people were given what they wanted, however, and eventually word came from across the Atlantic that the British producers were not able to turn out just the quality of pictures that they would have liked because everybody had been very busy with the war and the film business had been somewhat neglected. But if the Canadians would wait, some very fine stuff would be sent over.

War Pictures Made Hits.

In the meantime, and perhaps a little before the big agitation, two or three British features did make a big hit in Canada. "The Battle of the Somme" broke records in many theatres because it broke at a time when the people expected to see some pictures of real fighting stuff. The Somme feature also had some views of British tanks and these glimpses were very valuable. Flashes of Canadian troops were also enjoyed. Another big hit was "The Better 'Ole," and this feature was also a success in the United States.

Since the war quite a number of British pictures have been brought to Canada, but fully three-quarters of these features have been built around a horse-race at Epsom Downs. Not only is this a little monotonous, but it has rubbed the Canadian the wrong way, for the simple reason that the Canadian has not enjoyed a bit of horse-racing for years. In time, maybe these clinking pictures of American origin will also become distasteful to the thousands who were acustomed to their share of the merry fluids.

Verbose, Tiresome Sub-titles.

Getting down to details about British film kinds, it is quite in order to single out one of the latest British productions to be seen in Canadian theatres. To begin with, the title of this picture starts with the word "the." A glance at a list of British productions shows that many of the titles start with "the," Is this a fault? The writer will say it is.

Perhaps one-third of this particular feature was made up of sub-titles, all of which consisted of from forty-five to fifty words, generally speaking, and all of which carried the same border effect. There was no attempt at art work in the sub-titles. The writer found that numerous titles of the same style and appearance, with lengthy statements, finally became annoying. The writer was also surprised to note that the backgrounds in many of the scenes, particularly interior views, were very indistinct, although the people in the foreground were properly focused.

Unintentional Camouflage.

Another point was that the background furnishings in several instances gave a bewildering effect—in a manner similar to camouflage in warfare. In one scene, for example, the star was not noticed for some time because her dress did not contrast with the rear wall of the room. Faked cave scenery was crudely done and one was inclined to ask whether there was any intention on the part of the producer to deceive the audience into thinking that the rocks were real or not.

There was supposed to be a blaze and, instead of burning up some perfectly good "props," as the Yankee director would have done, the flames were only penciled on the film. The result was that the intended fireworks resembled a quantity of ribbons fluttering in the breeze.

Making Grim Love.

The writer has always been ready to admit that the British stage star knows how to act and that the British actor is particular about his character portrayals, but when you see a man making fearful grimaces at the heroine and even shaking his fists in her face, can you, in your wildest flights of imagination, bring yourself to believe that the same man is making love to her? Well, he was—in this picture. For three reels we thought he was trying to be the villain, but it dawned upon us about 350 feet from the final close-up that he was the future husband of the star.

The audience actually laughed when this player peered over the garden wall just before claiming the fair one and made a grimace that was supposed to show the love-light in his eyes.

Perforating Their Victims.

There was a battle scene in this production and it was disappointing in view of the fact that all Britishers have learned how a young film war should be staged. The fans used to talk about the manner in which the cowboys filled each other full of holes before a man dropped and how the hero faces dozens of machine gun bullets without receiving more than a scratch across the temple. The writer felt that little or no attempt had been made to work up a dramatic tenseness in this situation.

Another matter that the writer would like to call a fault—there is really no intention to be cruel—was that the several principals were invariably grouped in front of the camera as if they were posing for a family photograph. Scarcely once did the audience gain a side view of the players, and Kitty Gordon would not have been able to give a tiny view of her renowned back if she had been working under the man who directed this particular feature.

Fletcherizing Words.

It was apparent on several occasions that the players were shouting into each others' faces like a couple of disrespect-

(Continued on page 1110)

Cradle Rocking for an Infant Industry

Glancing Into Moving Picture World Ten Years Ago

IN the issue of Moving Picture World dated February 12, 1910, there appeared for the first time in a moving picture trade paper—and, possibly for the first time in any publication, the picture of a man who was then running a cinema in Forest City, Pa. S. L. Rothapfel, destined to become known to fame as "Roxey," looked about the same then as he does now.

The intervening ten years have marked amazing progress in pictures, and in this opinion "Roxey" has done more for pictures than pictures can ever do for him. To him, more than any other individual of his time, is due credit for the improved methods and mediums for showing pictures and the consequent improvement in pictures themselves *to keep pace with the progress of the picture showman.*

"Roxey" was here to gather ideas on exhibition from delegates to the Film Service Association's convention held at the Imperial Hotel. You remember those assemblages? The principal idea was to eat, gossip and libate—*and it's fair to presume that "Roxey" gave more in ideas than he was able to receive.*

Meet Rothapfel, of Forest City!

Some interesting data accompanied "Roxey's" picture. It was said of him that Forest City and surroundings gave him a drawing population of 7,000 and into his theatre, from this field, he daily averaged 1,000 paid admissions.

Rothapfel came to the convention as the guest of the Pittsburgh Calcium Light and Film Company—J. B. Clark and Richard A. Rowland. Moving Picture World might take a little credit for "discovering" Rothapfel, as it was this paper that first "pictured" the man who has since been photographed more in trade papers than most presidents of film corporations.

Others who attended the convention: Harry Schwalbe and J. A. McCaffery, Philadelphia; Tom Moore, Washington; J. R., H. T. and Herbert L. Miles, Bill Steiner, Percy L. Waters; Blackton, Rock and Smith, Vitagraphers; L. M. Swaab, Philadelphia; Frank L. Howard, Boston; A. J. Gilligham, Grand Rapids; John R. Frueler, Joplin, Milwaukee and St. Louis; E. Mandelbaum, Cleveland; J. E. Pearce, New Orleans—*and other representatives from forty-seven out of a possible seventy-nine exchanges.*

Discussing Weighty Matters.

The Executive Committee reported nine subjects to be discussed, the topics including "Independent Competition," "The N. I. Film," "Length of Reels," "Waterproof Films" and "Express Rates." These weighty matters went along to the extent of a couple-a pages.

But the most interesting matter discussed was the banquet. It was a considerable feed—*and there were tradepaper "lunch hounds" in those days as well as ten years later.*

Frank Winch and Joe Brandt ate and drank for the Billboard; Frank Woods partook of the Dramatic Mirror's share; James L. Hoff and Dore Hoffman supplied thirst and appetite for Film Index; Ellis Cohen did likewise for Morning Telegraph, and a healthy lot, hungered and thirsted on behalf of Moving Picture World, to wit: Thomas Bedding, F. R. P. S. (Tom always wore his medals and titles!), Archie MacArthur, Jr., and H. F. Hoffman.

The Official Line-Up Was:

A. J. Gilligham, president; "Bill" Steiner, vice-president; Herbert L. Miles, secretary; Robert Lieber, treasurer; P. L. Waters, Richard A. Rowland, and Frank J. Howard, executive committee. This equipment applied to the F. S. A., rather than to the banquet. Speeches there were, of course, for *who ever heard of a film banquet without speeches!*

How Many Titles Can You Suggest for This Picture?

We'd enter the contest, but modesty forbids. We can say, though, that this is a view from the Fox five-reel Sunshine Special, directed by Hampton Del Ruth and as yet unnamed. "Write quick!"

Mr. Gilligham was toastmaster, and among those introduced to fame via this imperishable print were J. Stuart Blackton, Mrs. Herbert Miles (an advance whisper of female campaign speeches!), Herbert L. Miles, Robert Leiber, J. P. Chalmers, William T. Rock, James L. Hoff and your old friend "Bill" Swanson.

Swanson made a record that day by participating in both camps of the two factions then fighting for control in filmdom. By some strange prearrangement the National Independent Moving Picture Alliance held elsewhere in the Imperial Hotel, day and date, an opposition session. *Mr. Swanson participated in both sessions.*

The Executive Committee of the Alliance named John J. Murdock, I. C. Oes, A. Kessel, J. W. Morgan and "Bill" Swanson. And Swanson was the secretary. Not so much of importance happened at the N. I. M. P. Alliance. It is reported in cold type that Swanson made the hit of the banquet after they had dragged him in from the "opposition" meeting to jazz things up with his merry quip and jest.

Inserting a Note of Fashion.

"Herbert Miles displayed another new suit of clothes," said Moving Picture World. "He is certainly the Beau Brummel of the film renters."

Exhibitions in conjunction with the two conventions were made by Pathe, Powers Cameragraph No. 6, the Mirror Screen, Fireproof Film Cabinets, the Soundograph, Waterproofing Films and the Edengraph.

The Independent session was marked by the resignation of John J. Murdock as president. They gave him a loving cup and it is recorded that "Mr. Murdock made a very touching reply to the kind words of the presentation speech and was evidently very much affected."

Patents Company Versus Laemmle.

Judge Hand, over protest of Laemmle's attorneys, postponed the trial of the Patents Company's injunction suit against the Independent Moving Picture Company—the famous "Imp" manufacturers. "A large number of independent manufacturers were present and gave Mr. Laemmle their warmest greetings and assurance of their moral support."

Moving Picture World carried a letter captioned "Gratitude from the Heart of Carl Laemmle." It seems that the Montreal Laemmle exchange burned out to the tune of $7,000 loss, leaving the "Imp" scrapper homeless in Canada with a lot of customers on his hands.

"No sooner had it become known," wrote Mr Laemmle to his old friend, Moving Picture World, "that my office was destroyed than the Kleine Optical Company and Kinetograph Company immediately offered the full use of their Montreal offices until I could get things in shape again."

"Come on in, Laemmle, and make yourself at home," they said.

"That's what I call broad-minded, fair, square and 'white'," said Laemmle.

News, outside of the two conventions, was scarce. We'll dig further into things next week.

W. K. H.

Constance Talmadge, Sister Natalie and Maria the Haughty Understudy

By Edward Weitzel

THIS has been a hard winter for moving picture stars. I was told it first by Dorothy Dalton; then Corinne Griffith repeated the same important information, and last week, over at the Norma Talmadge studio, sister Constance added her testimony to the subject. The word "hard" applies solely to the weather. Not that these three leading lights of the screen haven't plenty of warm clothing to shield them from the cold. The trouble is—or was, before the snow came—that a scenario might call for a number of exterior scenes in which the heroine tumbles out of a canoe into a lake or is caught in a downpour of rain and summer be two or three months to the rear when the time came to shoot those particular scenes. Moving pictures are made the year around, you know. Well, last fall the weather got right sharp about the time Constance Talmadge was told by Director Sydney Franklin that they were going to Bear Lake for the exterior scenes in "Two Weeks," and Miss Constance gave an involuntary shiver.

Why Constance Shivered Many Times.

While the severe looking party in evening clothes who is supposed to be her father in "The Love Expert" walked with much dignity down the hotel corridor and into his own room where his playful daughter has bestowed the trusting old maid, and repeated the action until it was safely recorded on the faithful film, the star of the picture told me why she gave that one shiver and why she shivered many times more while those exterior scenes were being taken—shivered so rapidly that nothing but an ultra-rapid camera could have caught the shivers.

"If you saw 'Two Weeks' at the Strand last week you remember that 'Lillums,' the lady from the chorus, goes for a midnight bath in the lake."

I remembered the scene, and said so.

"There is a close-up," continued Miss Talmadge, "of 'Lillums' standing in the water with just her head and shoulders showing above a large rock. She is supposed to be startled but not so frightened that her teeth are chattering and her knees knocking together. But that is what really happened. The scenario called for a balmy summer night but last October was a bad month for them so I stood behind that rock and registered what I felt—half frozen and ready to cry from the cold."

"It didn't show in the picture."

"That part was carefully left out. Mr. Franklin coaxed and jollied and begged me until I managed to control my real feelings long enough to register the proper expression, but it's hardly more than a flash. 'Please,' he kept saying to me; 'it's a warm night and you're not cold, only startled.'"

"What did you say?"

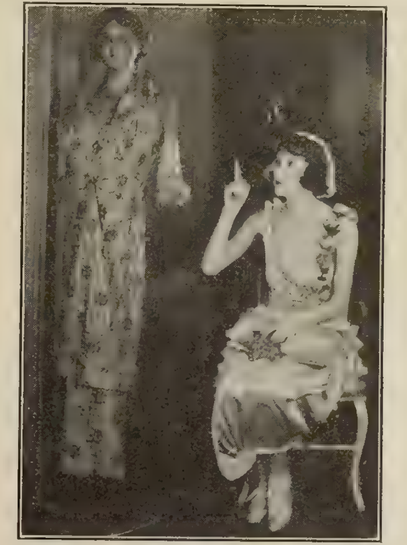
"Nothing—I was so cold I couldn't talk."

"Perhaps your thoughts covered the situation?"

"I know they did! I thought things I should never dare to say. But the worst was to come. I had to dress behind some strips of canvas made into a three-sided dressing room without a roof, and I nearly perished all over again. We're going to Palm Beach for the exteriors in 'The Love Expert,' thank goodness!"

An Accident to the Understudy.

The set in use was a double one, showing a hotel corridor and one of the rooms opening from it. While the corridor scene was being made I glanced into the adjoining room and saw what I took to be an actress in the Talmadge company standing behind a large armchair. Her back was to me, the bright lights on the next set dazzling my eyes so that I could not see her very distinctly. Several property men were busy in the room, and I was startled a moment later, by hearing a cry of "Look out!" I glanced into the set just in time to see one of the men back into the lady and knock her down.



"Maria, You've Been Shimmying!"
Says Constance Talmadge to her understudy, an important member of the star's support.

In an instant they all turned and looked at the prostrate figure on the floor.

"Well, why don't you pick her up?" demanded the chap who had given the cry of warning.

"Ah! pick her up yourself! I'm too busy!" was the surly reply of the fellow who had knocked the lady down.

Astonished at such brutality I turned to Miss Talmadge. She also had seen the accident but made no effort to interfere.

"Shall I—?" I began.

"Pick her up?" replied Miss Talmadge, "if you want to . . . it's only my understudy."

By this time one of the men, more humane than his fellows, had stooped down and assisted the lady to her feet.

I Am Introduced to Maria.

"Understudy," I repeated; "I didn't know that movie actresses ever had understudies."

"Oh, yes! I find her very useful."

"In what way?"

"Natalie will introduce you if you want to interview her. Mr. Emerson is ready for my next scene. Natalie, take Mr. Weitzel over and introduce him to Maria," and sister Constance bestowed that famous one-eyed smile upon me and joined her director down the corridor.

Miss Natalie Talmadge, who was standing near, led the way into the adjoining room and I was duly presented to the understudy. Not being an adept at painting pen portraits of beautiful women I must refer the reader to the picture on this page for an adequate idea of the lady's personal charms. Miss Constance was gracious enough to have herself photographed with her understudy, but this should not make it at all difficult to identify Maria.

Finding that the dummy was not inclined to talk about herself, I applied to Miss Natalie for information as to Maria's duties. The youngest of the Talmadge girls is a demure little woman, but she enjoyed her share in her sister's joke.

"Maria was Sydney Franklin's suggestion. He said that she would keep quiet while the lights were being adjusted, and Constance won't . . . she hates to stand still," was Miss Natalie's explanation.

"So Maria really earns her salary?"

"Yes, indeed! She saves Constance a great deal of fatigue, and gives her more time to answer telephone calls."

"Does your sister have many?"

"About a dozen a day—but they're mostly from the same person. Excuse me: there's the phone ringing now. I must answer it for her," and, smiling meaningly, the demure Miss Natalie hurried off to the star dressing room, which, at the Norma Talmadge studio, consists of a four room apartment complete in every detail and most tastefully furnished. But that apartment is another story.

Lehrman Praises Rothacker Prints of "Twilight Baby"

THE print service of the Rothacker Film Mfg. Company, so many times accorded praise in the past, has once again received a straight-forward tribute from a producer, this time from Henry Lehrman. Mr. Lehrman, whose first comedy production for First National, "A Twilight Baby," was recently put before the public, wired Watterson R. Rothacker as follows:

"American print forwarded to this office is of real Rothacker standard and I am certainly glad that the exhibitors throughout the country will know that each print received of 'Twilight Baby' will be a real print because it was made by Rothacker. Carry on the high standard and accept my personal thanks for care shown. Personal regards.

"HENRY LEHRMAN."

Irvin Willat Contracts to Produce Feature Pictures for Hodkinson

THE first direct results of W. W. Hodkinson's recent announcement that he would provide the way for powerful individual directors of pictures to become producers in their own right came to a head last week with the further announcement of Irvin Willat Productions, of which the Hodkinson Corporation is to be the distributor.

Contracts have been signed with Irvin Willat, one of the ablest technicians and directors in the industry, to have his organization make a limited number of exceptional pictures annually from powerful novels by big authors. An indication of the rapidity with which the Hodkinson-Willat negotiations progressed will be found in the news that the first of these productions will be under way in early March for springtime release.

In his direction of many of the bigger pictures for the Thomas H. Ince organization, Irvin Willat has established standards of his own of recognized power. The whole background of his training in the industry has been sound and progressive, and he possesses a technical mastery of production and a knowlege of the camera that few other men have despite years of association with picture-making.

A Well-Rounded Career.

For a year the Hodkinson organization has been modeled on efficient lines, and the result has been the entry into the production field of producers capable of maintaining such standards as J. Parker Read, Jr., set in his "Sahara" and "The Lone Wolf's Daughter," big productions starring Louise Glaum; "The Westerners," "Desert Gold" and "The Sagebrusher," powerful productions representing the fine intelligence and literary capacity of Benjamin B. Hampton.

Irvin Willat first of all was and still is a skilled superintendent of photography. He was with the original Imp as an actor, and was factory superintendent for the New York Motion Picture Company, besides having been a manufacturer of cameras. He was the first cameraman with the Keystone organization, and later with Reliance, All-Star, Metro-Dyreda, besides being in charge of all photography for Ince-Triangle.

As a director, Mr. Willat has made such large successes as "The Guilty Man," "The Grim Game," "Behind the Door," "False Faces," "The Law of the North," "The Midnight Patrol," "Rustling a Bride" and "Below the Surface."

Announcement of the first Willat production for Hodkinson distribution will be made shortly.

Realart Exchange Now in Permanent Quarters

THE New York branch office of Realart Pictures Corporation has moved from the Godfrey Building, 729 Seventh avenue, to the fifth floor of the Leavitt Building, 130 West Forty-sixth street. Realart's shipping department also moved from the Winfield Building, 469 Fifth avenue, to the Leavitt Building.

With these changes, all departments of Realart, except two or three of the branch offices, are now in permanent quarters. The home offices are within a stone's throw of Grand Central Terminal ,and the New York branch office, under the direction of Lester W. Adler, is in the center of the film exchange district.

The moving of the shipping department, of which Norman Kohn has general supervision, was done to provide space for the expansion of other rapidly growing departments of the home office organization. Realart now has the entire fourth floor of the Winfield Building and the entire fifth floor of the Leavitt Building.

The latter space, made available through being vacated by the Fox Film Corporation, which moved last week into its new building in Tenth avenue, is being fitted up appropriately, and when alterations are completed will be provided with a commodious reception room, projection accessory, film examination and shipping rooms, a series of executive offices running along the Forty-sixth street front, and quarters for the shipping department of the home office. The floor space to be utilized by the New York exchange will be considerably larger than that provided for it in the Godfrey Building. The latter floor space has been taken over by the First National's New York exchange and is being elaborately fitted up.

Select Plans to Open Oklahoma City Branch

THE rapid increase of business of the Select organization in the West, together with its unsuual growth, brought forth an announcement from Select's general manager and vice-president, Sam E. Morris, which stated it is more than likely that a Select branch office will be opened in Oklahoma City soon.

He has sent General Representative V. P. Whitaker and C. C. Ezell, manager of the Select Dallas branch, to Oklahoma City to study the possible advantage to be gained by the addition of another exchange to the present Select system.

In the event that a new branch is established in Oklahoma City, Mr. Morris announces that it will be under the general supervision of Manager C. C. Ezell of the Dallas branch. The number of new theatres in the territory served by the Select Dallas branch, and the increasing amount of business from the older accounts, makes necessary the opening of another office somewhere in that territory.

Marion Davies Back from Florida.

Marion Davies and her company have returned from Miami and Palm Beach, Fla., where they went to film exteriors for "The Restless Sex," her next Cosmopolitan Production for Paramount Artcraft, after "April Folly," which is released March 21.

The Punch That Saved Jess Willard from Becoming a Film Star

Packed away, but exhibited frequently by Jack Dempsey in his Pathe serial, "Daredevil Jack."

Keeping in Personal Touch

By Sam Spedon

M. FERNANDEZ, who formerly owned the Eden Theatre in Waterbury, Conn., has broken ground for the erection of a new theatre, seating 750, on East Main street.

* * *

Edward (Sherry) Sherwood and Billy Ballenger, formerly of the Select, have purchased the Variety Pictures Corporation, which was owned by Milton Caplon of Baltimore. They have opened offices in the Mather Building, 916 G street N. W., Washington, D. C., where they are conducting a strenuous campaign in the state rights field.

* * *

Benjamin F. Howells, of the David P. Howells, Inc., will sail for Europe on the Mauritania, Thursday, February 5. Mr. Howells will visit England, France, Stockholm and other European centers. He will be accompanied by Mrs. Howells. On the same steamer Emil Werlheimer, an attorney for several of the large exporters and importers of Europe; Gabriel Hess, of Goldwyn, and Ralph Block will sail.

* * *

Dwight Cleveland, author and scenarist in chief for the Jesse D. Hampton productions, is again in New York on one of his monthly trips from the Coast, in search of new stories and material for production.

* * *

J. Searle Dawley, well known director, is putting the finishing touches on Augustus Thomas' "The Harvest Moon," featuring Doris Kenyon. Mr. Dawley is already negotiating for another directorial connection.

* * *

Lester W. Adler, New York branch manager of the Realart Exchange, is now located in his new quarters on the fifth floor of 126 West Forty-sixth street, having moved from the old exchange offices at 729 Seventh avenue. After alterations are completed the Realart will have one of the best arranged institutions of its kind in the city.

* * *

Jack Keegan, formerly with the Motion Picture News and more recently with the Eggers Engraving Company, has joined the publicity staff of the Selznick Pictures Corporation, taking the place of Stanley Bayer, resigned. Mr. Keegan assumes his new position Monday, February 8.

* * *

Roy Clements has arrived in New York, from the Coast with the negative of his latest production. He will remain in New York until March 1, before returning to California.

* * *

James Goebel, cameraman for Carlyle Ellis, Autographed Films, has just returned from Wyoming, where he photographed the Arapache Indians for an educational on public health nursing, produced for the U. S. Government. These Indians had never seen a motion picture camera before, and on account of their natural aversion to being photographed considerable tact was necessary to get them in line. From Wyoming he went to New Mexico, where he photographed the Pueblos. His third location found him in southern Louisiana, a large part of which is under water, from unprecedented rainfalls.

* * *

William Haddock (Silent Bill) is all smiles. He disposed of a one reel picture of Hans Wagner, the ball tosser, which he produced last fall. Just like drawing interest from the savings bank.

* * *

Jack O'Brien, it is reported, will organize his own producing company, under the general management of Walter Price. He will start producing about March 1. He will distribute through one of the established organizations. Nellie Bly is interested in the first production.

Walter Miller

Popular player who has important role in Numa's "The Return of Tarzan."

* * *

Katherine Ann Porter, special fan publicity writer at the studios for Select, has been transferred to the main office to take effect February 14.

* * *

E. C. Blakeman, formerly branch manager for Triangle at Omaha, has been appointed assistant branch manager of Pathe exchange at Cleveland.

* * *

E. V. Richards, of the Saenger Amusement Company, New Orleans, is spending a week or two in New York.

* * *

Jake Wells, of Norfolk, made a hurried trip to New York on January 29, just for the week end. Mr. Wells has so many varied interests his presence in the Metropolis does not necessarily mean he is here in the interest of his motion picture theatres in Richmond and Norfolk. He is connected with so many enterprises in the South he is a hard man to keep track of when he comes North. Harry Bernstein, his secretary and manager at Richmond, is laid up with the flu.

* * *

Bill Swanson and his partner Harry T. Nolan, from Salt Lake City, came to New York on Wednesday, January 21. On January 23 Bill was taken down with a severe cold, which developed into neuritis, so he was kept in bed at the Elks Club until February 1. He was eager to carry out some important business transactions, which he necessarily had to forego. He says business in the Mountain States has been poor since November, heavy snow falls and cold weather being a great handicap. Many of the motion picture houses were closed this past month. He and Mr. Nolan will remain in New York until February 9.

* * *

Will C. Murphy, connected with the Selznick publicity department, is the author of a seven-part feature. "Why Women Sin," starring Ann Luther. Mr. Murphy wrote the original for the stage, which proved a pronounced success. The motion picture version was produced by the Wisteria Productions Company and will be released in March.

* * *

Frank Hudson, of Pathe, who was assistant branch manager at the Boston office, has been appointed manager of the Atlanta exchange office.

* * *

I. Hoffman, whose theatre at Seymour, Conn., was burned a short time ago, has started rebuilding on the same site. He will have one of the prettiest theatres in New England, judging from the plans.

* * *

M. Robert Golden, for many years connected with the dramatic department of the New York Herald, has joined the publicity staff of Select.

* * *

Sadie Gilde, secretary to P. A. Parsons of Pathe, has been on the sick list with a severe case of the flu, which developed into serious complications. She is pronounced out of danger, but her ultimate recovery will oblige her to remain at home for some time.

* * *

Linsay McKenna, who has been doing special exploitation work in Canada for Select, has been called in and sent to Los Angeles to carry out an extensive exploitation campaign.

* * *

Arthur Beck has been a subject of the flu. He was laid up for more than two weeks. His wife, Leah Baird, since she returned from Palm Beach and the completion of "Cynthia of the Minute," has been his constant attendant and nurse. Mr. Beck was at his office the beginning of February and expects gradually to get back in form.

* * *

Hugh Thompson, leading man in "Cynthia of the Minute," has signed with Goldwyn and left for Los Angeles January 29. He will assume the male lead with Mabel Normand in his initial picture for Goldwyn.

(*Continued on page* 1112)

Nationwide Publicity Drive Launched to Prevent Closing Due to Influenza

TO prevent hysteria and to forestall thoughtless attempt by municipal authorities to close picture theatres on account of the influenza outbreak, the National Association of the Motion Picture industry, through a special committee apointed by President Wiliam A. Brady, has launched a nationwide publicity campaign designed to acquaint the general public and city officials with the importance of keeping theatres open while the influenza is prevalent. The campaign is similar, though of greater scope, to the one which the asociation conducted so succesfully last year.

The committee in charge of the work consists of John C. Flinn of Famous Players-Lasky Corporation, chairman; John M. Quinn of Vitagraph, Inc., and Frederick H. Elliott, executive secretary of the National Association.

Weeklies Carry Warning.

In its campaign to keep the theatres open the National Association committee is using every possible means of publicity. All of this week the news weeklies are carrying a warning from Dr. Royal S. Copeland, Health Commissioner of New York City, regarding precautions to be taken in guarding against the influenza.

In addition to this screen campaign, the committee early this week sent broadcast throughout the country a series of letters and documents showing the wisdom of keeping theatres open.

This material consists of a letter to the National Association from Dr. Copeland, in which the health commissioner commended the motion picture industry for its assistance during the epidemic of last year, and declared regarding the 1918 epidemic that "in view of our experience in New York City, where the death rate from influenza was the lowest of any large city on the coast, we are convinced that our decision to keep the theatres open is wisely made."

"My principal purpose in keeping open the theatres in New York City," Dr. Copeland wrote, "was to prevent the spread of panic and hysteria, and thus to protect the public from a condition of mind which would predispose it to physical ills."

35,000 Letters Sent Out.

It is this hysteria which Dr. Copeland fears that the committee seeks to prevent. It has sent letters to 15,000 exhibitors, to the editors and advertising managers of every daily newspaper in the country, to all exchange managers, and to the mayors, health board officials, school officials, chambers of commerce and librarians in every city of 20,000 population or over. With these letters have gone reprints of Dr. Copeland's letter to the association, reprints of an article published by Dr. Copeland in the New York Times in 1918, showing how New York combated the plague, and a chart and table prepared by United States Government officials showing graphically how New York, where theatres during the 1918 epidemic were allowed to remain open, had the lowest death rate of all the big cities of the country.

Five hundred copies of Dr. Copeland's letter and his article in the New York Times were sent to each of the distributing companies, to be sent by them to their exchange managers for distribution throughout their districts.

In all, 35,000 letters have been sent out, accompanied by the material showing Dr. Copeland's stand on influenza. Exhibitors were requested to use their influence with local authorities to keep theatres open, the Copeland statements being placed in their hands so that they could go to their health boards armed with evidence that the largest city in the world did not find it necessary during the severest epidemic in recent years to close theatres. The exhibtors also were urged to co-operate in every way with their local authorities in combating the influenza.

That Dotted Line Made Famous by Filmland Contracts

Comes here as Myron Selznick signs up scenario writer Cecil Smith and his wife who are to create more "happy hours" for Selznick fans.

"Luck of the Irish" to Be Released This Month

"THE LUCK OF THE IRISH," an Allan Dwan production, will be available to exhibitors in February. Realart Pictures Corporation, which will distribute the picture, does not fix release dates, but the probability is, according to General Sales Manager J. C. Ragland, that prints will be obtainable in all of the branch offices early in February.

The title of this picture is stated in Realart publicity to be based on the fact that the hero is an Irishman who has the proverbial "luck of the Irish" in a love affair. Much of this "luck" is explained to be due to the hero's energetic use of his good right arm, the story being of a battle of wits and fists for the love of a New York school teacher. The contenders accompany the girl on a trip around the world and the scenes are laid in Venice, Cairo, Calcutta, Hong Kong and other foreign cities.

The author of the story is Harold McGrath and the theme is said to be typical of his novels. Mr. McGrath has established a reputation with the public for writing stories abounding in adventure, excitement and thrills. In the case of "The Luck of the Irish" he has provided material for color and spectacular drama in which Mr. Dwan is said to delight.

"The production is to be released as a proved box office success," according to a Realart statement. "It had a prerelease showing of one week at Sid Grauman's Theatre in Los Angeles and established itself as a great drawing card. It is possible, as a further demonstration of the box office value of the production, that it will be given a showing in New York prior to its release."

"The Forged Bride" Has Mary MacLaren as Star

A CAREFUL combination of star, strong cast, clever story and splendid direction feature the Universal production, "The Forged Bride," which is announced for release on March 8, and in which Mary MacLaren plays the stellar role.

"The Forged Bride" is from the story "The Sins of the Father" from the pen of J. G. Hawks, who has supplied William S. Hart with many of his scenarios, and deals with an unusually striking problem of life. In it Mary MacLaren takes the part of a convict's daughter.

All the tense situations and the warm love of the forger father for his child are dramatically brought out under the direction of Douglas Gerrand.

Dagmar Godowsky, the daughter of a world famous pianist, plays the part of the jealous rival. Another artist is Thomas Jefferson, son of the well-known dramatic star of other day Joseph Jefferson. Harold Miller, Barney Sherry and Frances Raymond complete the cast.

F. I. L. M. Club Mails Slide.

The New York City F. I. L. M. Club at its last meeting voted to mail a circular letter to all exhibitors in the district reproducing Dr. Royal S. Copeland's message regarding the influenza epidemic. With this letter, each theatre was sent a slide containing the health commissioner's message.

President Chadwick appointed the following executive committee: Messrs. Rosensweig, Zierler, Klein, Schmertz, Rosenblueh, Eckman, Burnstein, Connors, Raynor, Adler, Salinger and Siegel. A special committee for looking after the interests of New Jersey exchanges was appointed, as follows: Messrs. Brodskie, of Metro; F. Gersten, of F. Gersten, Inc., and S. Abeles, of Pathe, Newark.

G. Balsdon wrote that a F. I. L. M. Club has been organized in Albany.

Donald Campbell Increases Capital and Export Field

DONALD CAMPBELL is expanding his export business. His energy in many years of film exporting has built his organization up to a point where expansion is essential. Within a few days he will be settled in new and greatly enlarged quarters in the Leavitt Building, 130 West Forty-sixth street—and he will have more capital to work with than he has ever had.

From this new address he will first export the new William N. Selig serial, "Vanishing Trails," in which Franklyn Farnum and Mary Anderson will be starred. The first three episodes of the new work are now on their way from the Selig studios in Los Angeles and foreign buyers will soon be given a "look" at the new thirty-reel fifteen episode presentation.

The World's His Field.

The world's rights, outside of North America, are Mr. Campbell's for "Vanishing Trails," and he believes that foreign exhibitors are going to profit largely on the new issue. Franklyn Farnum became a screen favorite as a star of Bluebird Photoplays, and Mary Anderson has won favor in various Metro productions. In producing the serial Mr. Selig backed his leading players with an efficient supporting company.

Just now Mr. Campbell is exploiting "Lightning Bryce" among South American exhibitors and is sending the same serial to India, a territory where he is favorably known through his exploitation of "The Mystery of 13," "The Hawk's Trail" and many other American serials. Having acquired new financial resources, Mr. Campbell is going in for exportation of films on a greatly increased scale, and will have the rights to other successful productions, especially in a serial way, as they come along from the producers.

Tyrad Sells Territories.

The rights on the Johnny Dooley Comedies for the states of Alabama, North and South Carolina, Georgia, Tennessee, Mississippi and Louisiana, have been sold by Tyrad Pictures, Inc., to the South Eastern Pictures Corporation of Atlanta, Georgia. The Tyrad organization also disposed of the state rights on "Your Wife and Mine," to the Sun Films, Inc., of Los Angeles and Seattle for distribution in the Far West territory.

Attitude of Mayors' Conference Toward Censorship Is a Mystery

AS a sub-committee which will draft a general report to be presented not later than February 24 to the mid-winter conference of mayors of New York State on the question of further state censorship of motion pictures, Mayor Palmer Canfield of Kingston, the Rev. Chas. O. Jurkins of Glens Falls, and Walter W. Nicholson, commissioner of public safety of Syracuse, were named at a meeting in Albany on February 2. The meeting was attended by R. Alexander Hamilton of Rochester, Walter Hayes of Buffalo, Mrs. N. B. Spalding of Schenectady, Miss Mary G. Peck of New York, the Rev. Judkins and Dr. Everett B. Martin of New York.

Arthur Friend, of the Famous Players-Lasky Corporation, was present at the meeting, representing Gabriel Hess, who sailed for Europe a few days ago. Royal K. Fuller, of the National Association of Motion Picture Industry, represented Albert E. Smith of Vitagraph, who was absent because of a recent death in his family. Rex Beach, the author, as well as Mrs. Howard Ganz, were absent because of illness.

Future Attitude Unknown.

There was a short meeting of one of the sub-committees at 11 o'clock in the morning in the office of W. P. Capes, secretary of the State Conference of Mayors. The general meeting was held at the city hall in the afternoon and newspaper men were excluded. The meeting consumed three hours. Each of the four committees named at the recent New York meeting reported. These reports ran all the way from six to fifty typewritten pages.

Just what attitude the committee, undoubtedly the most powerful ever named in the state along censorship lines, will take is unknown. In fact, Secretary Capes said at the conclusion of the meeting that he himself did not know what the committee would report on February 24. There is a strong feeling, however, among legislators that the committee will report that there is an urgent need of further censorship in the state and will press the legislature for action.

Civic League Inactive.

The last few days have witnessed no activity on the part of the New York State Civic League, of which the Rev. O. R. Miller is the mouthpiece. Mr. Miller was in New York on February 2 and there was no statement forthcoming at his office as to his intentions of immediately introducing a bill to repeal the present Sunday motion picture law. This bill has already been drafted at the request of the league, but so far as can be learned, no senator or assemblyman has been found who stands willing not only to introduce the bill, but to stand behind it in the strenuous days that are bound to come.

At Mr. Miller's office today one of his associates, George H. West, stated that in his opinion the strongest thing that the State Conference of Mayors could do would be to introduce a censorship bill. Mr. West admitted that he had not been to a motion picture show in the last six months, but in the same breath he declared that he had never seen one yet but that could not be morally improved by the use of censorship powers.

Chinese Set for Hank Mann Film.

Approximately three-quarters of the Hank Mann studio in Los Angeles has been fitted out with sets to represent a Chinese village for the latest two-reel comedy featuring Hank Mann, now being made under the direction of Herman C. Raymaker.

Committee Which Is Considering Need of Censorship in New York State.
Left to right, front row: W. P. Capes, secretary State Mayors' Conference; Mrs. N. B. Spalding, Mayor Palmer Canfield, Arthur Friend; second row: Royal K. Fuller, Walter Hayes, Dr. E. D. Martin, and the Rev. Charles O. Judkins.

Fox Reports Large International Demand for Clemenceau's "Strongest"

THE demand for William Fox's production of "The Strongest," the one and only drama from the pen of Georges Clemenceau, "Tiger of France," is world-wide. From all parts of the world—from Japan, China, South America, Egypt, Australia, India, even from the late "Central Empires" of Europe—have come requests for early bookings on this story of international interest.

William Fox's representative for what until recently were the Central Empires is located in Berlin. He reports by cable that the demand for Georges Clemenceau's solution of the world problem, the Frenchman's answer to the question, "Does the soul of woman rule the world?," has surpassed anything that he has known in his long experience in the selling of motion pictures in foreign fields.

Big British Demand.

France, naturally, is awaiting with keen anticipation, the release of the story from the pen of her most eminent citizen. Great Britain wants it. Frederick Mordaunt Hall, managing director of Fox Films for Great Britain, reports from London that British exhibitors are clamoring for the right to secure the production, which will be offered to the American public this month, according to an announcement by Mr. Fox.

Australia has raised a cry for "The Strongest." H. E. Ross Soden reports from Sydney that no sooner had the announcement been made that William Fox had secured the screen version of Clemenceau's story than the exhibitors in Australia and New Zealand began writing and wiring to the Fox office asking the earliest possible date on which they could advertise the fact that they would show the production.

South America, according to reports from the leading centres of Rio de Janeiro and Santiago, have heavy advance orders for "The Strongest."

Cables for Print.

A Japanese exhibitor who thought he did not get sufficiently quick action from the Japanese office of Fox Film Corporation wired direct to New York asking that a print titled in Japanese be rushed to him in Yokohoma.

R. A. Thorne, one of the largest exhibitors in Alaska, has set a record price in that territory for the Clemenceau production, agreeing to pay for the picture for three weeks, and in addition the rate of $2 a pound for shipping it from Seattle—so that he can show it one night in Fairbanks, Alaska. He is willing to pay for the twenty days of travel required to make the round trip, so that he can have the honor of being the first man in the Northern territory to show the picture.

There probably never has been a better exploited picture than "The Strongest." Its advertising has been printed in thirty-two languages.

Cast Is Internationally Known.

In selecting a cast of internationally known artists, William Fox added greatly to the value of the Clemenceau story. Harrison Hunter, for fifteen years a figure on the British stage; Renee Adoree, the idol of Paris and South Africa; Carlo Liten, "Belgium's Sir Henry Irving," a great favorite in Germany and Austria especially; Georgette Gauthier de Trigny, the star of the first motion picture ever made in South America and the first made in Mexico; C. A. de Lima, well-known in Madrid and the Spanish colonies; Jean Gauthier de Trigny, who starred in French productions in Turkey and the Far East; Florence Malone, whose work in Australia and New Zealand has given her a host of followers in the Pacific Islands, and the rest of the cast have all a particular appeal in their respective roles.

The Fox organization is sending "The Strongest" to every corner of the earth. It will travel by mule-back, by auto and by steamboat; it will go by train, and it will be carried across mountain passes by Chinese coolies; it will penetrate even the realm of Soviet Russia.

Goldwyn Secures Rights to Big Broadway Success

THE Goldwyn Pictures Corporation announces the purchase of the motion picture rights to "The Great Lover," by Leo Dietrichstein and Fred and Fanny Hatton. This is the fourth important play which Goldwyn has purchased from Cohan & Harris within the last few weeks. Recent announcement was made of the purchase of "Officer 666," "Stop, Thief" and "A Tailor Made Man." They are all scheduled for early production.

"The Great Lover" has all the essentials of an excellent photodrama, possessing an exquisite romantic interest, together with tremendous pictorial possibilities. The play served Dietrichstein as a starring vehicle in New York and on the road.

It was produced in New York City at the Longacre Theatre on November 10, 1915, and ran for a full season before going on the road. In the original cast, Virginia Fox Brooks played the leading feminine role and Beverly Sitgreaves appeared as one of the supporting characters. Others in the cast were Alfred Kappeler, Malcolm Sassett, William Ricciardi and George Romaine.

Marionettes in Burston Serial.

Marionettes are being introduced into the new serial picture which Louis Burston and Francis Ford are making for Burston Films, Inc., something said to have never before been attempted in a serial.

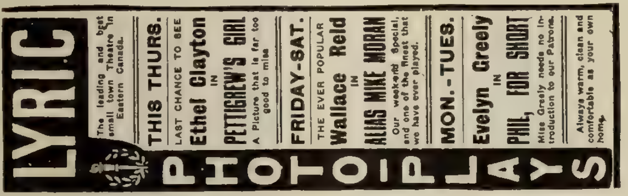
The Soft Beauty of Mildred Harris Chaplin Is Woven in Compelling Manner into "The Inferior Sex."
Giving an idea here of the attractions of this Louis B. Mayer production for First National.

Advertising for Exhibitors

By Epes Winthrop Sargent

New Brunswick Manager Shows How to Handle Single Column Blacks

HANDLING reverse cuts in a single column space is one of the most difficult layout stunts the film advertiser has to tackle. G. F. Givan, of the Lyric, Sussex, N. B., sends in a single sevens which is just as prominent on the page as Mr. Soriero's display, and infinitely more legible, since he cunningly contrives to get the reverse effect and an all-type lettering. This is even better than the top and bottom reverse and combines the best points of both. It is a very simple solution of the problem and is to be commended to all advertisers who want to get the striking effect of the reverse cut without the sacrifice of legibility. The compositor contributes somewhat to the effect, for he has made a skilled use of type faces, but the layout is almost fool proof and hard to improve. If you use a single column space you cannot do better than follow Mr. Givan.



LYRIC

The leading and best small town Theatre in Eastern Canada.

THIS THURS.

LAST CHANCE TO SEE

Ethel Clayton

IN

PETTIGREW'S GIRL

A Picture that is far too good to miss

FRIDAY-SAT.

THE EVER POPULAR

Wallace Reid

IN

ALIAS MIKE MORAN

Our weekend Special, and one of the finest that we have ever played.

MON.-TUES.

Evelyn Greely

IN

PHIL, FOR SHORT

Miss Greely needs no introduction to our Patrons.

Always warm, clean and comfortable as your own home.

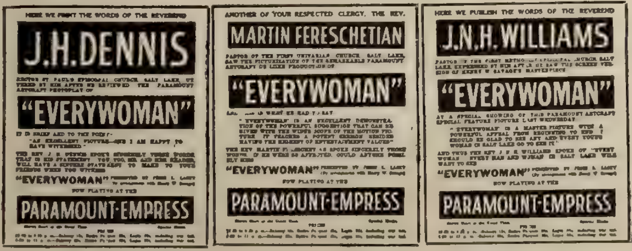
PHOTOPLAYS

A Single Column Display Using Both Reverse and Type.

—*P. T. A.*—

Used Testimonials from Clergy to Sell the Production of "Everywoman"

PUTTING the "Everywoman" cast into the windows of a furniture store was one of the schemes adopted by the Paramount-Empress, Salt Lake City, to get over that production. The twenty-four sheet gave a number of figures for the cut-outs and these were mounted separately and set into the window, set as a parlor, each with a card giving the player and part. It made a good display for the theatre and gave life to the showing of the parlor suite.



HERE WE PRINT THE WORDS OF THE REVEREND

J.H.DENNIS

"EVERYWOMAN"

"EVERYWOMAN"

NOW PLAYING AT THE

PARAMOUNT-EMPRESS

ANOTHER OF YOUR RESPECTED CLERGY, THE REV.

MARTIN FERESCHETIAN

"EVERYWOMAN"

"EVERYWOMAN"

NOW PLAYING AT THE

PARAMOUNT-EMPRESS

HERE WE PUBLISH THE WORDS OF THE REVEREND

J.N.H.WILLIAMS

"EVERYWOMAN"

"EVERYWOMAN"

NOW PLAYING AT THE

PARAMOUNT-EMPRESS

Three of the Strips Giving Clerical Opinions on "Everywoman."

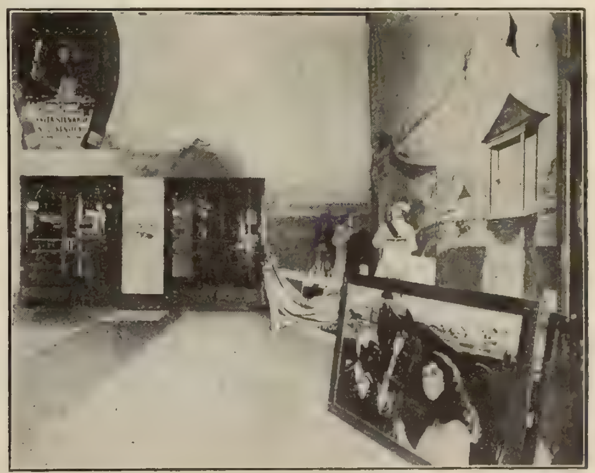
The same or similar models were also placed in the stage setting the previous week. The set was one provided with a number of alcoves to break the space down to the screen and a figure was placed in each of these with three extra ones for a central group before the screen.

Each twenty-four sheet gave several figures which could be used separately or for a group. Another unusual feature was a three eighths, changed every day for a week, each giving the opinion of some well known clergyman, every denomination being represented. The displays were atrociously bad with their three reverse strips and heavy bold all capitals, but they got the idea over perhaps better than more attractive advertisements would have done. Their very hideousness may have helped in this instance. The opinions were obtained at a special showing for the clergy and others who might be interested in this morality. George E. Carpenter planned the stunts.

—*P. T. A.*—

Cyclorama Lobby Display Attracted Many to "In Old Kentucky" in Chicago

HANGING a cyclorama for the lobby was one of the chief selling attractors for the run of "In Old Kentucky" at the Randolph, in Chicago. The cyke covered the three sides of the lobby, but was cut away for the entrances and exits. The opposite side shows the old mansion with four cutout figures and a picket fence holding in the display. It is all very effective and really classes as a display and not merely as something put into the lobby to help along. The landscape backing is carried up over the doors and is split in the centre by the huge horse shoe shown. Large paintings are set against the fences on either side and the box office is in the centre of a horse-shoe of greens twelve feet tall. The horseshow has been widely used for this attraction and the Randolph makes it a sort of trademark. This display is unique and one of the best planned we have shown in a long time.



Part of a Cyclorama in the Lobby of the Randolph Theatre, Chicago.

—*P. T. A.*—

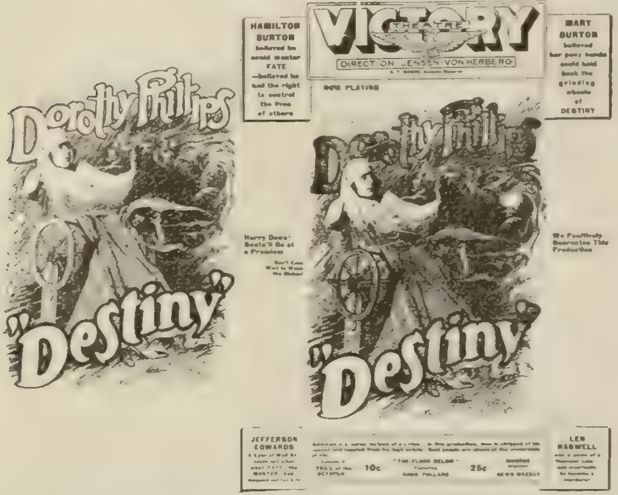
Tacoma Advertiser Makes Intelligent Use of Second Color in Displays

CHARLES R. ROEDIGER, who does the advertising for the four Jensen and Von Herberg houses in Tacoma, sends in a six seventeens from the front page of a Sunday amusement section for the Victoria which makes very intelligent use of the second color in two color newspaper work. Mr. McCormick, who uses two colors and black in his displays for the Indianapolis Circle, has been getting out really artistic work for some time, but Mr. Roediger is the only other advertiser who has sent in two color stuff in which the second color is worked in.

The master plate is shown at the left of the reproduction of the advertisement. It gives a better idea of the layout, for Mr. Roedier works his red into the black. In passing it really is a red and not a pink or a brick color or anything else but red, which helps a lot. In the dis-

Here's a Light Effect You Too Can Work

play the name and title are in red, as is the wheel, while the draperies of the figure at the wheel and the hair of the harpies in the background, barely suggested, are also touched up with the color. The effect is far richer than anything to be obtained from the usual use of color. Worked right into the black, the effect of the second color is increased many times. Not much copy is written, but every line counts. The combination makes an unusually good display.

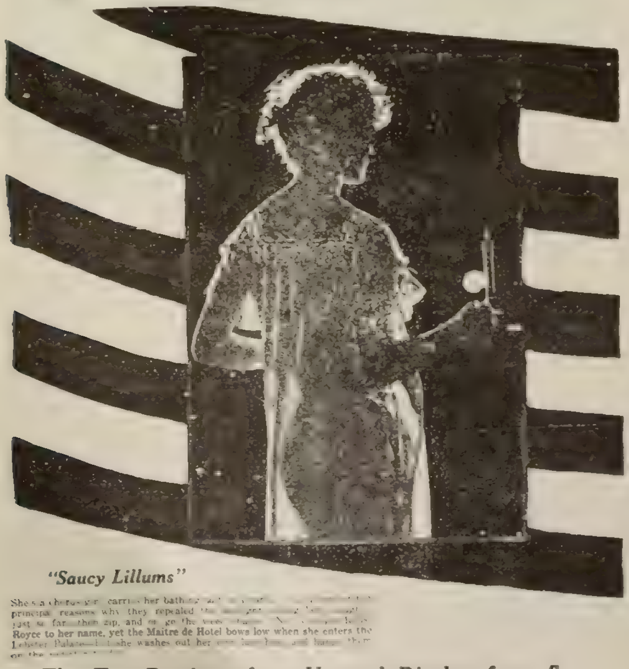

Dorothy Phillips
"Destiny"
HAMILTON BURTON believed he could master FATE —believed he had the right to control the lives of others
VICTORY THEATRE
DIRECTION JENSEN-VON HERBERG
MARY BURTON believed her puny hands could hold back the grinding wheels of DESTINY
NOW PLAYING
Dorothy Phillips
Hurry Down! Seats'll Be at a Premium
We Positively Guarantee This Production
"Destiny"
JEFFERSON EDWARDS
10c
25c
LEN RAGWELL

A Two-Color Display in Which the Second Color Is Worked Into the Black.

—*P. T. A.*—

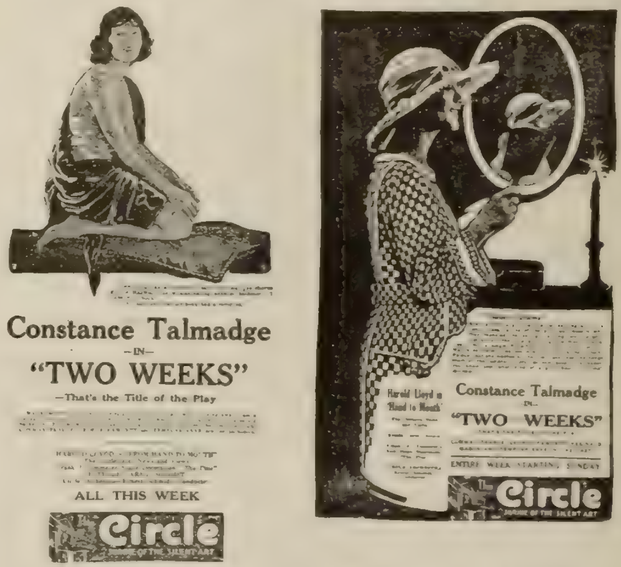
Got Some Telling Advertisements for Constance Talmadge's Play

PERHAPS there is some connection between the announcement that S. Barret McCormick has an art director for the Circle Theatre, and this advertisement, but we think not. At any rate he did some unusually pretty work for Constance Talmadge in "Two Weeks." The most startling display is a four column space about fifteen deep, of which this is the heading. It is not a mudded cut, but a light effect daringly done, yet quite in keeping with the play.


"Saucy Lillums"
Royce to her name, yet the Maitre de Hotel bows low when she enters the

The Top Portion of an Unusual Display from S. Barret McCormick.

It probably made more talk than the most intricate drawn design would have created. The backing of broad bands of black is as much a part of the design as the cut itself, for a more elaborate frame would have detracted from the cut. Even with a less sensational subject this band effect can be used with good results. More conventional are a pair of threes, one eleven and other thirteen inches deep. That on the left was used for the colored display with a change of copy. We like this better than the heavier design, not alone because of the white space, but because the type gets a better chance. The display is almost four times as strong in point of size and more than that in actual display, though both of these will work to good effect. Sometimes we think it would be a relief if Mr. McCormick would hand out just one advertisement we could tear to pieces, but he does not seem to do that sort of work.



A Three Elevens and a Three Thirteens for the Same Picture.

—*P. T. A.*—

Double Page Display for "Everywoman" Carries No Advertisement for Theatre

SINGLE and double deck hook-up pages are growing so common they have ceased to be novel. It was about time that some new element was injected and H. Wayne Pierson, exploitation man at the Atlanta Famous Players-Lasky exchange contributes this feature. He sends in a double page display with twelve spaces, each carrying a cut of one of the characters in "Everywoman." Hidden in each advertisement is a superfluous word and these twelve, when picked out and properly arranged, form a line advertising the film. Prizes are given, in the form of tickets, ostensibly by the newspaper.

The unusual feature of the display is that the theatre is not represented in these twelve spaces which are wholly given over to the outside advertisers, ranging from banks to butchers. Each display hooks up with the display title and some also hook up with the character decorating its own panel. The rules of the contest mention that the play is appearing at the Rialto, but this is the only mention of the house in this double space.

—*P. T. A.*—

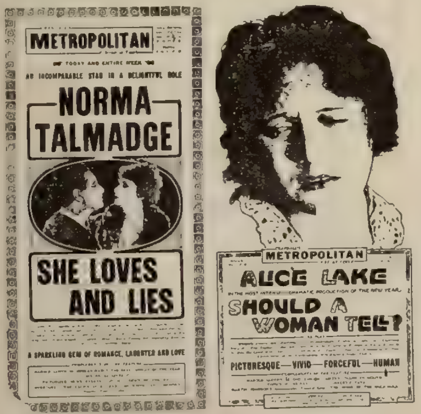
Get P. T. A. Today

Make a Log Cabin Box Office for Westerns

How Bell, of Washington, Achieved the "Impossible"

NELSON B. BELL, of the Crandall houses. Washington, D. C., wanted to use in his Sunday advertising a tear-stained face of Alice Lake in "Should a Woman Tell." He had seen it in the trade papers and he figured that this would work better as an attractor than anything else he could find, but when he was told he could not get a newspaper still of the pose, instead of damning the press department and the exchange and a few others, he persuaded the exchange to have the trade paper cut shipped. It was 120 screen and impossible, as it stood, for newspaper use, but Mr. Bell know this before he asked for the cut. He did not suppose he could pick out each alternate stipple and cut it down to a 60 screen, but he rushed it over to his engraver and had a proof pulled on hard paper with the best black cut ink.

When this had dried, the artist made required retouching and it was sent through for a newspaper screen cut. The face "patterned" slightly, but as luck would have it this gave a design suggestive of a print on linen paper, which actually improved the appearance of the cut. Cuts are said to "pattern" when the stipples of a half tone do not coincide with the lines on the screen used in making a half tone from a half tone cut. Generally the effect is a waved line which spoils the appearance utterly, but Mr. Bell knew that it could be done and the result turned out even better than he anticipated.


METROPOLITAN

TODAY AND ENTIRE WEEK

AN INCOMPARABLE STAR IN A DELIGHTFUL ROLE

NORMA TALMADGE

SHE LOVES AND LIES

A SPARKLING GEM OF ROMANCE, LAUGHTER AND LOVE

METROPOLITAN

ALICE LAKE

SHOULD A WOMAN TELL?

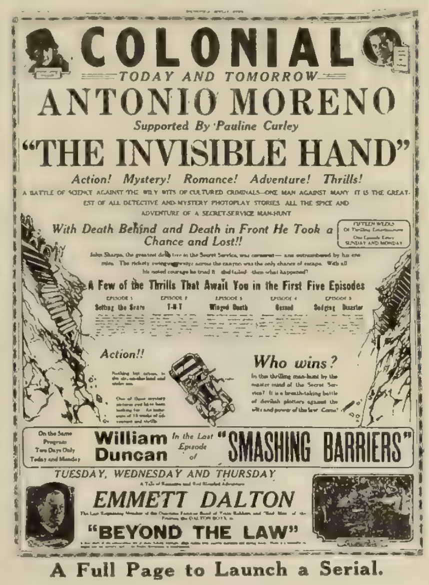
PICTURESQUE—VIVID—FORCEFUL—HUMAN

Two Deep Displays from Nelson B. Bell.

His display dropped about 190 lines across three columns and after you saw that you could see the rest of the page. The cut shows this display and that for the following week. For "Should a Woman Tell" he teased his patrons starting with the title alone and ringing the changes on the "Tell" angle, breaking into the full title, house and star on Friday. It cleaned up for a new star and the week was as big as an established box office winner. That's the big idea with a newcomer. Make her known if you would get the money the first time out.

Another Full Page for Early Serial Chapters

RALPH B. KRETZER is another who believes that a full page is not too much for the launching of a serial, for he took that space to get "The Invisible Hand" launched at the Colonial, Springfield, Ohio. Although the space is rather full of type, this is hardly a fault, for there is much to be said and the big lines at the top lead the reader down to the more ample descriptive matter below. The first five episodes are treated in brief. One interesting angle is that the wind-up of the last Vitagraph serial is made the other half of the bill which shows the first part of this one. In other words, the serial lovers who come to see how "Smashing Barriers" ends go away full of the successor story. That, even more than the full page, will serve to get interest, for it draws from the very best class of possible patrons. The idea is worth noting. It is easier to overlap than to stop one week and make a new start the next. Mr. Kretzer has the right idea.


COLONIAL

TODAY AND TOMORROW

ANTONIO MORENO

Supported By Pauline Curley

"THE INVISIBLE HAND"

Action! Mystery! Romance! Adventure! Thrills!

A BATTLE OF SCIENCE AGAINST THE WILY WITS OF CULTURED CRIMINALS—ONE MAN AGAINST MANY. IT IS THE GREATEST OF ALL DETECTIVE AND MYSTERY PHOTOPLAY STORIES. ALL THE SPICE AND ADVENTURE OF A SECRET-SERVICE MAN-HUNT

With Death Behind and Death in Front He Took a Chance and Lost!!

FIFTEEN WEEKS Of Thrilling Entertainment One Episode Every SUNDAY AND MONDAY

A Few of the Thrills That Await You in the First Five Episodes

Setting the Snare · T-N-T · Winged Death · Gassed · Dodging Disaster

Action!!

Who wins?

In the thrilling man-hunt by the master mind of the Secret Service? It is a breath-taking battle of devilish plotters against the wits and power of the law. Come!

On the Same Program Two Days Only Today and Monday

William Duncan In the Last Episode of "SMASHING BARRIERS"

TUESDAY, WEDNESDAY AND THURSDAY

EMMETT DALTON

"BEYOND THE LAW"

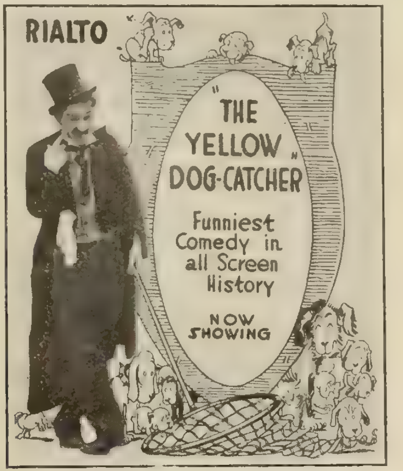
A Full Page to Launch a Serial.

—P. T. A.—

Ruff "Rolls His Own" for Comedy Production

THIS dog display is about the last we shall have from Ralph R. Ruffner until someone snaps him up and puts him back on a job. Ruff had a picture of the comedian, so he was able to build up a display on this, but says that the exchange could furnish nothing. With comedies taking an important place on current bills and often sharing with the five reel feature, it seems strange that no company gets out proper stills for the use of first run houses, but no company as yet has come forward with complete stills for these two reel subjects is going to make a cleanup.

In the past so little attention has been paid the comedies that this has not seemed worth while, but now that the managers are giving more and more prominence to the humorous features there is a chance for someone to get and hold the inside track. It does not matter how many cuts are put out. Many exhibitors want stills from which they can make their own layouts and nothing else will do. Ruff happened to have what he needed, but others are less fortunate. With managers willing to advertise, they should be given every encouragement.


RIALTO

"THE YELLOW DOG-CATCHER"

Funniest Comedy in all Screen History

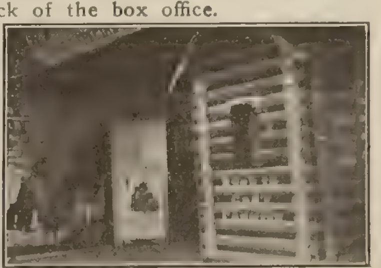
NOW SHOWING

A Home Made Advertisement for a Fox Comedy.

—P. T. A.—

Try a Log Cabin Box Office

HERE is a handy log cabin box office for any western picture. It was designed by E. N. Collins, of the Liberty, Electra, Texas, for "Back to God's Country" but it can be used for any western pictures or can be made into a trade mark for all your western pictures if you build it in sections that can be taken down and put up. This is painted canvas, but if there is a saw mill in your town get the slabs sawn from the outside of the logs, with the bark still on. This classes as waste lumber and is very cheap. Frame it so that pins fits in sockets. The two side pieces fit in sockets permanently attached to the wall at the back of the box office.



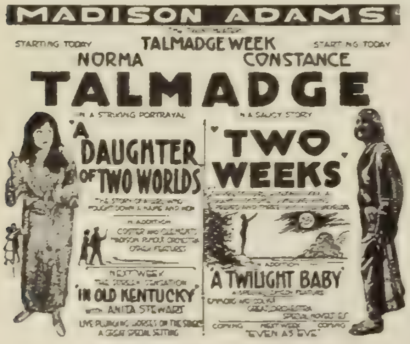
A Log Cabin Box Office Designed by E. N. Collins

Sockets in the front end engage pins on the back of the front section, and the roof, if you wish one, goes on in two sections. Large screw eyes and right-angled screw hooks can form the sockets and pins. The whole thing can be assembled in ten minutes and taken down in less time. This is an old studio stunt which will work as well for lobbies.

Tapping the Live Wires of Showmanship

Played Sister Stars at Kunsky Sister Theatres

JOHN H. KUNSKY has something new. We have had the single star playing two or more houses with combination advertisements, but the Detroit man gives his patrons sister stars at sister houses. The stars, of course, are Norma and Constance Talmadge and Howard O. Pierce did some exceptionally tasteful work in the preparation of his advertisements. Nothing is perfect, but it would be difficult to improve much on these twin displays, though type for the smaller lines would have given added legibility. This work is not hard to read and the layout is a fine study in effective simplicity. The space is not overcrowded; too much is not said, yet the picture is fully sold.



MADISON ADAMS

STARTING TODAY TALMADGE WEEK STARTING TODAY

NORMA CONSTANCE

TALMADGE

IN A STRIKING PORTRAYAL "A DAUGHTER OF TWO WORLDS"

IN A SAUCY STORY "TWO WEEKS"

NEXT WEEK THE SCREEN SENSATION "IN OLD KENTUCKY" WITH ANITA STEWART

"A TWILIGHT BABY"

COMING NEXT WEEK COMING "EVEN AS EVE"

A Four Sevens Advertising Twin Stars at Sister Houses

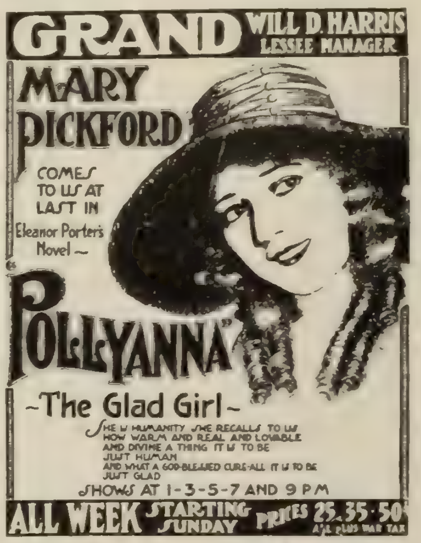
The spaces used for the opening day were four sevens and a cross page eights, the latter being the better of the two simply because there was more space in which to work. For its space the smaller display tells much more, since it carries the other features, as well.

In each case the full value of the size went to each house, which is the valuable feature of dual advertising. Each house pays for only half the space yet virtually gets double value. Mr. Pierce does good work, but this is about the best he has sent in. It is worth studying. And did it ever occur to you that even if you have only one house you might form an alliance with the opposition? Think that over. If you make money why worry because the other man is helped if he also helps you?

—*P. T. A.*—

How Press Book Art Work Looks in Full Layouts

HERE is another example of how the United Artists press book art works out in full page form. The layout was designed by Will D. Harris, of the Grand, Columbus, Ohio, who knows that he does not have to use all of a full page for six point type. There were two displays sent in, but the other will not reproduce on account of the colors. Both were based upon the press book art sketches, slightly retouched.



GRAND WILL D. HARRIS LESSEE MANAGER

MARY PICKFORD

COMES TO US AT LAST IN

Eleanor Porter's Novel—

"POLLYANNA"

—The Glad Girl—

SHE IS HUMANITY SHE RECALLS TO US HOW WARM AND REAL AND LOVABLE AND DIVINE A THING IT IS TO BE JUST HUMAN AND WHAT A GOD-BLESSED CURE-ALL IT IS TO BE JUST GLAD

SHOWS AT 1-3-5-7 AND 9 P M

ALL WEEK STARTING SUNDAY PRICES 25, 35, 50

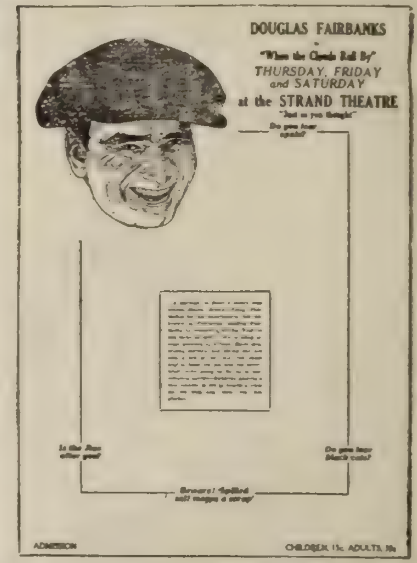
A Full Page Layout Based on a Press Book Art Design.

In the one shown, for example, the hat is shaded in, the shadow on the nose is lightened, the eyes are shaded and the lower lip is filled in and the curls are lightened slightly, but it is still the press book cut and it would have looked almost as well without these changes. The copy for this is very well done. Not much selling talk is needed for Miss Pickford. More than this would detract from the page without helping sales in the least.

—*P. T. A.*—

Open Display Effective in This Salina Space

EFFECTIVE use of open display is made in this four twelves from the Strand, Salina, Kansas. The selling talk is largely in the box in the centre; not so much selling talk, for little is needed with Fairbanks, but rather the argument of the story. The four breaks in the inner rule allude to the superstitions which form the foundation of the story. The rest trusts to the cut. The handling of the house signature is unusual, but it is sightly and it gets the idea over. More is not needed and would be too much. The one point rule is rather light, but it is precisely this lightness which gives the effect. A three point rule would spoil this layout. This forms an excellent model.



DOUGLAS FAIRBANKS

in

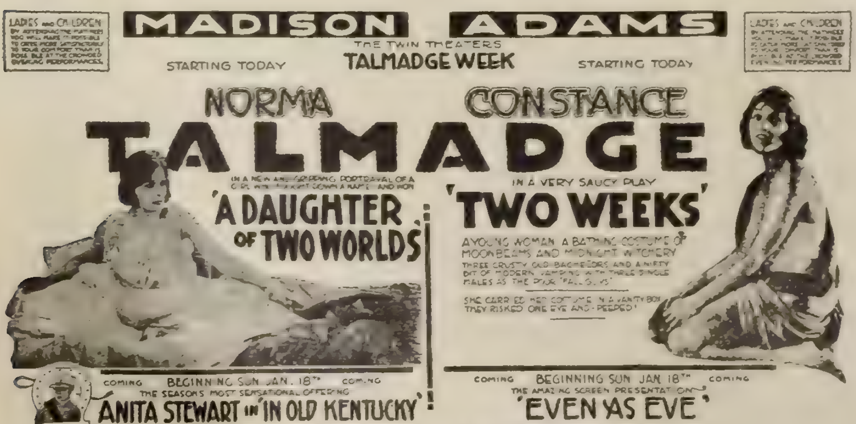
"When the Clouds Roll By"

THURSDAY, FRIDAY and SATURDAY

at the STRAND THEATRE

ADMISSION

An Excellent Use of White Space in a Four Twelves.



LADIES AND CHILDREN

MADISON ADAMS

THE TWIN THEATERS

STARTING TODAY TALMADGE WEEK STARTING TODAY

LADIES AND CHILDREN

NORMA CONSTANCE

TALMADGE

"A DAUGHTER OF TWO WORLDS"

IN A VERY SAUCY PLAY "TWO WEEKS"

A YOUNG WOMAN A BATHING COSTUME OF MOONBEAMS AND MIDNIGHT WITCHERY

THREE CRUSTY OLD BACHELORS AND A NIFTY BIT OF MODERN VAMPING WITH THREE SINGLE MALES AS THE POOR "FALL GUYS"

SHE CARRIED HER COSTUME IN A VANITY BOX THEY RISKED ONE EYE AND—PEEPED!

COMING BEGINNING SUN JAN. 18TH COMING

THE SEASONS MOST SENSATIONAL OFFERING

ANITA STEWART IN "IN OLD KENTUCKY"

COMING BEGINNING SUN JAN 18TH COMING

THE AMAZING SCREEN PRESENTATION

"EVEN AS EVE"

Sister Stars and Houses

How Howard O. Pierce played up the Talmadge Sisters at two of John H. Kunsky's Detroit theatres and doubled the value of his space.

Picture Theatre Advertising

SELLS TICKETS
MAKES FRIENDS

By mail, postpaid, $2.00 the copy.

MOVING PICTURE WORLD
516 Fifth Avenue, New York, N. Y.
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Clean Up Stunts for "On With the Dance"

"On With the Dance" Used Special Ten Page Newspaper Section to Hook-up

ABOUT four years ago a southwestern exhibitor startled his brother managers by taking a full page advertisement for "Shoes" in which he used only a few inches of space himself, hooking up local merchants with allusions to the play. This idea was used by many others and lately single page hook-ups have become almost too common to notice and the double page has become the standard. Now comes Charles Cross, of the Columbia Theatre, Dayton, with the special section hook-up for "On With the Dance," and the double deck has had to go to the rear.

Mr. Cross did so well with the "Everywoman" campaign, recently described in these pages, that he was given first chance at Mae Murray in "On With the Dance." This was the first production anywhere and he was given every possible assistance from the Cincinnati office of the Famous Players-Lasky including the services of Manager Harris P. Wolfberg and Oscar A. Doob.

For a starter he made cut-outs of the figures on the 24-Sheet, which were placed on either side of the lobby arch, as shown in the cut. These figures were mounted on beaver board. From the hand of the dominant figure on the left, a whip was run to the couple on the right. This lash was wired and connected to the flashing sign above so that tiny bulbs outlined the lash as it seemed to flicker across the space and curl around the man and woman. This strong attractor was supplemented by as many stills and one and three sheets as could be gotten into the lobby.

Built Up with Paper.

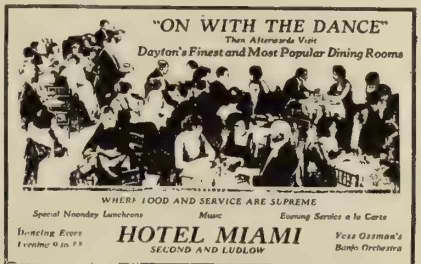
Five hundred one sheets were posted around town, with threes and 24-sheets in proportion, and a special snipe was prepared in black on yellow, with a striking nude figure in silhouette and merely the title of the film. Hundreds of these were pasted wherever pasting space was available. They were 9 by 42 inches and could not be overlooked.

Cut-outs were supplied to all stores willing to display them and with such striking figures it was possible to work into places where cut-outs ordinarily would not be permitted. A local phonograph company went this one better with a chorus girl from a local burlesque show who danced to the music of the instrument at regular intervals through the day. She was masked and wore a costume in imitation of Miss Murray as the masked dancer.

And the Section.

The full section devoted to a single picture seems to have originated in Jacksonville; at least it was first reported from there. The Columbia used a full section for "Everywoman," but in repeating this stunt the cost was partly laid off to local concerns, and at the same time this use of hook-up advertising actually gave added value to the display.

These hook-ups were ingenious. A taxicab company took a page to show the star entering one of their cabs and below reproduced a telegram from the star telling that she always used the same company in New York. A dentist took another page with a little letter purporting to come from the star giving emphasis to the importance of proper care of the teeth. The phonograph company came in with a page and a local restaurant hooked up its dancing service with the title as shown. A shoe store, a jeweler, an auto agency and others also came in on the display, and to get it all in the newspaper reduced its usual volume of advertising 25 per cent. on account of the white paper shortage. All of the text in the section had a direct bearing upon the play and the front page; a combination of line and half tone, and the house display on the back page were done in black, green and orange, a vivid combination.


"ON WITH THE DANCE"
Then Afterwards Visit
Dayton's Finest and Most Popular Dining Rooms
WHERE FOOD AND SERVICE ARE SUPREME
Special Noonday Luncheons
Music
Evening Service a la Carte
Dancing Every Evening 9 to [illegible]
HOTEL MIAMI
SECOND AND LUDLOW
Vess Ossman's Banjo Orchestra

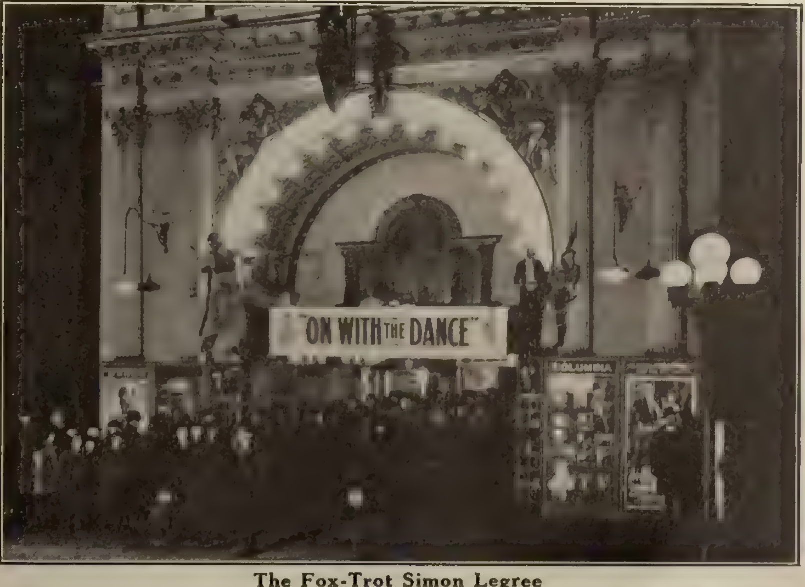
The Hotel Half Page.

All Worked for Business.

By the time the attraction opened the town was all wrought up. Heavy emphasis had been given the fact that this was the first presentation of the film anywhere in the world and a strong appeal to local pride was a feature of all announcements. It did not make the picture any better, but the public felt a pride in the fact that it was seeing it before New York did. More than this, the vivid lithographs and the audacious snipes had worked up a strong interest wholly apart from the fact that it was a premier, and the police could not have kept the crowds from the doors.

It was a box office clean-up that beat even the record of "Everywoman," which had been handled along the same lines, and the ten-page special had much to do with the result, though no one thing can the pointed out as the especial business maker.

But the doom of the double decker has been sealed. Mr. Cross, in poker parlance, has seen the two and raised it eight. Hereafter it will take twelves or better to beat the record.



The Fox-Trot Simon Legree

By a flash arrangement the figure on the left lashes the dancing couple with a light-outlined whip.

Steve Farrar Banquets Staff on Anniversary

OBSERVING his usual custom, Steve Farrar, of Eldorado and Harrisburg, Ill., gave a banquet to his staff at the Orpheum, Harrisburg, on the occasion of the anniversary of the house. A real eats was followed by a program of home talent. It is a pleasant custom and serves to keep up the morale of his employes. Just to show it can be done, Steve broke into the local humor column the other day by remarking that while the rest of the country went dry January 17, Bearcat would not go dry until the 21st, his playing date. He doesn't overlook a bet anywhere. Steve has added an eight page program lately, but he gives too much of his space to the outside advertisers. We would not sell our own front page, if we had a house, no matter how hard anyone begged.

There is a saving of $4.80 to those who pay the annual subscription rate of $3 to Moving Picture World. The newsstand price is 15 cents.

Try a Mystery Girl and Make Business

SOMEHOW the newspapers never get tired of falling for the veiled lady. Even New York has been stood upon its head more than once by a masked person, more or less young, who put up at some famous hotel and forgot to ask the clerk not to telephone a hot tip to the daily papers, and it works even better in the smaller towns.

The latest wonder worker was employed in getting "Pinto" over for the Grand, Columbus, Ohio, where Pinto had its premiere. Ohio is getting so that it will no longer look upon mere first run pictures. They must be "first time in the world" or the blase theatregoer stays home and looks at the cartoon strips in the evening paper. Ohio is getting spoiled. Pick up any recent issue of any trade paper and you'll find some Ohio town wallowing in the delights of putting it all over the Broadway pre-run houses, and of course Mabel Normand's latest had to be shown in Ohio or the film would be out of luck, so Columbus was selected as one of the few towns within the state limits not yet favored with a "first time ever" picture.

Hist! She Comes!

So it happened that a beautiful lady (all mystery ladies are beautiful, even if they do wear masks) unloaded herself out of a taxicab in front of one of the palatial palaces traveling men call hotels—and some other things—and asked for a small room and a large bath. The clerk, who seemed to be well trained, reached for a key with one hand and a telephone with the other. Before the masked marvel had succeeded in erasing the marks of travel behind double locked doors there was a reporter from every paper in town down in the lobby and a sob sister right next the elevator.

Will D. Harris, of the Grand, was running alternate twos and fours about "Pinto" in all of the papers, but the well trained reporters were too polite to suspect anything. They just trailed the masked lady and ran up cab bills. And they were bills to give the cashier heart failure, too, for the Lady would dash out of the hotel, into the nearest taxi, rush up the street and back again, with all of the reporters in full cry at the hind wheels of her hack.

She Knew How, Too.

Apparently the Masked Lady was some little "swindle sheet" builder herself, for she went to all the prominent restaurants and cabarets, took in the dry goods stores and did about everything she could think of except stay in her room. And Mary's lamb had nothing on those eager reporters when it came to the "sure to go" stuff. They were there—all of them.

She was having the time of her young life with costly viands and the nearest she could come to rare vintages in these dry and desolate days, and every morning she read in the papers of all she had done the day before. She was as loquacious as an oyster when it came to the who are you stuff, but she didn't seem to mind the reporters in the least and she did her best to provide them with a new story every day. And she was an excellent provider, as the files of the Columbus papers will attest.

Along toward the close of the fourth day, when the news had begun to sag a bit, she gave audience to her volunteer escort, removed her mask and informed them with a witching smile that she was in Columbus in the interest of "Pinto," whereupon the reporters sighed to think of all the cab rides and store eats they were going to lose in the dreary days to come and beat it for their respective offices to spring the glad tidings upon a waiting public, which for three days had been storming the doors of the publication offices to get the first papers off the press that they might learn the newest facts.

Goldwyn's Mystery Woman

She surely did jazz Columbus, Ohio, when they put on "Pinto" "for the first time in the world."

Taking a Fresh Start.

But the now unmysterious lady was not through yet. She announced that she was going to give a special performance of "Pinto" for those dear newsboys who sold the papers telling all about herself. Columbus was to have the first chance outside of Sam Goldwyn to see what "Pinto" looked like, but the newsboys were going to be the very first of the first nighters. They were going to be such premier premiers that they had to get up very early in the morning and sell all their papers so they could get down to the Grand in time to see the show and still give the charwomen a chance to clean up the house for the benefit of the premiere matinee.

About seven hundred small boys made the gate and yelled their heads off over the many adventures of the lady with the painted pony. Then the general public, now aroused to the utmost pitch of clamorous enthusiasm, was permitted to step up to the box office. They did —almost to excess.

As a last flash she climbed into a suit of cowboy togs; perhaps the very suit Mable Normand had worn in the play, and sold newspapers on a prominent street corner. This last effort was not needed, for the Grand had about all the business it could use, but she was there and it cost nothing extra, so she boomed the sale of newspapers and a lot of the local sports were thrilled at the chance to talk to her.

Turns Newsboy Herself.

Then she went away and the press agent lighted a real Corona and reached for his yardstick. The stunt had pulled just about eight columns of pure reading matter.

After that it seemed foolish to do anything else, but they had planned a double deck display with twelve business concerns, each display carrying a portrait or scene still and each space having one typographical error more than the printer got in by mistake. If you found all twelve before anyone else, you got ticket prizes until the tickets ran out.

Taken by and large it was a fat week for the Grand and for Columbus and for the reporters and for Goldwyn and Miss Normand and everyone, and it didn't cost anything like what eight columns of pure reading would have cost at regular rates or even with a trade discount.

Advertising on Ice Used to Plug Burston Serial

LOUIS BURSTON has found one place where you do not have to give lithograph tickets for billboard privileges. Seeing profit for others than the icemen in the cold snap, he had five thousand spears made up with pennants advertising the King Baggot serial, "The Hawk's Trail." These were shipped to the various distributing companies and planted in the ice of the rivers, with the result that hundreds of floes on the Hudson, Ohio, Mississippi and other large rivers are "carrying the banner" for Burston. Naturally they attract a lot of attention as they float past the cities below the ice line, and newspaper publicity is added to the more direct results of the aquatic parade.

Omaha Took Ten Pages to Tell About "Everywoman"

ANOTHER ten page special on "Everywoman" is reported, this time from Omaha where the first presentation at the Rialto was marked by the issue of a ten page supplement wholly devoted to the play, with the advertisements of a dentist, physician, baker, beauty cream, automobiles, furniture, musical instruments, washing machines and candy; all wares for which the heart of "Everywoman" was supposed to yearn. These were all pages and half page spaces and helped to get the section over without too much expense to the house.

Send us your advertising ideas and "stunt" suggestions to pass along.

Race Track Lobby Helped "In Old Kentucky"

Elaborate Campaign and Lobby Dress Put Over "In Old Kentucky" to Limit

EVERYTHING from a "real" horse-race to a special lobby was used to put over "In Old Kentucky" at the Madison, Detroit. The running horse treadmills similar to those used in Ben Hur were imported from New York by Manager George W. Trendle, and at the proper place in the film the screen was flied and the running horses took up the action and Queen Bess in the flesh swept on to victory.

But this was just one of the jazz stunts which helped Mr. Trendle hang up a new house record in the face of the cussedest weather that could be imagined. That was all right to talk about in the newspapers, but he wanted something that would catch the crowd on the street—and he got it.

First of all he built the front of the lobby to suggest the back of a race-course grand stand, the pillars being masked by compo-board to suggest the supports of the stand. Inside, the box office was hidden behind a falsework suggesting the ticket window of a track. White palings led the audience to the various sections of the theatre, carrying out the suggestion of the course and taking them right to the top of the aisles in a proper frame of mind.

Plenty of Flags.

Outside the house was decorated with streamers including one rope of penants leading clear up to the corner where the side street intersects the main thoroughfare. Hundreds of these flags were employed both inside and outside of the house, and the gay colors bravely fought the snow-ladened clouds and made a bright spot on the grayest of gray days. The colors fairly screamed.

All available billboards were bought up for the showing, about four times the usual amount of paper being pasted, and the lithograph display was backed by window and street car cards while a full week before the showing a girl in jockey silks was stationed in the inner lobby to give out heralds.

The newspapers got quarter and half pages where smaller spaces were usually employed, and there was a heavy hook-up with the music stores on the plugger song, one establishment selling 1,200 copies of the song in a single day.

Right Down to the Show.

Not a single angle was overlooked. Everything possible was done to make everyone in town realize that a big picture was being shown, and after they got in they were given a big show. Only a news weekly and a prologue were used in addition to the film, but the prologue, with a colored troupe, was carefully staged and made into a real production. Effort did not stop with getting them in. Mr. Trendle wanted to send them out again, each a booster for the show, and he did that to the fullest degree. It was a real production, and the horserace, which has not been used in stage shows of late, was a knockout. It made them all sit up and take notice.

As a result the week run was extended and made an indefinite engagement. The first week broke all records with the weather against it, and Mr. Trendle wanted to see what it could do under more favorable circumstances.

Press Book on "Lost City" Offers Helpful Pointers

USEFUL and ornamental" is a time-worn expression which might well be applied to the press book for "The Lost City," the new Warner Brothers serial, for it is both sightly and helpful. Press books must both sell the exhibitor and then help him sell his patrons, and this does both, for it is very attractively printed with a cover in colors, and it is a lesson in good typography as well as in the art of retail film salesmanship, for the contents covers many good selling points as well as exploiting an unusually good line of posters and cuts, the latter ranging from ones to threes, including a very useful notched cut in two and three-column sizes which lets in any matter the exhibitor may desire.

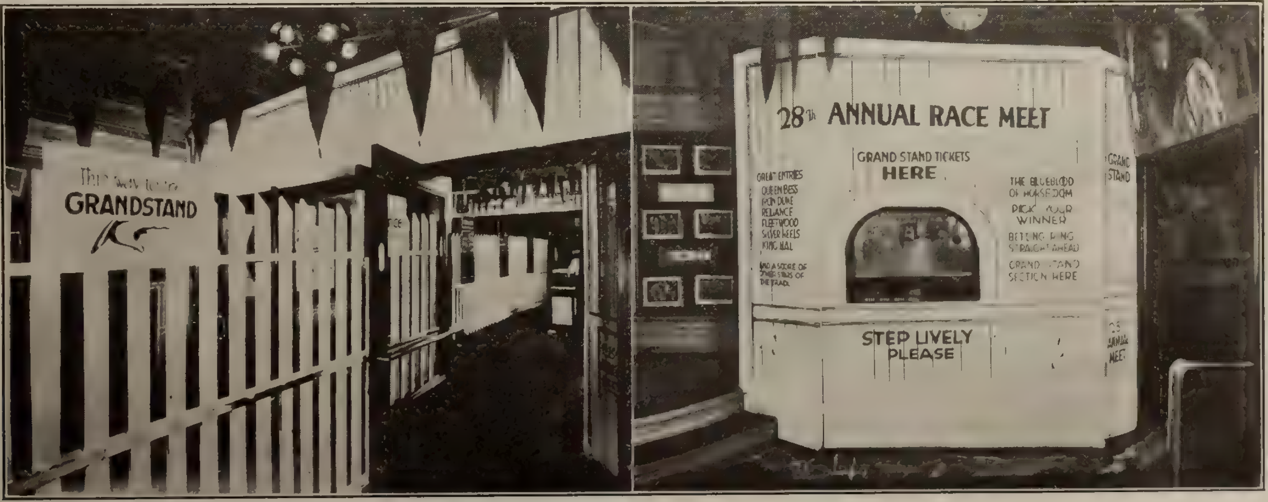
Except for the portrait cuts, every cut and poster gives emphasis to the animal stunts in the fifteen episodes. The animal angle takes this away from the other serials and the cut and paper layout gives emphasis to these stunts.

There are also shown a very useful sticker, a set of animal cards and sheets of decalcomanie pictures which should prove one of the most potent attractors to the kiddies. Two column cuts and mats of a scene from each episode are offered for a weekly change in addition to window cards, slides, heralds and banners.

And if all this is not sufficient, there is a series of silhouettes across the top and bottoms of the text pages which have only to be sent to the engraver to supply top and bottom pieces for special ads. They will also work well in the lobby frames.

Bosworth Was the Person Behind the Grauman Door

MANY forms of doorway advertising were employed to get over the Ince-Bosworth feature, "Behind the Door." At Grauman's, Los Angeles, the door was a massive doorway raised in the lobby and masked by plush hangings, which when drawn apart, disclosed a painting from one of the virile scenes in the play. As an additional feature at this house was the personal appearance of the star, who was disclosed on the stage in a pose from the scene just enacted upon the screen; the picture being stopped and the screen raised at a vital moment. The personal apearances are limited, but running into actual action is always possible and effective.



First Race Begins at 2 P. M.

Novel racetrack fixings designed by the Madison, Detroit, for "In Old Kentucky" to make the talent feel at home that week.

A Real Idea for "Pro" and "Anti" Features

ADVERTISING an exhibit of "Rare Rum Relics" the Nixon Victoria, Baltimore, put out such a good lobby display that there was some danger that people would look at the lobby and go away without seeing "When Bearcat Went Dry," which the exhibit was supposed to advertise.

The film was played at the Baltimore the week the more rigid prohibition amendment went into effect and the management saw its opportunity for a display which would get the town talking. The house has a large main lobby and this was converted into a museum with exhibits lining both sides. The front was changed to represent the hamlet in the mountains and kerosene illumination replaced the electric lights. A log cabin was built about the box office and the other side was built in with a board structure to match.

Within fancy ran riot in the exhibits, and the display was planned with unusual cleverness. It was not a perfunctory show, but one with real humor. Some of the exhibits really came from road houses and resorts of a happier and damper day, but others were clearly fabricated. A barrel was labeled "Any Old Port in a storm" and another "Wood alcohol with a kick—kick the bucket."

Everybody Dry as "Bearcat."

One exhibit was a case containing some of the modern substitutes for rye and bourbon, mostly patent medicines, many of which contain a higher alcoholic content than the average whiskey, and there were growlers of varying sizes.

A Reminiscence.

A lettered card contrasted the prices of drinks before the war and during the wartime period with the roll of bills now required for a nip, stage money being used for the latter display, and a bottle of real champagne topped a statue wearing a "million dollar necklace" of small bottles of various cordials. This exhibit was guarded by an armed mountaineer who might have been imported from Bearcat itself. The champagne went into the safe each night before the guard went home.

Live white rats and snakes were among the terrible warnings, and a small vial of mincemeat was supposed to be the last ever made with brandy. A statue of Bacchus "on his last toot" purported to have come from Pompeii, and bottles of various suggestive shapes, empty beer cases and chianti flasks all brought sad reminiscences.

An Art Gallery, Too.

One of the big laughs was a series of portraits of the inhabitants of Bearcat, done by Harry McComas, the stage director. They were caricatures, but so well done as to call for a critical comment in one of the local papers.

The exhibits were not too wildly improbable and were so well framed up that some persons were at a loss to know whether the display was intended for a joke or otherwise. Most, however, were quick to catch the spirit of the occasion and heartily enjoyed the real humor or the announcement cards.

It was one of the most carefully devised stunts yet worked out on the subject, and it boomed business for the play.

Boom Complexion Aids in "Blooming Angel" Drive

WISE exhibitors who book "The Blooming Angel," a new Goldwyn release, will hustle for the drug stores and beauty parlors the moment they have signed on the dotted line. The story hinges on a girl who drags her husband to affluence through the sales of a beautifier, and there is not a town where the hook-up cannot be made with the drug dealers and others handling complexion aids.

Start early enough to get the other fellow enthused. Don't wait until a couple of days before the showing date. Start a month or six weeks ahead and plan with efficiency and forethought.

Almost any store can get a supply of demonstrating samples from one or another of the cosmetic firms. It may even be possible to arrange for a demonstrator for some lotion or cream. It might be possible to have a succession of these demonstrators for nonconflicting toilet aids. If your lobby will permit, have a demonstrator in a day or two before the showing. Take her inside if you have room in the foyer or if you have a side room which can be converted temporarily into a "Beauty Bower."

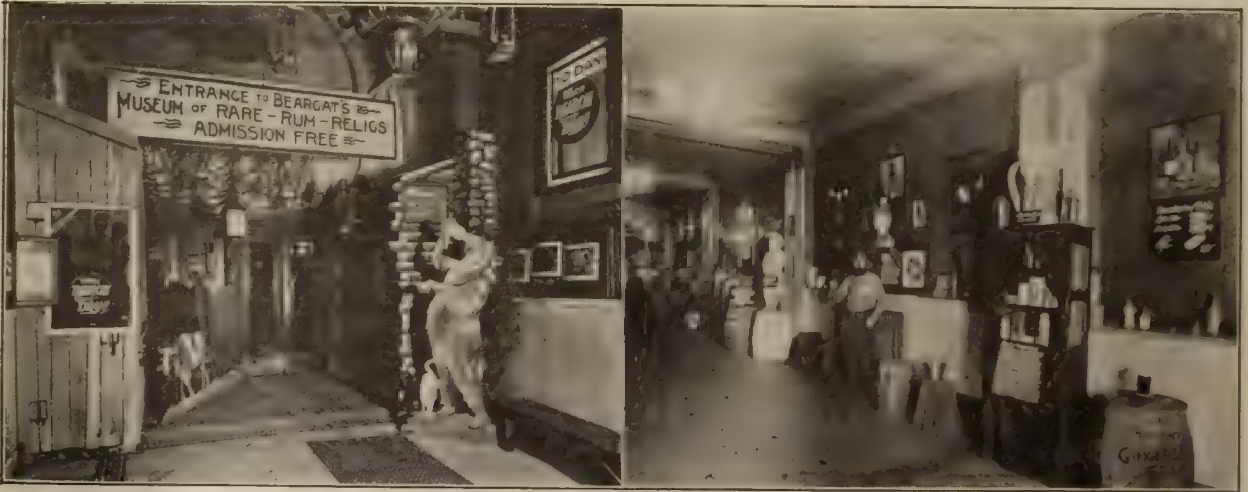
Take the "Long Break."

Never mind if you do advertise some other man's products. Take contentment in the thought that you are splitting 60-40 and getting the long end. He is helping advertise you.

Anyone can get a window display without half asking, but aim higher than that. Try and get a big splash. It costs no more and has many times the effect of a straight window hook-up, and you can work it all the way from a demonstrator in a window to talks on beauty at a morning matinee in your house.

Surcharged Ad on Front Page

GETTING on the front page with an advertisement is a hard enough job with most sheets, but surcharging an advertisement is more difficult still, yet it can be done and it works tremendously. The Colonial Theatre, Beaver Falls, Pa., recently ran a three line announcement across the front page of the local sheet, printing in light red which permitted the black type below to be seen. It merely read "Colonial Theatre, 'Auction of Souls.' Tonight, Tuesday, Wednesday, Thursday," but it is safe to say that it was one advertisement which every reader in town could not help seeing. It works well once, but it is an "only once" stunt.



New Smiles for Old

How the Victoria Theatre, Baltimore, made the most of the dear dead "smile" to get a few laughs and to boom "When Bearcat Went Dry."

Sir GILBERT PARKER'S MASTERPIECE

THE RIGHT OF WAY

Starring

Mr. BERT LYTELL

BERT LYTELL

in SIR GILBERT PARKER'S *Masterpiece*

THE RIGHT OF WAY

Adapted by JUNE MATHIS
Directed by JACK DILLON

METRO
PICTURES
CORPORATION

JURY'S IMPERIAL PICTURES *Lt*
Great Britain. Sir Willia
MUNDUS FILM, *Paris. Exc*

Irresistible in his personal charm, dissolute and unprincipled, uncannily skillful in his profession, law — made "Beauty" Charley Steele at once the pride and despair of Montreal.

How his masterful personality, his craving for drink, his somehow attractive superciliousness, brought him into the lives of two women, different entirely save that both were beautiful, makes this one of the really great big love stories of modern times. It won for it's author knighthood.

Mr. Lytell's enactment of the role of Steele, the artistic and powerful dramatic merit of the production, put the picture on a plane equal to that occupied by the novel.

Exclusive Distributors throughout
Jury, Managing Director
ive Continental Distributors

In Herod's time the dancing girl demanded the head of John the Baptist

In 1920 What is her Price?

An Astonishing Photo-drama of Swiftly-moving Events in a Setting of Glittering Social Life ....

HOPE HAMPTON

in

A MODERN SALOME

Presented by Hope Hampton Productions, Inc
Conceived, written and directed by Leonce Perret
Suggested by Oscar Wilde's dramatic poem "Salome"

METRO

Six Practical Ideas to Get You Business

Similarity Contest Has Rival in Beauty Show

DIFFERING only from the "Similarity Contest" in that it is offered as a beauty quest, the Marguerite Clark Contest in the Memphis News-Scimetar brought the Memphis Enterprises, Inc., more than three pages of news publicity for Marguerite Clark in "Luck in Pawn" at the cost of a loving cup.

The stunt was adopted by G. E. Brown, publicity man for the theatres, and was taken up by the newspaper as a circulation idea. A week before the first showing the paper announced that Miss Clark wanted to know who was the prettiest girl in Memphis and would personally pass upon the winning photographs. The first shot was a two-column, front page story, followed by a daily story of varying lengths.

The prize, a loving cup of silver, was purchased from a local jeweler who was glad to give it a window display for the two weeks the contest ran. The "official" photographer made all photographs free, getting his profit from the additional orders. It was not required that the contestants pose to this photographer, but most of them went to him and almost all ordered some pictures for their own use.

Some 300 photographs were submitted to the local judges, and from these the twelve best were selected and sent Miss Clarke, who made the final decision. The contest ran the week preceding the showing and the week of the run, the announcement of the winner being made in the Saturday edition. Business was good the entire week.

An angle not used was a slide showing the entries of the twelve finally chosen. This might have been worked for additional publicity.

Mirror Ads Appeal to Women

LOBBY mirrors appeal to women, so James R. Duncan, of His Majesty's, Sherbrooke, Canada, had his mirrors lettered with advertisements for the coming shows, leaving space for the women to use in adjusting their hats as they left the theatre. All women and most men will instinctively glance in a mirror as they pass and an advertisement in colored chalks or even soap will work wonders. If chalk is used the mirror must be clean and the chalk triturated in a little water to which some glue has been added. Not too much glue should be used or it will not be as easy to clean the glass. Cut-outs from one sheets can be made the basis of really handsome displays.

This Teaser Worked by Postcard in Milwaukee

TEASING by mail is not new, but it is less frequently done than in the newspaper pages, and therefore it is more apt to attract attention. George Fisher, of the Alhambra, a Saxe house in Milwaukee, worked it to its last development for "Pollyanna." His campaign was simple yet vastly effective and it can be worked in any place, though in a small town the cards should be printed and mailed from some outside point, for absolute secrecy is one of the essentials.

Two weeks before the opening he mailed out several thousand cards reading "Why is Sunday, January 18, a day of gladness and the biggest day of the year?" This was all there was on the card and no one could figure whether it was an advertisement or some socialistic threat. It aroused immediate interest, but to make certain that the stunt worked right, Mr. Fisher had some carefully chosen assistants call up the newspapers every little while for a day or two to ask what it all meant. Naturally this started the newspapers' gumshoe experts on the trail, but clues led nowhere and for a week the town was all excited about it with repeated newspaper stories.

Then a second card was sent out to the same list of addresses announcing that Pollyanna, the glad girl, would be at the Alhambra for a week commencing on that date, and the town quieted down again, but every man, woman and child knew about "Pollyanna" and the Alhambra.

Stubborn Southern Mule Helped Old Mill Sales

MAKING the picture of Miss Pickford astride the mule his trade mark for "Heart of the Hills," C. E. Jeffress of the Old Mill, Dallas, Texas, played it to the limit. He had a cut-out made for the lobby seven feet at the base and eight feet high, used the idea of "The Mule and the Girl" in all his newspaper work and advertised for a girl to ride a mule through the business streets.

Ruth Yelton was engaged to chauffeur the mule and for several days she rode the downtown sections trailed by five reporters from as many newspapers each hoping that the mule would have an altercation with a street car, or something. The street cars seemed to bear a charmed life and none of them got hit, though several narrowly escaped having their dashboards kicked in, then the mule took pity on the newspaper men and bucked his rider off on one of the busiest thoroughfares and went for a stroll on the sidewalk. He lost his job right then and there, but a farmer who had read the advertisement had just come thirty-five miles with a bunch of assorted mules and a more reliable understudy was engaged. The aggregate result was several pages—not columns—of more or less humorous stuff in the different papers, and a lot of people attended the Old Mill who would not have been coaxed by page advertisements. It was merely a new version of an old stunt—but it brought the money in in the good old way.

Same Old Flat Car and Same Old Cash Result

CERTAINLY you can't do small time stuff in the cities. Any lazy or weak kneed exhibitor will tell you that, but the Strand, Denver, very lately chartered a flat car from the trolley company, mounted two 24-sheets and six and ran it over the rails with a siren in perpetual motion to call attention to the display, and people came and bought tickets precisely as they would in the yappest of yap towns. Don't listen to the wail of the pessimist. Be an optimistic advertiser and you'll grow into a regular Pollyanna on the results.

But to help the street car work, the Strand put out twenty-five 24-sheets, 10,000 cardboard keys and the same number of blotters, all telling about the keys in "The Adventures of Ruth," the serial that was being given a trolley ride.

Rogers Clothes Used to Help Clothing Dealer

WILL ROGERS is no mold of fashion in "Jubilo," and when this film played Elmira, N. Y., at the Amusu lately, a local clothing company used a cut-out and a number of stills in his window with a remark to the effect that he could get a new suit at the store very cheaply. They also took a quarter page space in the papers with a press-book cut showing Jubilo receiving money from the heroine with the line "This will get me a new suit at Reid & Winner's 33⅓% discount sale."

Warner Brothers Serial Was Incorrectly Credited

APOLOGIES are offered Warner Brothers for an error in the last issue which incorrectly gave credit for the very striking poster for "The Lost City" to another company. "The Lost City" is a Warner Brothers serial and the poster was designed by them. Naturally they desire full credit for so excellent a piece of work. We regret that proper credit was not given originally.

A Warner Bros. 24-Sheet Incorrectly Credited to Pathe Last Week

New Style Advance Sale Swelled Receipts

Thirty-two Thousand Persons Saw Show in 1,000 Seat House in Week

THIRTY-TWO thousand persons saw "Broken Blossoms" in a single week in a house seating only one thousand persons, yet not a single person was admitted to any one of the forty three shows after the performance was begun. That is the record hung up by Harvey C. Horater, of the Pantheon, Toledo, and his campaign presents many points of novelty.

In the first place tickets were sold in advance. This fact was widely advertised, and equal publicity was given the fact that no one would be permitted to enter the house, once the performance had begun. For once patrons were assured the fullest enjoyment of the performance. The first reel was not utterly spoiled by the streaming in of late comers. So much emphasis was given this fact that no one could complain at the enforcement of the rule, and so well was it understood that there were few late comers.

The Ticket Plan.

As stated, Mr. Horater's house seats 1,000 persons. The tickets for each day were printed on pasteboard of a different color, red for Sunday, white for Monday, and so on through the entire seven days. Of these 700 were sold in advance, 237 were held for the box-office sale; each sale starting directly the doors were closed for the preceding performance, and 63 were reserved to carry over any who might wish to remain for a second showing. No seat checks were given, the reservation covering only the particular showing.

The film ran for an hour and three quarters, with fifteen minutes for clearing the house and seating the new crowd. The first show started at eleven, and there was a repeat every two hours thereafter. The tickets for the first show were lettered "A," for the second "B" and so on to "F" for the nine o'clock show. Tickets were good only for the show sold, but so few came late that their tickets were taken up under the play allowance of the 63 tickets held out.

Saw the Whole Show.

As soon as the overture began the doors were closed and the line formed for the next performance. Long before the doors were reopened two hours later, a packed lobby served as an advertisement for the next show. The crowds were made as comfortable as possible, but Mr. Horater realized the advertising value of that line.

There was a special prologue and an overture, and for once every person saw a complete performance without interruption. Two orchestras were used as well as four Chinese musicians who played off stage at appropriate points in the picture. The oriental effect was taken from the prologue right through to the front of the house, the ushers being dressed in Chinese costume and the lobby decorated with apple blossoms and foliage, picked out with colored lanterns.

Six regular shows were given each day, with a midnight matinee in addition.

Lavish With Paper.

In all 7,000 sheets of paper were posted, including 150 24-sheets, 200 6-sheets, the same number of threes and 100 sixteen sheets, all up for two weeks, with 500 ones to freshen the showing the second week, the latter being used mostly in the central section, with the others going well outside of the city.

The newspaper campaign ran for three weeks in advance and covered some 2,000 inches of space, and all advertising displays carried the details of the advance sale and the closed doors. This heavy campaign carried much reading publicity.

All of this brought a heavy advance sale and offset a period of unsettled weather, while there was assurance that a certain percentage of late comers could be cared for, and people did not stay away feeling that it would be useless to try. This was one of the important angles of the reservation sale. Mr. Horater was practically assured an attendance of 700 at each performance, but he was still able to coax the late comers and those who could not plan in advance. It was a record breaking week and worthy of imitation.

Back Stills with Cretonne

ANNABEL DAVIDSON, of the City, Strand and Rialto theatres, Brockton, Mass., writes that she gets a good backing for lobby displays of stills by having several sets of cretonne covered boards which just fit the frames and serve as a backing for small stills or the larger sizes. With a number of sets the displays can be changed weekly without becoming stale.

Along the same lines it should be remembered that often the local decorator will have part of a roll of wallpaper left from a job. He will sell this stuff cheaply, if he does not give it away in return for a couple of passes, and some very effective backings can be made in this manner.

In either case care should be taken that the design of the cloth or paper is not more assertive than the stills they are to back. Tell the decorator or the dry goods man just what you want it for and often you can pick up a remnant at practically no cost.

Soft Drinks Will Boom Fountain and Feature

BOOMING plays by means of soda fountain concoctions is no new scheme, but it always works and if you can hit upon some good combination, you can get a really big run. There are several soda fountain publications which give prizes for the best suggestions, and you can get your hints from these if your own invention is limited. If you hit upon a really good combination you will be surprised how quickly the public will take it up. The Anita Stewart Productions is sending around an "In Old Kentucky Julep," based upon a combination of grape juice and mint syrup or leaves and it is making a hit. It may give you an idea for somehting for your own house drink, a "Rivoli Rickey," or a "Capital Cobbler." The julep is made with ⅛ of a fountain glass of grape juice, one ounce of pineapple syrup, the juice of a lime or half a lemon, chopped ice and soda, topping with mint leaves or adding mint syrup as a "float."

Reviews printed in Moving Picture World are written with authority by experienced craftsmen; written from the production exactly as it will be presented on the screen of your theatre.

Look at "Everywoman's" Furnished Room! .. ..
How George E. Carpenter, of the Paramount-Empress, Salt Lake City, worked his cut-outs.

Projection Department

By **F. H. RICHARDSON**

The Shutter Problem

THE criticism advanced by Stringer, page 422, January 17 issue, has brought out a mass of comment by correspondents, who all agree that Stringer is right, but that nevertheless the error is so slight as to be negligible.

In this Griffith agrees, as also does Auerbach, from whom we shall presently publish a letter clearing up the whole thing.

Jarden himself admits the correctness of Stringer's correction, but says:

> The difference between the two calculations is an angle of such magnitude that if a line .125 of an inch high were erected perpendicular to one side, so that it would just touch the other side, it would have 2.5 feet from the apex of the angle.
>
> Such an angle is insignificant when we consider the increased complexity of the problem and the fact that it adds less than .02 of an inch to the necessary shutter blade width.
>
> Of course, if the diameter of the beam were increased the error would be greater, and vice versa, but I do not think that, in actual practice, the beam will ever appreciably exceed 1.25 inches in diameter.

You Are in Error.

You are in error there, friend Jardin. The ray may, and often does, exceed that diameter by considerable, though that would, we think, never be true if the shutter were placed at the aerial image, where it belongs. But on the whole, we hold you to be justly entitled to the prize which was awarded you, because but for your very-nearly-correct solution the correct one would not have appeared.

In other words, while brother Stringer has given us the correct formula, he gave us nothing at all until you pulled his trigger. Just a gentle tap on the dome of neighbor Stringer, for the good of his immortal soul.

John Solar says "Stringer's formula is correct and will prove out under any condition."

To Members Society M. P. Engineers

President Campe, in sending out New Year's greetings, very properly urges all members to come to the May Montreal meeting, prepared to take part in the various discussions.

He points out the fact that such discussions usually are carried on by a small group of active members.

He asks that ALL members lift themselves into that class, and if his exhortation is heeded we shall all benefit vastly.

Size of Screen

H. T. Harrell, Indianapolis, Ind., proposes to enlarge his theatre from fifty by 110 to fifty by 165 feet. He asks whether his present twelve by sixteen foot mirror screen will serve.

A sixteen foot picture would be a bit small for a house where the rear seats are 155 feet from same. If an ordinary screen were used, I think, however, you will find the sixteen foot mirror screen will do very well, because you will be able to get a brilliant picture and one of the peculiarities of the mirror screen is that the further one is from it the better it shows up.

On the whole, I would advise that you keep the sixteen foot mirror filling the same entirely with the picture and extending a black border not less than three feet wide (four will be better) all the way around it.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which canot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Are You Getting Maximum Screen Illumination for Wattage Used?

The 11x17 (two on one) LENS CHARTS printed on heavy paper are suitable for framing. Both A. C. and D. C. amperage 25 to 60 is covered with Plano-convex or meniscus bi-convex; correct projection lens diameter to avoid waste, also correct distance of revolving shutter from aperture.

Your projection room is not complete without the LENS CHARTS.

Send 50 cents in stamps today! ! ! Moving Picture World, 516 Fifth avenue, N. Y. City; Schiller Bldg., Chicago, Ill.; Wright & Callender Bldg., Los Angeles, Cal.

From Trenton New Jersey

Lewis M. Edwards, Trenton, New Jersey, after commenting on the Stringer-Jarden argument, says:

> I agree with you that distance of center of a shutter shaft from center of light beam has an important bearing on efficiency of an intermittent movement (probably you mean right, and are merely tangled in your words, brother).
>
> The thing has to do with efficiency, alright, but has no bearing on intermittent movement. A given intermittent ratio will itself always deliver a given possibility in light percentage at the screen, but that result may be made slightly greater or less by added or lessened distance from center of shutter shaft to center of light beam.
>
> (Very likely this is exactly what you meant, but it is not what you actually said. Ed.).
>
> While the angular speed of the shutter is the same at all points of its diameter, the linear speed is more rapid as distance from center is increased, hence the further from the center the less time will be required to travel across a given distance, such as, for instance, one and one half inches.
>
> The one-and-a-half-to-one shutter has a faster angular and linear speed than the ordinary shutter) hence, from this viewpoint, it has advantage.
>
> **Thankful for Help.**
>
> This is the first time I have accepted your open invitation to enter the department lists, but I have nevertheless been a reader of it for a long time and am very thankful to it for the help it has given me.
>
> Would like to suggest that you put questions in the department regularly. It gives the fellows a chance to get busy instead of sitting around with nothing to do.

All right, friend Edwards. While we hold that the one who wants to get busy can always dig up a subject for discussion (and he'll be very apt to get it, too, in this department), I'll give you all this nut to try your hammers on:

Exactly what are the advantages and disadvantages of the one-and-a-half-to-one shutter as against the ordinary 3-winger? There, now, go to it and let's see what sort of a cloud of dust you can kick up.

From an Old Standby

Recently we opened a letter and gave a mental gasp as the signature came to view. The lost is found. The sleeper hath awakened. Joseph H. M. Smith, Fort Worth, Texas, is with us once more.

Welcome to our city, Old Timer. Wipe your feet and walk right in while we slaughter the fatted, long waiting calf.

In explanation to our newer readers, Brother Smith is an old-time department fan, who was its regular correspondent for several years. Having now made his bow for him, we will let him talk as follows:

> Well, Old Pal, I see you are still holding the fort against all comers. Good luck to you!
>
> No, I'm not dead, but studying always. Recently, I have received several inquiries (Friend Smith is a bit of an oracle in the Lone Star State. Ed.) as to how to connect two rectifiers in multiple series (Gonna set on you there, very presently, friend Smith. It can't be done. Ed.) and burn both arcs at once, so that craters may be burned in on new trim. Am in-

closing sketch of connection which has been aproved by the G. E. Company's Dallas office.

To operate rectifiers F and G and projector arc J, close switches C, Ma, Mb and T and close switch N on Na. Close single throw, double pole switch R on contact Ra. This will keep both rectifiers in operation and projector arc J.

To Start Arc K.

We now have both rectifiers working on arc J and desire to start arc K. To do this we switch O to Oa and open switch T. (that would cut out rectifier G. Ed.)

When ready to strike arc K we close switch T and open switch N. If either rectifier goes dead (holy smoke, man, how can you open switch T without killing rectifier G? You've made a mistake somewhere. Ed.) throw switch R on contact Rb for warming up, close switch Mc, keeping A closed. Suppose arc J is being operated and K is ready for warming up; throw O to Ob. When reay to start throw O to Oa.

With both rectifiers out of commission you can run on Compensarc H and warm up with resistance I. Keeping T closed, U open and R closed, compensarc H operates either arc, as so also does resistance I, but switches Ma and Mb must be kept open and switch E (dotted lines) closed to do this.

You understand that rectifiers are temperamental animals and that fact must be taken into consideration.

It is out of my system now and I feel better.

A Bit Twisted.

Friend Joe's idea seems to be entirely practical, though it seems to me he gets just a bit twisted when it comes to telling about it.

I would put the matter this way. To operate both rectifiers in parallel on arc J, close switches C, Ma, Mb and T. Next close switch R on Rb and switch N on Na, switch E (dotted lines) and switch Mc being open. Both rectifiers will now operate on arc J.

To use both rectifiers on arc K, close switches C, M and Mb. Close switch T and close switch R on Rb. Close switch O on Oa and you have it, switch Mc being, of course, open.

To use both rectifiers on arc J and warm up arc K with compensarc H, proceed as already set forth for rectifiers, then close switch M, C and close O on Ob.

To warm up J with both rectifiers, or only one, for that matter, working on K, close Mc and close N on Nb.

To cut out the rectifiers entirely and use compensarc H, open Ma and Mb, close E and Mc.

Projection Experience
MOTION PICTURE
HANDBOOK
For Managers and Operators
By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

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To save time order from nearest office

To use resistance H for warming up when either or both rectifiers are working on either arc, it can't be done.

To operate arc J with resistance when rectifiers are not working, open Ma and Mb, close E, open U and close S.

To use the resistance on arc K, same as on J, except open N, close T and close O on Oa.

Oh, yes, I nearly forgot to sit on friend Smith. It would be impossible to make a multiple series with only two rectifiers.

The connection is straight parallel, or multiple.

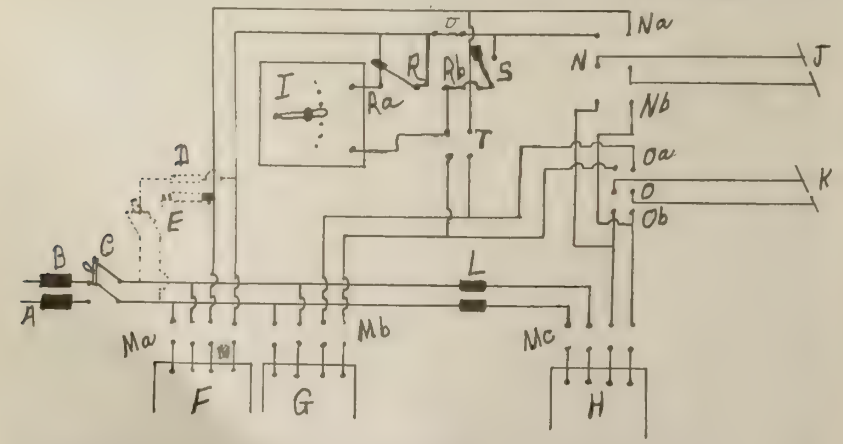
Enterprising Exhibitor

H. T. Dodge, Manager, Morrisville, Vermont orders lens charts and question booklets and says:

> With the above I hope to inject a little pep into my projectionist. Have told the "boys" that when they can answer the questions I will double their pay.
>
> Most of the help I have had advance only about so far and then go the other way, with result that I don't get the work I should in my projection room.

Surely the proposal to double the pay should be ample inducement to your men to do some real studying. You say your men advance about so far and then "go back"

Could we not put it this way: they go ahead while the business of projection is a novelty to them, then they lose interest, cease studying or trying, or adopt the idea that they already know enough, or even all there is worth knowing, under which condition they do not advance and the man who does not advance automatically goes back.



A—Projection room feeders. B—100 ampere fuses. C—Main projection room cutout switch. D—75 ampere fuses. E—D P S T switch. F and G—Mercury arc rectifiers. H—A C to A C Compensarc. I—Rheostat. J and K—Projection arcs. L—60 ampere fuses. M a, M b and M c—4-Pole, S T switches. N and O—D P S T switches. R—S P D T switch. S and U—S P S T switches. T—D P S T switch.

Already Preparing for Montreal Meeting

Already the Papers Committee of the Society of Motion Picture Engineers is busy whipping things into shape for the Montreal meeting of the society, although that meeting is almost half a year away.

We also have it on reliable authority that friend Perkins, of the Perkins Electric Company, Montreal, is busy sandpapering his welcomer, polishing up his come-again smile and dusting off his handshaker against the glad time when his office will be turned into a howling wilderness, his business totally disrupted and his desks used for sofas by the delegate engineers.

As to Patents

Every year for more than ten years the editor has received dozens of inquiries as to the advisability of taking out patent on some idea or invention. He has said, in print, many times and now repeats, that the ordinary man would do very much better, in the end, by finding a roulette game and bucking the double O.

In the first place, a patent has little real value, unless it is a "basic" patent—a patent on a basic idea, such, for instance, as the Latham loop, and even then only the corporation or man of unlimited capital is able to protect it from piracy.

The Only Hope.

The only small hope the small inventor has is to get a basic patent (which must be drawn by a high class patent attorney if it is to hold water in the courts) and then sell it, usually for a nominal sum, to some one in position to use the invention.

Like playing the small towns, this looks might alluring, but, also like playing the small towns, for one who gets away with it, hundreds fail, utterly to realize a cent, and the one who does win out well earns every penny that he gets.

Williard B. Cook Will Have a Paper

Williard B. Cook, president of the Pathescope Company of America, New York City, will read a paper entitled "A New Intermittent Movement," at the May Montreal meeting of the Society of Motion Picture Engineers, the salient points of which will be as follows:

Intermittent movement a prime essential to motion picture projection.

Mention of beater movement, Lumiere harmonic movement and star and cam movement.

Description and analysis of the ordinary geneva movement and modifications of same.

Specific description of the new eccentric star and cam movement, with analysis of its action and description of its alleged advantages over other types of movement.

The paper will be illustrated with line drawings. We should imagine the paper will be pretty thoroughly discussed.

An English Solution

From Colwyn Bay, North Wales, England, comes a letter signed Frank H. Kenyon, Projectionist, which reads.

> I herewith present my idea of the solution of the required width of master blade of revolving shutter working with a five-to-one intermittent movement, as per query October 4 issue.
>
> Suppose we had a shutter eight inches in diameter, as per circle I of diagram.
>
> From line A to line B is 72 degrees, which represents the blade width necessary to cover a point size ray for the whole movement of the intermittent. However, since our light ray is one and one-quarter inches in diameter, as per circle L, we must add twenty-one degrees to the width of our blade, so that from A to C, 93 degrees, is the width actually necessary.
>
> Suppose, however, the shutter to have twelve-inch diameter, as per circle 2. It would then only be necessary to add thirteen degrees to the 72 degree blade, so that the diameter of shutter is an important factor.
>
> The World came to hand the morning of October 12, so you see I am wasting no time in answering.

We are pleased to see that, although in conservative England you have adopted the modern term "Projectionist." Congratulations! We have not published the diagram because you have confused the five to one movement with the four to one, the latter forming the basis of your figures.

Two Arcs from One Generator

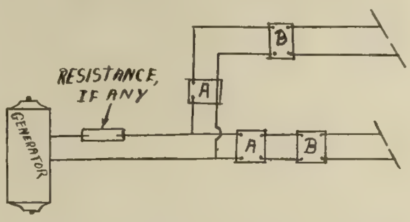
Emily Dolliver, North East Harbor, Maine, asks:

> Have my own light plant, consisting of a ten h.p. kerosene engine and two belt driven generators, one for house lights and one for the projection arc. The latter is a 60 volt, 2.5 K.W., supplying 41.7 amperes.
>
> Have heretofore had but one projector, but now I wish to install another. Query: Will I be able to use the two projectors with only the one dynamo?
>
> I understand the two arcs will burn together for an instant. Will you advise me about it and what, if any, change is necessary.
>
> Attached find stamps for carbon of department reply and I am anxious for my answer.

You can run two projectors from your generator, but not at the same time.

Wire as per attached diagram, in which A-A are fifty ampere fuses and B-B the machine table switches. When one arc is burning and you bring the carbons of the other together to strike the arc of the idle lamp the other arc will quit you cold—go on vacation—go out. And that is all there is to it.

Striking the second arc will probably make the armature of the generator sing for a second, but it will not injure it if it is in good condition. Any well made generator should stand a 100 per cent. overload for as much as two minutes, whereas yours will only get a small jolt for a fraction of a second.



Your Real Trouble.

Your trouble will be that you cannot burn craters on new trim, and that you must start a second projector on an arc which has just been struck, which will probably mean poor light for at least a goodly part of a minute.

You can burn craters in carbons when the theatre is idle, and that will help some. You may have trouble at first in striking the second arc, and get bad results, but with a little practice a very fairly good result may be attained.

Griffiths Objects

John Griffiths objects to our large-diameter-and-diaphragm-down proposal as set forth in the January 31 issue. He says:

> Attached diagram will show that a diaphram should not be placed within the objective when the crater is at or near the aperture. It will be clearly seen that such a diaphram would cut more than half the light from the marginal points of the film before it began to cut any from the central points, which same would make for uneven illumination.
>
> If a diaphragm be used at all it should be either at the condenser or its image, where it will trim the rays from the points of the film evenly, exactly as it does in the camera lens. Only by such a procedure may we secure that even illumination which is so essential to good screen results.
>
> **What Is Depth.**
>
> The projectionist projects an absolutely flat image from an absolutely flat object, hence any apparent "depth" is in the nature of an optical illusion. The completeness of this illusion depends entirely to what extent we are able to duplicate the film image on the screen.
>
> The film image gets its apparent depth because of the fact that the relative light values of the different points in the area of the original object were correctly registered by the camera lens upon the film, and if we are to get the full benefit of the splendid work of registration of the high grade camera lens the projectionist must project a perfectly even field to the screen—meaning that if the film were removed the field would be perfectly even as to illumination values. A diaphragm at the condenser will help in this, but the diaphragm must not be used unless there is reserve amperage available to compensate for the loss of light through using the diaphragm.

Did Not Get Meaning.

I think friend Griffiths did not get my meaning, though I am glad it is so, since his objection has brought out the importance of evenness of illumination from an entirely new viewpoint.

My own idea as to the diaphragm remains unchanged. I think Griffiths will agree when he understands.

It is not designed to cut off any of the effective illumination. Not at all.

My idea is just this: Let us adopt a standard diameter for ALL objectives, regardless of focal length or anything else.

Personally, I believe this diameter should be two and a quarter or two and five eighths inches.

Now, you all well know that the picture ray, or beam would not fill the entire diameter of such a lens in all cases, and that is where the diaphragm would come in. It would enable the projectionist to stop the lens down to the actual picture ray or beam, but without cutting any of that.

Why the diaphragm, then, you ask? Merely to prevent stray light which may be reflected from the lens barrel, aperture edges, etc., from passing the lens.

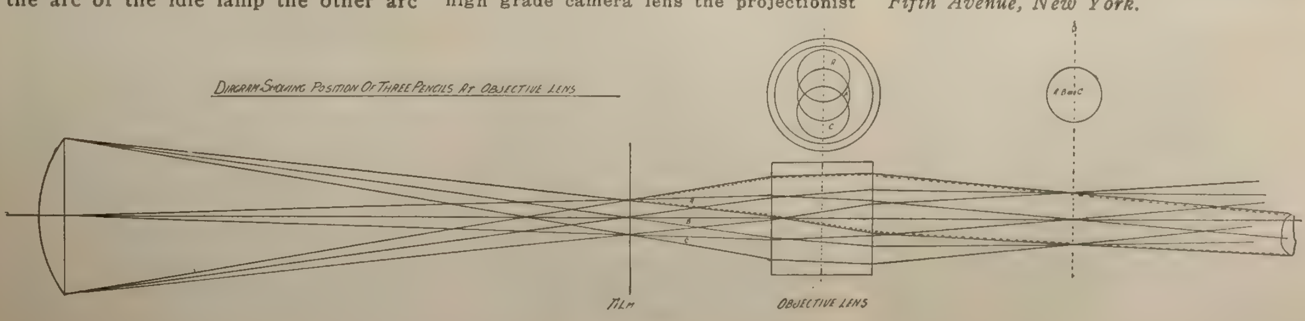
My whole argument is to establish a standard objective diameter and to do it without any damage except in first cost. Show me where I am wrong in that.

Should Demand Better Work

Projectionists should demand better work from directors, cameramen and dark-room men. These chaps have heretofore complained that the poor work of projectionists has injured their artistic effort.

Mebby so, gentlemen, mebby so, but how about the projectionist who is obliged to place before his audience an utterly rotten blunder in the directing and place upon his screen a picture which is dull, fuzzy, out-of-focus and generally punk because of carelessness, stupidity or inefficiency in the dark room or at the camera. Projectionists should protest against the injury to their art through being obliged to place such things before their audiences.

PROJECTIONISTS better themselves by studying "Richardson's Handbook" in their idle moments. Be twentieth century. Order your copy today. Sent postage prepaid for $4. Moving Picture World 516 Fifth Avenue, New York.



Live News from Everywhere

Hoosier Happenings

Calbeck Forges Ahead.

NEWTON A. CALBECK, proprietor of the Auditorium and Crystal theatres at Nappanee, Ind., has taken a seven-year lease on the Spohn Building, Fifth street and Lincoln avenue, Goshen, and will open a new motion picture theatre at the place about April 15. Workmen started this week to make the necessary alterations in the building.

The proposed new theatre, which has not yet been named, will have a seating capacity of about 700. Kenneth Calbeck, who has been associated with his father in the operation of the two theatres at Nappanee, will have active charge of the new theatre.

Alhambra Buys in Theatre.

The property housing the Alhambra Theatre at Indianapolis has been acquired on a ninety-nine-year lease by the Alhambra Realty Company, which is made up of Charles Olson, Edward G. Sourbier, Eugene Marks and several others who are associated with Mr. Olson in a number of theatre projects. The theatre is owned by the Central Amusement Company, which is made up by Mr. Olson and his associates. The realty company, it is understood, has been organized for the purpose of acquiring theatre property.

Easley Enlarges Premises.

Walter Easley, owner of the Princess Theatre at Rushville, Ind., has perfected plans for enlarging the capacity of the theatre and expects to have the work started as soon as the material for the improvements arrives. He has taken a lease on the room adjoining the theatre and will convert it into a part of the theatre.

Shafer Buys Greenville Star.

John H. Shafer, of Greenville, O., last week bought the Star Theatre at Union City, Ind., from H. E. Jackson, who has been proprietor of the theatre for the last three years. The consideration was not made public. Mr. Shafer took charge of the theatre immediately after the transaction was completed. The Star is regarded as one of the most profitable theatres in that county.

Pittsburgh Paragraphs

U. T. E. Has Model Shop.

THE Pittsburgh branch of the United Theatre Equipment Corporation is now comfortably settled in its new location at 1006-1008 Forbes street, diagonally across the street from its own location. Everything is on one floor, systematically arranged for quick service, and on the whole is one of the finest motion picture supply houses to be found anywhere. Exhibitors are invited to drop in and inspect the new model supply house.

Steeles in Detroit.

Mr. and Mrs. James Steele, of Pittsburgh, are in Detroit, where Mr. Steele is looking after some matters in connection with his theatres in Detroit and Bay City. This is the first visit to that section since Mr. Steele's deplorable accident last May.

William Kramer Dies.

Pittsburgh film men were greatly shocked when they learned of the death of William Kramer, caused by pneumonia, Thursday evening, January 22. Mr. Kramer ran the Gem Theatre, on Fifth avenue, Pittsburgh, for the past several months, formerly owned by Henry Blum, and was one of the most popular exhibitors in the city. He was a young man, 28 years old, and married, and his passing will be mourned for a long time to come.

Weiland Buys "Tillie."

A. A. Weiland, of the Standard Film Exchange, Pittsburgh, has just returned from New York City, where he secured state rights on the famous Keystone comedy, "Tillie's Punctured Romance."

Co-Partner Attractions Move.

Another Pittsburgh film exchange has established new headquarters on Forbes street. This time it is the Co-Partner Attractions, Inc., which moved Saturday, January 24, from 127 Fourth avenue to its present location at 1010 Forbes street, where Manager Simeral is ready with the glad hand to welcome exhibitors and show them around the new quarters.

New Ways in Names.

Michael Porado's new $70,000 motion picture theatre at McKees Rocks, Pa., was opened to the public Saturday, January 31. This is a very beautiful house of 650 seats and is a credit to the town. The name will be decided by a contest among the patrons.

Herbel Comes to Pittsubrgh.

H. M. Herbel, Universal home office representative at Indianapolis for some time past, is now assistant manager of the Pittsburgh Universal exchange, succeeding Harry E. Reiff, who resigned recently.

Sam Wheeler "on His Own."

Sam Wheeler has resigned as booker at the Pittsburgh Goldwyn exchanage and has gone into business for himself. He has opened a photo exchange and supply depot for exhibitors at 1023 Forbes street and will do business under the name of Photo Exchange and Supply Company.

These "Movie Magnates."

George Panagatocas, the movie magnate of Johnstown, Pa., has been spending some time in New York City of late.

Hutzell Scouts in Texas.

Charles Hutzell, an exhibitor of South Fork, Pa., has been in Texas the past month. It is reported he has large oil holdings there.

Pelis Buys from Lembach.

J. B. Lembach, former owner of the Empire Theatre, Glenn Campbell, Pa., recently sold this house to John Pelis, of the same town.

It's All Mahaffey.

Robert Mahaffey, who conducts the best hotel in the town of Mahaffey, is remodeling a portion of his building for a moving picture theatre. He says he expects to have it open by April 1.

Snapping 'Em Up with Sliter.

"Make It Snappy" Sliter, eastern supervisor for Robertson-Cole, spent several days at the Pittsburgh branch recently.

"Smitty" Looks 'Em Over.

"Smitty," of the Hollis, Smith, Morton Co., Pittsburgh moving picture supply house, has just returned from a trip throughout West Virginia, and states that he was very much surprised, as well as pleased, with the model operating rooms the theatres have there. He says they are thoroughly scrubbed every day, and look as inviting as any part of the house.

Four Pages—Plus!
Live News!
We "Go and Get It"

Denver Doings

"Mickey" Still Breaking 'Em.

THE showing of Mabel Normand in "Mickey" broke attendance records for the season at the American Theatre, according to the manager, Alvah G. Talbot. Being National Stock Show week, the film proved a fine attraction for the cattlemen and the cowmen. There were 9,040 paid admissions on the opening day, and business throughout the entire week remained on a comparative basis. Mr. Talbot lost no time in wiring his success to the New York offices of the W. H. Productions.

Orchestra Leader Switches.

R. Cavallo, leader of the forty-piece orchestra at the Rivoli Theatre for more than a year, has signed a contract to lead the orchestra at the Empress Theatre, a vaudeville house. "Pop concerts," lasting for an hour each Sunday afternoon, were a feature during Cavallo's Rivoli service.

Girl Jockeys Race One Over.

In exploiting Anita Stewart in "In Old Kentucky" the management of the Rivoli engaged six girl riders and a like number of likely looking horses to appear on the leading thoroughfares.

These "Tablecloth Promoters."

George McDonald, of Trinidad, Colo., always had a hankering to become a movie hero like Bill Hart. While attending the National Stock Show in Denver last week he was approached by a young man claiming to be a representative of a producing company in search of western actors. McDonald paid the stranger $200 to assure his appearance at the latter's office. Cowboy friends of McDonald convinced him he had been fleeced and he immediately notified the police. The stranger, upon being arrested, gave the name of A. T. Hill, of New York City.

Flooding Them with "Doug."

A good publicity stunt to exploit Doug Fairbanks in "When the Clouds Roll By" was accomplished by Pat August, manager of the Princess Theatre, Colorado Springs. The first page of one of the evening papers showed Colorado Springs in the grip of a flood, the "ad" appearing at the extreme bottom.

Iowa Items

Des Moines Has New Exchange.

HARRY H. MITCHNICK, assistant treasurer of the Des Moines Orpheum, heads the Midwest Film Corporation which was organized here this week with a capital of $50,000.

Jack Lester, treasurer of the Orpheum, is secretary-treasurer of the new company. T. Bassett is vice-president.

The corporation will distribute films in this territory. Offices will be opened next week in the Fleming Building. Lester will go to New York soon to secure state rights on new releases. He expects to buy in every kind of film that goes into making of a strong program. Mr. Lester has every faith in the stability of the independent field.

Swanson Opens Des Moines Office.

Swanson Theatre Equipment Co., of Denver, Salt Lake and Omaha have opened an office in the Oransky Building with R. W. McEwan in charge. The company has already put in five Simplex outfits in this territory. George Hartnett is road representative.

Mr. McEwan came here from Omaha where he was with the U. T. E. Corporation.

Not Much Tortoise.

William C. O'Hare has been appointed publicity man and assistant manager of all the Frankle theatres in Des Moines.

For some time he was with the Majestic and Rialto theatres, and more recently has been on the road in New England for New York film companies.

Ft. Dodge New Rialto Opens.

William A. Johnson has opened the New Rialto at Ft. Dodge. The house seats 1,000 and cost $125,000.

Philadelphia Patter

Robertson-Cole in New Office.

THE Robertson-Cole exchange will occupy the entire floor of 1209 Vine street, part of which was formerly leased to the Hallmark Pictures Corp. J. Gill, manager, looks forward to a big increase in business, due to being able to accommodate the wants of the exhibitors with their increased quarters.

A Vitagraph Beaver.

J. H. Beaver, formerly an exhibitor in Philadelphia and Buffalo and recently representative for the local Vitagraph exchange, will join the Electric Film Corp. in Washington next week as special representative. District of Columbia, Maryland and Virginia will be included in Mr. Beaver's new territory.

George Stillfield Dies.

George Stillfield, cameraman for the Stanley Company and for Kinograms, died last week from pneumonia and was buried on Saturday, January 21. The funeral was attended by a host of his friends from the film business.

Max Milder on the Job.

"Smiling" Max Milder, manager for Selznick Pictures, is back at his desk again, having just returned from his European trip on a visit to England. Mr. Milder had quite a successful trip and it is understood that he greatly facilitated the formation of an English company to distribute the Selznick productions. Max while receiving the congratulations of his friends recited many amusing experiences that occurred while in company with his English cousins.

Bethel Goes to Metro.

W. U. Bethel, temporary manager of the Selznick exchange, has accepted a position as sales manager of the Metro, where he will assist Manager Bob Lynch.

Williams' Shingle.

Ted Williams, representative and district manager for the National Pictures, Inc., is making his headquarters at 1308 Vine street.

Cincinnati Chinnings

Franklin, Ind., to Step Out.

IF plans now under consideration are carried to success Franklin, Ind., will have one of the finest photoplay houses in the Hoosier State before the year ends. Definite announcement has not been made regarding the location of the playhouse, but O. I. Demaree, who will head the new company, said that options on two favorable sites have been obtained, and declared that unless the very unexpected happens the new theatre project will be put across this year.

As planned the theatre will be on the ground floor and will cost between $30,000 and $50,000 and will be thoroughly modern in every way.

Thomas Leaves U. P. T.

D. M. Thomas has severed connections with the United Picture Theatres of America, having resigned as division manager for Cincinnati, Cleveland, Detroit and Dallas, Tex. Mr. Thomas will make an announcement of his plans later.

Bower Tries Bunk Fatigue.

Oscar F. Bower, local manager for Goldwyn, is directing the affairs of his office from a bedside telephone. He is one of the recent "ice storm" victims, suffering a broken leg when he slipped on the ice last week near his home.

On Health Campaign.

At the request of I. W. McMahan and Jerome Jackson, proprietors of a film exchange and Gifts Movie House and the Motion Picture Exhibitors' League, the resolution introduced in the City Council asking the police and Board of Health to inquire into crowding of movie houses has been referred to Council Committee on Public Safety for public hearing. The resolution affects nearly every motion picture theatre in Cincinnati.

Pepping Up a Vacant One.

Negotiations have been completed whereby the Standard Theatre, Vine and Canal streets, which has been vacant for several years, is leased for a period of five years by the owner, Gordon Neff, to Charles J. Broughton and Louis Fischer, Cincinnati business men, for use as a motion picture house. Vaudeville may be added. About $15,000 will be spent in beautifying and renovating the theatre.

Dwyer Goes to New Plant.

The D. Dwyer & Bros. Co., in the theatre supply business on Walnut street, near Sixth, will move to quarters in the Film Exchange Building, having leased a portion of the ground floor for a period of five years, and will pay a rental of $3,300 a year.

Hite Enlarges Activities.

The C. C. Hite Film Exchange has leased the Lyric Theatre for the summer and will run vaudeville and photoplays. The Grand will be retained by John Havlin. The Keith interests have withdrawn their contract with the C. C. Hite Company for summer photoplays, as the theatre will probably be rebuilt along with a new building on the Walnut street side.

Oklahoma Oddities

The Trade in Renew.

ELK CITY, OKLA.—The Princess Theatre has been leased to J. H. Massey, of Elk City by Noah and Hughes, under whose management it had been operated for the past several months. New equipment is to be added by the new manager.

Nowata, Okla.—A new moving picture house has just been completed here by George E. Skilkett, at a cost of $35,000. It has a seating capacity of 900 and opened February 1.

Fort Worth, Tex.—Joe N. Shulman has sold the Roseland moving picture theatre to Stanley Smith and Dr. J. D. Linthieum.

Okemah, Okla.—Work will begin in a few days on the new Crystal Theatre building. It will be fireproof and have a seating capacity of 700.

Oklahoma City, Okla.—A $300,000 moving picture theatre is to be constructed here immediately. Buildings on the site chosen, 118-20 West Main street, are being wrecked to make way for the new structure, which is expected to be completed by next September.

Okemah, Okla.—The Jewell Theatre was reopened recently by Snedeker and Walters.

Dan Myers Leases Another.

Dan Myers, owner of the Broadway and Strand theatres at Muskogee, Okla., has taken a long time lease on the Denton Theatre, a legitimate playhouse. He has announced his intention of spending $150,000 in remodeling the theatre into a thoroughly modern moving picture house, with up-to-date equipment.

Four Pages—Plus!
Read 'Em—
and Boost Your Own Value

Meet Jim Martman.

Jim Martman is the owner of a new moving picture theatre just completed at Newkirk, Okla.

Muskogee Musings.

John Feeney's new Hippodrome theatre at Muskogee, Okla., is now completed and in operation, and another new theatre is nearing completion under the management of John J. Cook.

Cleveland Cullings

Ward'll Be Good Now.

WARD MARSH, photoplay editor of the Cleveland Plain Dealer and a popular fellow among the film people of the city, ought to be very, very good now.

He's married—and to Miss Mabel Boyes, the church editor of the Plain Dealer.

It was a newspaper romance, so we are told. Mr. Marsh met Miss Boyes while both were working on the paper, and the young lady being particularly fond of movies enjoyed accompanying Mr. Marsh to see them. Hooray for the movies!

Mary First Star at Euclid.

Mary Pickford is to come into her own in Cleveland with the presentation of her first United Artists production, "Pollyanna," at Loew's Euclid Theatre.

This is the first star to be used at that house, which commands the highest movie prices in the city—35 to 55 cents. Heretofore only super-productions have been shown. Pictures with stars have been used at other Loew houses.

Now, however, a star will be shown, and as "Pollyanna" seemed to come up to the standard for high class pictures set at the Euclid, it was decided to book it for an indefinite run, which Manager Bair hopes will be four weeks at the least.

"Pollyanna" will follow D. W. Griffith's "The Greatest Question," which is now playing an indefinite engagement.

Milo and Miles Square Sold.

The Milo Theatre Company, which operates several theatres in Cleveland and northern Ohio, has sold its Milo and Miles Square theatre in Cleveland to Ernest Schwartz, the lawyer.

The Milo Theatre Company, according to S. W. Manheim and Bert Todd, officials, received $25,000 and are now at work on plans for the construction of three new houses in and near Cleveland. They operate the Utopia in Painesville and the theatre in Geneva, Ohio.

Massachusetts Mutterings

Fire Damages Central Square.

FIRE seriously damaged Central Square Theatre, East Boston, the largest moving picture theatre in the district. The blaze started in a storeroom in the basement of the theatre. John Flynn, stage manager, entering the basement early in the morning made the discovery.

Firemen were unable to enter because a gas meter had burned off, filling the place with illuminating gas. A large hole was cut in the concrete in the orchestra and a revolving nozzle inserted. The flames continued to gain headway. The rescue squad was sent for. Donning their masks, they entered the basement and shut off the gas.

The flames did not get into the main part of the theatre. It will be impossible, however, for performances to be given for some time because of the big hole in the orchestra floor.

Theatre to Be Synagogue.

Jewish residents of North Adams, Mass., have purchased the Bijou Theatre for use as a new synagogue. A fund of about $40,000 has been raised.

Well Known Object Lesson.

An employe of the Lancaster Theatre, Boston, has been taught a lesson that he will not soon forget.

This employe, who has charge of the cash of the motion picture theatre, went away leaving the door of the theatre safe open. Upon returning he discovered $200 gone from the open safe. Thinking that robbers had been at work, the employe telephoned the police. When a police sergeant arrived the manager of the Lancaster Theatre explained to the sergeant and employe together that he took the money from the safe as an object lesson to the employe, pointing out to the latter that it would have been very easy for robbers to have gotten the money.

Baltimore Banter

Hartford to Enlarge.

PLANS for the entire reconstruction of the Hartford Theatre, 2618 Hartford avenue, are now under way by Architect E. G. Blanke, 213 North Calvert street. The residence property which adjoins this theatre has been purchased by the Hartford Amusement Company, of which J. J. Valentini is president and Vicent Valentini manager. It is planned to rebuild this playhouse to take in the property just purchased and enlarge the seating capacity from 400 to 1,100.

Benefit Shows Given.

An entertainment for the benefit of the Ladies' Independent Charity League of Baltimore was given at the Picture Garden Theatre, on Sunday night, February 1, through the courtesy of Joseph Blechman, the proprietor.

Almost $1,500 was raised toward the fund for the rebuilding of the Workshop for the Blind, destroyed by fire, at a benefit performance given at the Garden Theatre, on Sunday night, January 25. The affair was held under the auspices of the Harvard Club of Baltimore. The program of moving pictures was arranged by Louis A. DeHoff, director of this playhouse, who also loaned the theatre for the occasion.

Censors Condemn a Mutt and Jeff.

"Shaking the Shimmie," a Mutt and Jeff cartoon, produced by Fox Film, was billed for showing at Loew's Hippodrome in Baltimore recently, and when this film was examined by the Maryland Censor Board it was condemned entirely. The Hippodrome, which is under the management of George A. McDermott, had to go without a Mutt and Jeff cartoon. The Censor Board then reconsidered their decision and will permit the cartoon to be shown with certain eliminations.

Recruiting Rally at Grand.

A program of navy moving pictures was the feature of the entertainment which was part of the navy recruiting rally which was held at the Grand Theatre, Highlandtown, Md., by Commander P. V. H. Weems, on Sunday night, January 25. This theatre was loaned for the occasion by C. B. Councilman, manager of the playhouse. "The Surrender of the German Fleet," and "The President's Convoy" were among the moving pictures shown. The Baltimore Dry Docks and Shipbuilding Company's band furnished music for the occasion. Addresses were made by Commander Weems and J. J. McCarthy, the oldest man who served with the overseas fleet.

Baltimore Personals.

George C. Easter, president of the Baltimore State Rights Film Company, and secretary and treasurer of Jans Pictures, Inc., visited New York City on Wednesday, January 28, to attend a meeting of the Board of Directors of the Jans company.

Arthur D. Gans, a former film man of this city, has obtained an option on the Park Movies Theatre, Fulton avenue and Francis street.

Knee Deep—and Deep in Favor

Little Mary in her first United Artists' "Pollyanna."

The Reliance Film Exchange was recently formed in Washington, D. C., by Leo G. Garner, formerly with Sidney B. Lust and Meyer M. Emmanuel, and they are handling the Alice Brady and Robert Warwick reissues. Mr. Garner visited Baltimore last week.

Clarence Eiseman, well known in Baltimore as a film man, has become associated with Paramount-Artcraft and will handle this territory for that company.

Atlanta Advices

Theatres and Police Agree.

MANAGERS of the motion picture theatres at Macon, Ga., having promised the Police Department that they will not show pictures in the future which might prove objectionable or detrimental to the morals of the city's theatregoing public, it is stated that the City Council will take no further action in the matter. Alderman B. J. Dasher had registered a complaint some time ago, stating that some of the pictures shown "did the young theatregoers no good." The police committee investigated and an agreement was reached.

The main complaint made by the alderman was in regard to poster advertisements. It was the first complaint made against the movie houses in Macon for a number of years.

Madison, Ga., Blossoms Out.

Carl Zirbes, of Washington, Ga., will erect a motion picture theatre, 23 by 85 feet, including balcony, in Madison, Ga. Architects have finished the plans.

New Theatres in South.

Following are several new theatrical construction projects to be carried out this spring and summer in various Southwestern states that have been announced in the past few days.

Richmond, Va., will have a new $300,000 motion picture theatre. Plans are now being drawn to build the theatre on a plot 100 by 160 feet in size.

A $75,000 picture house will be erected this summer at Beckley, W. Va., by Frank Middleberg, of Logan, W. Va.

The Liberty Theatre, a $50,000 vaudeville and motion picture house, will be erected at Jacksonville, Fla., by L. D. Joel.

The Bijou and Victory theatres are to be greatly improved at Greensboro, N. C., by Roland Hill and J. C. Hedgpeth, who also plan to make over the Bevill Building into a model theatre. They will spend about $75,000 on this latter project.

Fine Movie Department.

"A Critic Among the Films" is the title of a new department that is being conducted in a number of Southern daily newspapers by Ralph T. Jones, of Atlanta, one of the leading dramatic critics of the South. The department is developing a broad following, for people are beginning to find out that Mr. Jones' criticisms are unbiased and that he describes the pictures exactly as they affect him.

The department is constructive, educational and interesting at the same time, and the result is that thousands of newspaper readers watch for it and follow the advice of the critic when the pictures are shown in their city. The department is fully protected by copyright by Mr. Jones.

Canadian Chips

Hull Mayor Uses Movies.

THE first official act of Mayor Cousineau of Hull, Quebec, was to engage a representative of Pathe interests to take numerous views of the city of Hull with a view to securing additional industries for the enterprising centers. He stepped into office on January 21, and on the same day the cameraman was engaged in the taking of the pictures, which are to be distributed throughout Canada and sent to the United States for special presentations.

To Produce in Canada.

Louis Cote, of Ottawa, Ontario, one of the directors of the Anglo-Canadian Picture Plays, Limited, has intimated that it is the intention of the company to undertake the production in Canada of moving picture dramas in which the stars are players who are now being featured in British film productions in studios across the pond.

"The idea of organizing the Anglo-Canadian company was suggested by Canadians who in England had seen the English features and who were impressed with the belief that there would be a market for such pictures in Canada," said Mr. Cote.

The Anglo-Canadian Picture Plays, Limited, will release features, British scenics, cartoons and comedies through the Specialty Film Import, Limited, Montreal. It is announced at Ottawa that all available stock in the British enterprise, which is capitalized at $750,000, has been sold. Scenics will be given close attention, as Canada is rich in natural beauties.

Transplanting Canada to London.

The Exhibits and Publicity Bureau of the Department of Trade and Commerce, Ottawa, Ontario, has arranged to take pictures of a number of representative Canadian industrial plants for presentation at the Canadian Industries' Exhibition to be held in the Royal Agricultural Hall, London, England, in June. In addition to the industrial views, the bureau will prepare a number of official pictures showing waterfalls, forests and mines for screening at the London exhibition. One of those interested in the proposition is Lloyd Harris, of Toronto, the Canadian Overseas Trade Commissioner. O. C. Pease is the Canadian representative of the London exposition.

Arkell Succeeds McKenna.

W. R. Arkell has been appointed to succeed Lindsay McKenna, formerly of New York, as exploitation manager for the Select Pictures Corporation, Toronto. Mr. McKenna was in charge of this department of the Canadian company since the organization of the company to handle Selznick releases in the Dominion last year.

Alberta Uses "Fit to Win."

Hon. A. G. McKay, Minister of Public Health for the Province of Alberta, has decided to permit the screening of "Fit to Win," the health propaganda picture, throughout Alberta under the auspices of the Department of Health. The minister has arranged to have I. H. Allen handle the picture in the various Alberta cities and it will be booked through the Allen Theatre Enterprises. The film will be shown to men only.

Washington Whispers

Millionaire Stuff.

V. DAY SHREVE, who for a number of years operated the Revere Theatre, Washington, D. C., has gone to Florida, where he has a large pecan grove. Mr. Shreve recently sold his theatre interests to Tom O'Donnell, of the Navy Theatre.

Dealth of Samuel Davis.

Maurice Davis, of the M Street Theatre, is receiving condolences from his many friends in this territory following the death of his brother, Samuel Davis, who was associated with him in the operation of the theatre.

The deceased had been in ill health for a long time, having been confined to his bed for about fifteen weeks. The body was taken to New York City for burial in the family lot. Maurice Davis is also connected with the Exhibitors Co-operative Film Exchange.

Keenan Takes Over Regent.

Jack Keenan, who for a number of years was manager of the Avenue Grand Theatre on Pennsylvania avenue, Southeast, and who recently tendered his resignation to the Crandall Amusement Company, has taken over the Regent Theatre on Eighteenth street, from A. H. Brown. Mr. Brown, shortly after the entrance of the United States into the war, received a commission as major in the army, leaving the operation of the theatre to his son.

Murphy Buys Big Property.

Wiliam C. Murphy, who operates the Home and Carolina theatres in Northeast Washington, recently purchased at auction sale the property at Twelfth and H streets, northeast. The block, known as the Northeast Temple and Market, went under the hammer at $71,450. It will be remodeled by Mr. Murphy into a modern picture house.

Mr. Murphy's house will add another to the long list of beautiful theatres in the District, already noted for its distinguished array of cinema palaces. Mr. Murphy intends to have his theatre "stand out."

Piggly Wiggly Out for More.

It is rumored here in the district that a large chain grocery concern is seeking possession of one of the Ninth street theatre properties with a view to converting it into a grocery store. This same concern, operating the Piggly Wiggly stores, is said to have secured the Zenith Theatre, at Eighth and G streets, Southeast, to house one of its stores.

Kansas Komments

New Film Paper.

THE first edition of "The Reel Journal," a local weekly paper devoted to the film trade news of the Kansas City exchanges and exhibitors, was published January 31. Ben Schlyen, editor of the new journalistic venture, formerly was connected with the Standard Film Corporation exchange. "The Reel Journal" is published at 201 Graphic Arts Building.

To Test Tax Law.

The test case of the constitutionality of the county amusement tax law, which is being watched closely by Kansas City theatre owners, was again delayed January 31, when the fifth continuance in the case against John B. Fitzpatrick, manager of the Shubert Theatre, a legitimate house, was granted by Judge E. E. Porterfield of the circuit court. Fitzpatrick is charged with refusal to pay the amusement tax.

February 16 was the new date set for the hearing of the case. Frank Lowe, attorney for Mr. Fitzpatrick, represents a number of moving picture theatres, and he desires to test the validity of the law. This was the reason why Mr. Fitzpatrick submitted to arrest.

Mr. Exchange Manager: Your Territory's Here Come Again!

Mr. Picture Showman: Here's the News for You Come Again!

Shows "Erstwhile Susan" on His Farm.

Otto Feess, owner of the Best Theatre, Parsons, Kans., is showing "Erstwhile Susan" on his farm which adjoins the city limits of Parsons. But don't get excited—this "Erstwhile Susan" is only a calf, although a thoroughbred.

Operating the Best Theatre is only a part of the business carried on by Mr. Feess. In addition he is one of the largest breeders of Guernsey thoroughbred cattle in that section of the state. The names of recent moving picture releases were adopted by him as names for his prize calves. The suggestion came from Joseph Fox, salesman for the Kansas City exchange of Realart. Another calf on the farm is named "Anne of the Greene Gables," and a young bull bears the name of "Lightning Raider."

Booking on Rental Basis.

Booking state right features on a flat rental basis is proving highly successful in the Kansas City territory, according to L. C. McElroy, manager of the new feature department of the Standard Film Corporation exchange. The "Unpardonable Sin," one of the five features obtained by the Standard, broke records in several large towns in the district and is going over good every place.

Buckley Closes Good Contract.

Harry D. Buckley, branch manager of the United Artists Corporation at Kansas City, returned a few days ago from St. Louis, where he was successful in placing a contract with the Koplar string of theatres for "When Clouds Roll By," a new release.

Wilkerson Resigns Branch Management.

W. R. Wilkerson, branch manager of the Universal Exchange for the past six months, resigned recently and returned to New York. His place will be filled by J. H. Calvert, branch manager at Omaha, in a short time. During the interval Nat Liebeskind, office manager, will have charge of the branch.

Turbulently Beautiful Turban

Displayed by Alice Lake, now working on "Shore Acres," in which she will star for Metro.

Buffalo Brieflets

Variety Theatre Sold.

THE Variety Theatre, 740 Fillmore avenue, has been sold to Gusta and Meyer Wallach for a sum said to exceed $75,000. V. Bielanski is the former owner.

Majestic Increases Capital.

The Majestic Theatre Company of Buffalo has certified to the Secretary of State in Albany that it has increased its capital stock from $15,000 to $150,000. The company operates the Majestic Theatre, Buffalo, of which Dr. Peter C. Cornell is manager.

Cohen Joins Realart.

Maurice Cohen, formerly a member of the Universal and Gardiner Film Syndicate sales staff, has been engaged by Henry E. Wilkinson as a salesman on the Realart exchange staff. Mr. Wilkinson screened Mary Miles Minter in "Judy of Rogues' Harbor," in Shea's Hippodrome Friday evening, January 30, and it was well received by a large audience of film men.

Taylor Boosts Dempsey.

C. A. Taylor, manager of the Pathe branch, has started a publicity campaign for the new Dempsey feature, which is being largely booked in this territory.

Smith Grip Victim.

P. H. Smith, manager of the First National office, has been confined to his bed for over a week with an attack of the grip. He is greatly improved at this writing and expects to return to duty the first part of the week of February 9. Mr. Smith's assistant, Otto Siegel, is also laid up with the grip.

Join Gardiner in Albany.

K. H. Woolson, formerly with the Phoenix Cheese Company of New York City; J. S. Savage, former manager of the Como and Abbott theatres, Buffalo, and R. H. Pearch, Jamestown, have been assigned to the Albany office of Gardiner Pictures, Inc., by F. M. Zimmerman, sales manager, who has just returned from a rest cure in the South.

Serving 125 Exhibitors.

J. F. Kirsch, manager of the Buffalo office of the Dooley Exchange, Inc., announces that he is now serving 125 exhibitors in the western New York territory. Mr. Kirsch accompanied Thomas W. Dooley to New York recently to purchase a serial and some big feature films. The company has recently purchased twenty-six original Billy West comedies made by the Emerald Motion Picture Company, which will be released two a week.

'Frisco Frolics

Turner & Dahnken to Build Huge Theatre.

THE negotiations that have been under way for months by the Turner & Dahnken Circuit for the acquisition of a suitable site for a moving picture house have been terminated by the purchase of property on Fourth street for approximately $600,000. This property is separated from the California Theatre site by only a narrow street and covers a ground area of 47,623 square feet, having two corners and three street frontages. It has a frontage of 155 feet on Fourth street, 310 feet on Stevenson and 305 feet on Jessie. Plans are being prepared for the largest and finest moving picture house in the world, having a seating capacity of more than 5,000.

Sam Gordon Opens New Theatre.

Sam Gordon, one of San Francisco's pioneer exhibitors, opened his latest theatre, the Orpheus, in the suburban city of San Rafael on the evening of January 21. The opening was a successful event and attracted many from San Francisco, despite the threatening weather. The new house has a seating capacity of about 1,200, making it the largest in Marin County. Now that this theatre is in running shape Mr. Gordon will direct his attention toward the remodeling of the Lyric on Fillmore street, San Francisco, on which he recently secured a long-time lease.

M. L. Markowitz Deserts Distributing Field

M. L. Markowitz has resigned as manager of the Universal Exchange at San Francisco and in the future will devote his entire attention to his extensive theatre interests in Northern California. This step came as a distinct surprise, as Mr. Markowitz is the dean of film exchange managers, having been in charge of the Universal interests here since 1907. He started an exchange in that year under the name of the California Film Exchange, and when this was taken over seven years later by Universal, whose output he had been haindling, he continued as manager. Executive offices have been fitted up in the Strand Theatre Building, and he will manage his theatre interests from there. He has been succeeded in the management of the Universal Exchange by C. A. Nathan, who has been his assistant for several months, and Beverly Griffith, head of the sales department, has been made assistant manager.

Selznick Representative Visits Coast.

V. P. Whitaker, general representative for Louis J. Selznick, spent several days recently visiting the San Francisco exchange conducted under the management of Harry L. Knappen, leaving later for Los Angeles.

Pantages Has New Manager.

Roy Stephenson has been made resident manager of Pantages Theatre, succeeding John J. Cluxton. He has been connected with the local house for about nine years.

Many Theatres Change Hands.

The activity in the amusement business is reflected in the many changes in ownership of houses in the San Francisco territory. Among the sales made of late through the office of the United Theatres Exchange are the following: The Majestic Theatre, of Concord, from Carenna Bros. to Charles Holz, of Merced; Peralta Theatre, Oakland, from H. C. Clapp to W. C. Wilson; Allies Theatre, San Francisco, from C. Johnson to Crescent Theatre Company; Regent Theatre, San Francisco, from E. C. Cunningham to H. Shaw; Rex Theatre, San Francisco, from R. B. Davis to C. Carleton; Princess Theatre, Sausalito, from Mrs. George C. Gates to A. Mann; the New Devisadero Theatre, San Francisco, from T. L. Demund to T. Tobias and R. Loy; Claremont Theatre, Oakland, from Robert McNeil and associates to Sol L. Lesser; Cory Theatre, San Francisco, from W. Berlin to Joe Coreno; Lincoln Theatre, Pleasanton, from R. M. Peet to Charles Chicazola; Bay Station Theatre, Alameda, from A. R. Oberly to George J. Kime, and the S. & H. Theatre, Oakland, from Starky & Head to R. M. Bitzer.

U. P. T. in New Home.

The United Picture Theatres of America has moved its San Francisco branch to 86 Golden Gate avenue, where William J. Citron remains in charge. The quarters occupied are those formerly used by Triangle.

James Beatty Takes Another House.

James Beatty, who conducts the Liberty theatres at San Jose and Fresno, Cal., has taken over the Strand Theatre in the latter city.

Brief Trade Notes.

John Frazier, traveling representative for Universal, has returned to the San Francisco branch from a tour of Nevada, where he booked the best business ever secured by him. Exhibitors in that state are enjoying a wonderful season.

J. J. Haley is preparing to open a theatre at San Andreas, Cal.

The Kinema Investment Company is preparing to erect a moving picture house at Fresno, Cal., to cost $350,000.

E. C. Benedict will open the Auditorium, Modesto, Cal., with moving pictures in February.

The Colonial Theatre on Haight street, San Francisco, has been purchased by L. Zelinsky.

Discuss Differences Between Exchanges and Showmen at Philadelphia Meet

WITH almost 130 exchange managers and their assistants present, the recently organized Motion Picture Bureau of the Philadelphia Chamber of Commerce, at a recent luncheon, launched its opening gun for a cleaner, better and a more businesslike industry when Harry M. White, chairman, outlined to the members the policies and functions of the new board.

Unusual interest is attached to the activities of this organization. It is not only the largest gathering seen in Philadelphia for some time in film circles, but marks the first successful attempt of exchangemen at organization.

Claiming but two years actual experience in the motion picture business, Mr. White in an address said, in part:

"Personally, I have been in this business but a comparatively short time, but even in that short time I have noticed the wonderful improvement in the personnel of both exhibitors and exchangemen, and I want to go on record right now to the effect that I personally believe that ninety-eight per cent. of the men in the film industry are absolutely conscientious and honest, but we still find ourselves compelled to deal with men who, to put it mildly, have a shrewd eye to the main chance; men who evince a tendency to evade implicit obligation; men who seem to have no sense of the fundamental principles of right and wrong, and who not infrequently stoop to practices generally considered discreditable.

"We exchangemen through all these years have been suspicious of each other. Our individual efforts to right matters have been negligible, almost futile. Good results have been accidental rather than intentional. Protests upon our part have sometimes met with an elaborate assumption of indifference; sometimes feigned indignation and most amazing impudence.

"We propose no revolutionary innovations but intend to proceed in a spirit of friendliness and conciliation. Our purpose is to educate rather than punish. Many differences between the exchange and the exhibitor are, in fact, more apparent than real. They are due in a great measure to the wide diversity of mind and temperament and to the bewildering multiplication of detail."

The matter of adjusting any differences that may arise between an exchange and an exhibitor, was next taken up by Mr. White, who explained that only as a last resort would the matter be placed in the hands of the adjustment committee of three exchangemen and two exhibitors for settlement.

"Their decision would be final," added Mr. White.

Present also at the luncheon were Gene Crandall, district manager for the Goldwyn Pictures Corporation, and William H. Hall, of the Chamber of Commerce. Mr. Hall in brief address welcomed the members of the new organization.

Irving V. Willat
Whose productions will be released by Hodkinson.

Ruth Clifford Entertains Maeterlinck at Luncheon

MAURICE MAETERLINCK, the noted Belgian author, and Madame Maeterlinck were guests at a luncheon given recently by Ruth Clifford at the Hotel Commodore. Both M. Maeterlinck and his wife are ardent picture fans, and familiar with the work of American screen stars, and in a recent interview, published in one of the New York papers, M. Maeterlinck laid particular emphasis on the artistic work of Miss Clifford.

Later they met at a reception, and the noted Belgian expressed a desire to learn more of the intricacies of photoplay acting, and at the luncheon Miss Clifford enlightened the Maeterlincks on some of the difficulties of screen portrayals.

Miss Clifford is co-starring with Jack Sherrill in "The Invisible Ray" serial being made by the Frohman Amusement Corporation, of which W. L. Sherrill is president. The scenario for this production was written by a well-known magazine writer, Guy W. McConnell.

Rubbernecking in Filmland

Baptist Clergyman Uses "Pollyanna" Setting for Baptismal Service

By Giebler

ABOUT the usual grind this week, but with what may be called a high-light happening here and there in the grist that is worthy of a little comment.

Such as "Pollyanna" going to church.

On Sunday evening, January 24, the Rev. Dr. J. Whitcomb Brougher, pastor of the Temple Baptist Church, preached a sermon entitled, "How to Play the Glad Game," and he introduced and illustrated his subject with Mary Pickford's latest picture, "Pollyanna." A Pollyanna setting, combined with a scene from the River Jordan, was used for a baptismal service at which many were welcomed into the bosom of the church.

Many parsons would as soon think of inviting the Old Scratch himself as to bring the movies into their church, but the Rev. Dr. Brougher is not that kind of a parson. Doctor Brougher is a successful parson, one of the most successful parsons in our fair city, if not in the entire country. His sermons are all in the big feature class and the S. R. O. sign is always displayed when he expounds the gospel.

Taylor Edits the Mouth Organ.

If you want to hear the movies treated to scathing denunciation; if you want to know just what kind of devil's tools they are, go to a church and listen to the dry and dusty dogma of the preacher who pounds his pulpit to empty pews. He's the boy who can tear the hide off the pictures and hang it on the fence to dry. The big-time preacher does not fear competition and therefore he does not fear and hate the movies.

The Studio Publicists have held another meeting, and the "Mouth Organ" has resulted therefrom. The Mouth Organ is a clever little thing, mimeographea; so far, but with a promise of printers' work later on, and Ted Taylor, of Metro, is the "tentative" editor.

Our mayor has turned on the lights on Broadway and we no longer have to depend on the illumination from the windows of the Owl Drug Store and the Bon Ton Bonbon Shop to guide our steps along the thoroughfare. Of course, the lights came too late to be of any real service to many of us, but it's all right, we are glad something can be "lit up," if it's only a street.

Three P. A.'s Make Changes.

There have been three important moves on the press agent checkerboard. Mark Larkin, who doped out publicity for the Mary Pickford Company, is now doing the same duties for the Mayflower Corporation, and J. Hesser Walraven, who was the previous incumbent at Mayflower, has moved over to be the personal press representative of Maurice Tourneur; while Kenneth McGaffey, who has been missing from active P. A. circles since he took to writing titles for Paramount-Artcraft, is occupying the easy chair made vacant by Mark Larkin's move.

I went out and visited around at the King Vidor studios one day this week and had the most interesting time I've had for a month of Sundays.

King told me he was making a play called "The Family Honor," a little old-fashioned story about a little old-fashioned town, which he said was somewhere in that vague section known as "Down South."

Reminiscing a Bit.

It wasn't vague to me, however, when I'd seen the court room set he was getting ready for the murder trial, one of the big punches of the piece. I knew that court room at once. It is in Swamp-East, Missouri, down near the part of the map where Missouri sticks its foot into Arkansas. Why, man, it was all as natural as life!

The judge was a dead ringer for Circuit Judge Charlie Fort, who used to dispense justice in that neck of the woods; the prosecuting attorney looked as much like old John Kelly as two peas in a pod, and if Lon Martin could come to life he wouldn't look any more like himself than the actor who played the part of the sheriff.

Typical Down East Story.

There was the same kind of a crowd, too. Colored folks off to one side, a houn' dog on the floor, and I could close my eyes and hear the catbirds singing in the sycamores and the sound of the ripe pawpaws plopping on the ground on the other side of the fly-specked windows The same old court house where we staged a prize fight once between Rabbit Henshaw, a saddle "complected" boy, and a good-for-nothing, chicken-stealin' coon that a lot of city sports brought down with the idea of picking up some rube money in our town.

"The Family Honor" is a typical Down South story. Florence Vidor plays the leading figure in the story, that of Beverly Tucker. Roscoe Karns is "Dal," her shif'less brother, who gets accused of murder. J. P. Lockney is a crooked road-house proprietor. Willis Marks is a shyster lawyer; George Nichols is the mayor of the town. Harold Goodwin works in the grocery store, and Charles Meredith keeps the jail. Little Ben Alexander is little Bennie Tucker, brother to Bev and Dal, and helps make things right in the end.

Ole Lucas, the Witness.

There was another actor in the cast that I must not forget, however. Lucas C. Luke, colored (very much so). "Bo'n in Shrevepo't—lemme see, 'long 'bout fifty, fifty-five, mebbe sixty years ago."

Lucas was a witness in the murder trial. He knew who killed the man that young Dal Tucker was accused of murdering.

"There he is," said Lucas. "That white man settin' right over there."

It was only a bit, but it looked like art to me, even if it was only black art, and Florence Deshon, who was visiting at the studio and shared a court house bench with me, said it looked good to her, and I could tell by the way that King Vidor smiled at old Lucas, that he though the same, and so, after the scene was over, I looked up Lucas with the intention of telling him he was a good actor. But it was no use, he already knew it.

Evidence Conclusive.

"Do I do much of this kind of work?" he said, in answer to my question. "Why, I don't do nothin' for a livin' except act. You-all wait here a minute.

"Ah," Says Jiggs, "the Key to the Mayor's Cellarette."

"No," says Mayor Snyder of Los Angeles, "the key to the city"— to Johnny Ray as "Jiggs" in Pathe's picturization of McManus' "Bringing Up Father" cartoons.

I got something in my vest I want to show you."

Lucas retired to his vest and came back with a bunch of letters. The first one read as follows:

"It takes time to hunt up stills, and I am very busy, but this man is wonderful. With a little direction he can do anything.

"Jerry Storm,
"Director, Thos. H. Ince Studios."

"That's what Mister Sto'm says about me," said Lucas. How many actors in the colony can show recommendations like that?

First Glimpse at Sister Lottie.

I had luck this week. I saw Lottie Pickford making a picture. I have seen Little Mary at work many times, and likewise Jack, but as long as I've been in the movies, this week was the first time I ever saw Sister Lottie before the lens.

I was crossing a stage at Burnton's when I came upon a company at work with an artist's studio setting. The director was staging a scene between a girl with bobbed hair and wearing a smock all messed up with water colors, and a snappy looking little chap with a mustache.

The chap was madly, deeply, desperately, wildly in love with the girl with the bobbed hair. I could tell that by the director's directions. The girl pretended to fall for his stuff. She wasn't crazy about him a-tall, I could tell that from the way she acted when he hugged her.

The Huggee Wanted to Scratch.

There are certain rules for hugging, you know. If the huggee loves the hugger she will show it by doing a little strangling on her own account, sort of co-operate, as it were. Well, this party of the second part didn't use her hands at all. She let them hang straight down at her sides, and she worked her fingers like a woman does when she's got 'em full of biscuit dough or something, and what's more, the fingers said just as plain as words, that they wanted to scratch somebody's eyes out.

They got about fifty foot of this stuff, and the director—it was Martin Justice—said, "Cut," the girl turned around, and it was Lottie Pickford. The hugging chap was Allan Forrest, and the mustache was all his own, and it's a dandy, too.

Almost Three Plays in One.

Lottie Pickford is making a play that has no name as yet. They call it Production 97 at the studio. But whatever it's going to be called, it's going to be a pretty good picture, to judge by the story.

Miss Pickford is the daughter of a man who is wronged by three villains. Before the father dies of a broken heart he exacts a promise from his daughter that she will avenge him.

This seemingly simple plot gets to be one of the most complicated and thrilling things you ever heard of. The girl, in scheming out her plans for revenge, is forced to assume three distinct characterizations. It is almost three plays in one, so far as action is concerned. She gets oodles of revenge, and in the scene I looked at she was hitting at one of the villains through his son by making said son believe she was in love with him.

Battle Creek an Unusual Example of What is Termed "Closed" Town

BATTLE CREEK, MICH,. a city of 40,000 population, is looked upon by the industry with a great deal of respect because it is classed as one of the best show cities of its size anywhere. There are two outstanding reasons. One is that the people of Battle Creek are blessed with the average amount of inteligence so far as their amusement ideas are concerned and the other is or are, H. E. Lipp and G. A. Cross.

A peculiar condition exists in the city. There are five motion picture houses all modern in every respect and all doing a thriving business of their own—and all are operated under the one direction. Of course, such a condition is not peculiar in itself. There are scores of other American cities of the same size and with probably the same industrial prospects, as Battle Creek, but there are very few, in fact, where the public keep abreast with the motion picture times as in Battle Creek.

Battle Creek is a most unusual example of what in motion picture circles is termed the "closed" town. If a picture is shown in Battle Creek it must be flashed on the screen of one of those five theatres. Naturally, such a condition of affairs would tend to make the controlling exhibitor in such a town mighty independent. There are two things possible for him in his operating policy. He can adopt a progressive method calling for the best pictures played on release, or as close to release dates as possible, or he can fill his theatre with old films and play them whenever it bests fits his own convenience.

Book Only the Best.

Here is where Lipp & Cross enter. At the very outset of their business affiliation several years ago, they decided that the people of Battle Creek should be given a class of entertainment on the same plane with that of Detroit and other cities. They refused to book anything but the best in the market and they have continuously followed an iron-clad rule to set in dates for their first run houses as near the Detroit release dates as possible. In many instances, they play pictures day and date with the Detroit first runs.

Just the Thing We Needed
To complete the beauty of this page was this picture of Helene Chadwick, Goldwyn player.

Messrs. Lipp and Cross always make it a practice to find out what their public wants in the line of entertainment. Through the medium of a newsy little magazine that is circulated in all of their five theatres weekly, they keep in intimate touch with their patrons and furnish them free with all of the news of the industry that might interest them.

The Regent, which is one of the finest in the state, was opened about a year ago. Here the biggest film production of the day get their first run in Battle Creek. The Strand, Garden and Rex are the other houses, while the Post, besides being the home of the legitimate, is used on special occasions for big pictures.

Although still young in years, Messrs. Lipp and Cross are pioneers in the show business. Before coming to Battle Creek, Mr. Lipp was associated with Barnum and Bailey; the Buffalo Bill Shows and the Forepaugh, Sells Brothers Circus. He foresaw the possibilities of the motion pictures and during his visits to Battle Creek took up the proposition of locating there with Mr. Cross.

Began Exhibiting in 1911.

Mr. Cross is one of the best known men in Battle Creek. Fifteen years ago he was the singer of the city's first motion picture theatre. In 1911, he and Mr. Lipp purchased the Dreamland Theatre and their success was such that they enlarged their holdings from year to year.

Exchange managers and film salesmen usually look upon the controlled town as the biggest problem of all, but the policy of Lipp and Cross has helped, in a measure, to shatter that idea. Not only are these exhibitors anxious to set in play dates as soon as possible, but they are willing at all times to pay equitable rental prices to the exchanges. The percentage or rental plus systems are always opened to the exchange in their houses when they feel that the prices asked for films are too high. Thus they play as fairly with the exchanges in their business dealings as they do with their public.

On Big Feature Programs.

Reports emanating from Pittsburgh to the home office of Pathe Exchange, Inc., state that the serial is continuing to win wider recognition as a necessary adjunct of the program at the better houses, and contain the information that the Olympic Theatre of Greenville, Pa., presented the first episode of "The Adventures of Ruth," starring Ruth Roland, on the program with Mary Pickford in "The Hoodlum."

Manager Gould of the Arcadia Theatre in Pittsburgh has announced the first episode of the Pathe serial starring Ruth Roland as a feature of the Arcadia's program when "Broken Blossoms" is presented.

Dealings in the Open Market

Conducted by C. S. Sewell

Arthur B. Reeve Takes Up Cudgels for Aythros in Serial Production

"SERIALS are often spoiled in the making through haphazard production," says Arthur B. Reeve, vice-president of Supreme Pictures, Inc. He and John W. Grey, president, are co-authors of "The Mystery Mind," dealing with hypnotism, in which they are starring J. Robert Pauline and personally supervising the production in their own studio.

"Few serials have been produced even approximately as the author wrote them. They have been wrecked all along the line by director, star, and producer each taking a whack at them," continued Mr. Reeve. "Serial producers rely too much on their director. They accept his opinion of a story—and the average director's attitude is: 'This is a pretty punk story, but I may be able to doctor it up.' So he rewrites the story as he thinks it should be.

"Later the star decides to change something, ignoring the fact that the author may have had a far-reaching ultimate reason for writing that particular bit. The star's change ruins a logical climax and when the story doesn't hang together the 'bum author' is blamed—never the director or star who made the change.

"If the author happens to be clever with his pencil or possesses mechanical genius he may send a sketch or a working model with his script. Then the technical director pounces upon it and ridicules it out of court. The only person who can successfully monkey with a story is the one who best understands it—the author. In serials especially his presence is invaluable. Changes are always necessary as a picture progresses.

"Actors don't always pan out as expected and their characters have to be abridged. Other actors exceed expectations and develop splendid parts from an original small bit. Sets also have the faculty of being more or less effective than anticipated.

"But only the author should be permitted to alter a story to meet changing conditions. He alone sees the story as a perfect whole and can judge where and how ramifications may extend without detriment to the finished work. The future worth while cinema plays will be produced like football games are won—with the entire team obeying the signals of one man, all working with and for the author."

Comedienne Gale Henry Is No Longer with Bulls Eye

THE Model Comedy Company announces that Gale Henry, comedienne and head of the company, has severed connections with the Bull's Eye Film Corporation, which has been distributing her releases, and has signed a contract with a prominent distributing company. She will produce only six two-reelers a year, instead of twenty-four a year as heretofore. Work upon the first subject will commence in a few days at the comedienne's studio in Hollywood, Cal. The Gale Henry studios at Hollywood have been sold and the company may erect its own studio probably at Riverside, Cal.

National to Make Three Series for Marion Kohn

THE National Film Corporation announces it has begun production on three short series of subjects for exclusive release by Marion Kohn of 90 Golden Gate avenue, San Francisco. The stars in the new series will be Grace Cunard, Polly Moran and "Smiling Bill" Jones. Miss Cunard, who will be supported by Cole Hebert, also known as "Slim Cole," will produce sensational comedy-dramatic thrillers, while Polly Moran will appear in one-reel slap-stick comedies. "Smiling Bill" Jones will also appear in one-reels of the "polite" comedy sort. Each star will make a series of twenty-six pictures.

This deal places Mr. Kohn among the ranks of the foremost producers of short subjects, as the agreement with the National is merely for the purpose of manufacture, according to I. Bernstein of the National, that firm retaining but a small interest in the productions, which will be marketed via the state rights plan.

World's rights to these series will be owned by the Marion H. Kohn productions. Plans for their production are elaborate, and call for a big expenditure of money. Each star will be surrounded by a capable cast and augumented by beautiful girls.

Grace Cunard is leaving feature and serial work for comedy roles, which she is said to be particularly adapted for. Polly Moran's comedy work is well known, as she has appeared in various brands.

Joe Brandt, 1600 Broadway, New York, is eastern representative and will handle all business at this end and arrange for distribution.

Abraham S. Schomer.

Director-general Schomer-Ross Productions, distributing "The Sacred Flame" with Emily Stevens, and Dolores Cassinelli's "The Hidden Light."

Gaumont Making Specials Vivian Martin in First

THE Gaumont Company is resuming production in the United States. The first big feature will be, "Husbands and Wives," starring Vivian Martin, adapted from "Making Her His Wife," the popular novel by Corra Harris. It has just been completed and is now offered to state rights exchanges exclusively. It is described as a strong domestic drama, in which Miss Martin charmingly portrays the role of the pampered city heiress in love with a poor country chap. His efforts to bend her to his will, her resistance and determination to lead her own life, create tense situations followed by tender heart interest scenes.

The story is set in the South. In order to obtain the real atmosphere, Miss Martin and a company of twenty spent six weeks in and around Atlanta, Ga.

The production is said to be replete with realism and emotional appeal. It is planned to follow "Husbands and Wives" with other big pictures, to be elaborately produced.

Much Interest Shown in Cohns' "Broke" Contest

NUMEROUS letters are arriving in reply to the offer of Jack Cohn, of the firm of Jack and Harry Cohn, producers of Hall Room Boys comedies, to give one hundred dollars for the letter which most humorously relates the time in the writer's life when he was absolutely "broke." The incidents described in the accepted letters will be used as situations in forthcoming releases of Hall Room Boys Comedies.

The letters are being received from all sections of the country and from all classes of people. One man was owner of a chain of theatres in the Northwest. Another, in his letter, written on wrapping paper and mailed in a dirty envelope, had "been broke all his life, which was not very funny at all."

Mary Anderson
Stars in Pioneer's sparkling production, "Bubbles."

Freuler in New York to Place State Right Films

SINCE the resignation of John R. Freuler from the Mutual Film Corporation in 1918 and his affiliation with the American Film Company, Inc., little has been heard of him and his presence in the film center of New York the past week aroused more or less curiosity and some speculation as to what he was doing here. After locating him and a few minutes' conversation with him it was learned that he plans for exploitation in the state rights market, pictures in which he is financially interested and for which the open market has created a fresh demand.

Mr. Freuler still retains his interest in the American Film Corporation, management of which is entirely in the hands of S. S. Hutchinson, his business associate. Mr. Freuler is more particularly interested in the theatrical end of the industry. He holds a large interest in theatres in Kansas City, Milwaukee and in many other cities west of Chicago. He is planning the erection of many new theatres this spring. He says he will make an announcement soon that involves the production and presentation of some special features, which are in course of preparation.

"Hall Rooms" to Be Better Than Ever.

Reports from Harry Cohn, who is in California to supervise the production of Hall Rom Boys Comedies, are to the effect that new releases of this series, produced under his direction, will be much improved over early releases. He says: "I am gathering together, as far as it is possible, a brand new supporting company. It is my aim to make them of a class and distinction which will be marked by every exhibitor."

McConville Wrote Kellerman Story.

Bernard McConville is the author of the story for the first production in which Annette Kellerman will appear under the Sol Lesser's management. Mr. McConville has to his credit such adaptations as "Heart 'o the Hills" and "The Hoodlum" for Mary Pickford.

Arrow to Handle Steiner's Series of Twelve Five-Reel Detective Stories

WILLIAM STEINER, well-known to exhibitors for his continued connection with the film industry since its earliest days, as a producer, anounces the completion of an unusually big deal in the independent field. He will make a series of twelve five-reel pictures under the general title of "Tex, Elucidator of Mysteries," the world rights to which have been secured by Arrow Film Corporation, of which W. E. Shallenberger is president.

Mr. Steiner is very enthusiastic over these pictures, and explains that they are up-to-the-minute detective stories, written by popular authors, and that exhibitors will be able to contract at once for the entire series, to be released one a month. The first three, "Circumstantial Evidnce," "The Wall Street Mystery" and "The Scrap of Paper," are already complete, and work is progressing on the fourth.

The role of "Tex" is portrayed by Glen White, and the cast includes such players as Leo Delaney, Jane McAlpine, David Wall, Alfred Warman, Robert Tabor, Alex F. Frank, Joseph M. L. Striker, Joseph Sullivan, Charles Graham and Marie Treador.

Several state rights buyers have viewed the first picture and contracted for the series, according to an announcement from Arrow. The series will be advertised extensively, and a big two-color press book is now in the hands of the printers, while other papers are being prepared. One of the novelties will be a one-sheet on which will appear four or five different scenes, while a number of other unique aids are being prepared.

After Seventeen Months in Making "Lost City" Serial Is Now Complete

WARNER BROTHERS, who have the distribution rights of Selig's animal serial, "The Lost City," received a wire from Colonel Selig that the production is now complete and negatives of the final episodes are en route to New York. Announcement of distribution details will be made later.

Owing to the nature of the animals that took part in this serial and the difficulty of finding suitable locations, it is announced that seventeen months was necessary to complete the serial. "Time cannot be figured," says an official of the company, "in dealing with wild animals, as often it requires a week or more to get a scene in which several animals take part. Then there is always an element of danger, as no one can tell when a beast, in spite of his training, will attack.

"E. A. Martin, who directed the serial, on one occasion passed through an enclosure where several leopards were loose without noticing the sign of warning. The leopards, coming from behind a large rock, began crawling in his direction, when Juanita Hansen, featured in the serial, shouted to him. Just in time, he dived into a moat of water which had been provided for just such an emergency, and in which there is a cage which offers protection from the attacks of the animals. The leopard's dislike for water saved him, as it is said that none of the cat family, tiger, lion, panther, puma or jaguar, will follow a victim into the water."

National Reproduced Entire Town for Read's "The Kentucky Colonel"

THAT one-third of the cost of the National Film Corporation of America production of Opie Read's "The Kentucky Colonel" was spent to construct a replica of the village of Emeryville, Ky., with its mansions, business district, race track, stables and authentic properties, was contained in a letter received by Joe Brandt, the National's Eastern representative, from I. Bernstein, production manager on the West Coast. According to the letter, this photoplay, which the National states is that firm's greatest cinema achievement, cost over $150,000, not including overhead.

In order not to have the picture conflict with the book it was found necessary to build sets in keeping with the real atmosphere of the novel. After a long search, Mr. Bernstein hit upon Sunland, Cal., in the heart of the coast range mountains. Negotiations resulted in a permit to reconstruct the town facing Sunland's grove of live oaks. M. J. Caldwell, the National's technical and art director, who was born in Kentucky, is in a great measure responsbile for the transformation of Sunland, a town founded by the Spanish padres, to "Emeryville, Ky." It required 200 carpenters, masons and laborers.

Price and Clark-Cornelius Get Big Spectacular Film

THE Clark-Cornelius Corporation, and C. B. Price and Co., Inc., have jointly purchased a big spectacular production presented by an all-star cast. The name of the picture has not yet been divulged, however. Mr. Price announces that it will create a sensation and arouse a big demand for bookings.

A big advertising and exploitation campaign will be launched, with a full line of paper and exploitation aids. The picture will be sold on state right basis, and it is said will be a big money-getter. It portrays some historical episodes of American history, and is said to embody some of the most beautiful and elaborate episodes ever screened. There are also some thrilling hand to hand encounters.

Capital Film Service Reorganized as the Seaboard Film Corporation

HENRY I. COLEMAN, president of the Capital Film Service of Washington, D. C., with offices in that city, Baltimore and Raleigh, is at present in New York, and when interviewed by a representative of this publication in the offices of the Arrow Film Corporation, announced that on account of the increase of his firm's business, the company has been reorganized under the name of the Seaboard Film Corporation, with $100,000 capital.

The change in the firm name was decided upon on account of the former name conflicting with other companies, and the further fact that, as the company will open other offices along the entire Atlantic Seaboard, the new name is especially appropriate.

Already an exchange has been opened in this city at 729 Seventh avenue, on the fifth floor, with Leon Torin in charge. For the present only the Hank Mann comedy two-reelers are being distributed here. In the southern offices short subjects, such as Christies, Romayne, Billy West and Gale Henry comedies are handled.

In adition to the president the officers are W. E. Lewis, vice-president, and W. L. White, secretary. Jackson H. Ralston, an international lawyer, who was on the commission settling the Venezuelan boundary question, is one of the directors.

With the opening of the new offices this will make the Seaboard Film Corporation one of the largest state rights organizations operating in the United States.

Henry I. Coleman.
President Seaboard Film Corporation.

Schomer-Ross Productions to Make Four Big Feature Pictures a Year

FOUR feature pictures a year will be produced by Schomer-Ross Productions, of which Abraham S. Schomer is director general, and E. S. Manheimer, general manager, with Agnes Egan Cobb in charge of sales and publicity.

The company, now located at 1440 Broadway, will, as soon as alterations are completed, move to much larger quarters on the eleventh floor of the Leavitt Building at 126 West Forty-sixth street. The first production of the company, recently released, is "The Sacred Flame," starring Emily Stevens.

All productions will be sold on the state rights market, and will consist of clean and strongly dramatic subjects, portrayed by well-known stars. It is announced that "quality" will be the motto.

Mr. Schomer is well-known for his past successes, and Mr. Manheimer needs no introduction to foreign buyers. Agnes Egan Cobb also needs no introduction, as she has been in constant touch with state rights buyers and exhibitors for a number of years.

Several sales have been made, and other offers for territories received and are under consideration. The second production, which is now under way, is "The Hidden Light," starring Dolores Cassinelli.

Net Profit of $10,500 for Week's Run of "Confession" at Frisco's Rialto

ALL records for the Rialto, San Francisco, were broken by the run of "The Confession" at that theatre for one week, according to advices received by Joe Brandt, general representative of the National Film Corporation of America, from George Davis, supervisor of exploitation and distribution of the feature.

After running for one week at the Rialto to a net profit amounting to $10,500, owners of the theatre rebooked it for two weeks more. These figures, Mr. Davis pointed out, are actual box office figures.

"The Confession," according to Mr. Brandt, is making a record as a moneymaker wherever it is shown, and the San Francisco figures are being repeated, proportionately, in other cities, both in the East and the West.

Henry Walthall is the featured player in this play by Hal Reid, and another star, Francis McDonald, is in support of Walthall.

C. B. Price Reports Sales.

C. B. Price Company, Inc., announces disposition of state rights of "The Log of the U-35" for Northern Illinois to Rosenthal & Saperstein, 220 S. State street, Chicago; to S. S. Rankin of Billings, Mont., for Montana; to Maurice Less Attractions, Terre Haute, for Indiana.

Max Glucksman has purchased the rights for Argentine, Paraguay, Uruguay and Chile for "The Greater Woman," "The Debt," starring Marjorie Rambeau, and "Hedda Gabler," featuring Nance O'Neill.

National Preparing for Spring Rush.

Three shifts of carpenters, scenic artists and laborers are busy at the West Coast studios of the National Film Corporation of America preparing for the production rush. Three companies are already in action, with four more to follow, according to I. Bernstein, production manager. To offset the probable confusion, Mr. Bernstein plans to construct the various interior sets on rollers, the directors taking turns in using the space allotted to them. A new unit of directors' offices and dressing rooms is being built to care for the additional personnel. The stars in the new National pictures will be Francis McDonald, Elinor Field, Jack Hoxie, Neal Burns, Grace Cunard, Polly Moran and "Smiling Bill" Jones.

Quick Sales Being Made on Series of Jans Films

HAVING completed the filming of "Love Without Question," B. A. Rolfe, supervising director and his associates of Jans Pictures, Inc., are now busily engaged in cutting, editing and assembling this feature which is shortly to be released on the state rights basis.

"Love Without Question" is a filmization of C. Wadsworth Camp's novel "The Abandoned Room" and, according to Mr. Rolfe, the original story has been followed closely and wherever possible amplified and the high lights of the tale brought out forcibly and the many incidents of the story have been built up into situations of deep dramatic power and told in the picture version in a way impossible on the printed page.

Olive Tell, star of "Love Without Question," with members of the cast witnessed the screening.

The officials of Jans Pictures, Inc., are also greatly pleased with their initial release and believe that Mr. Rolfe has turned out a photodrama that will break box-office records wherever properly presented and exploited. Territorial rights on the six Olive Tell-Jans superfeatures sold with remarkable rapidity and it is expected that hardly a territory will be left when the first release, "Love Without Question," is ready for release.

Tarzan Film in Cutting Stage.

Owing to the necessity of considerable cutting of fine film to bring the story into regulation length, "The Return of Tarzan," Numa Pictures Corporation's feature, has been delayed for a couple of weeks in its premiere in New York. Under the direction of George Merrick, the assembling is now practically completed. A trade showing in a Broadway theatre is shortly to be announced.

Selznick Changes Title.

Olive Thomas' sixth Selznick feature, "Glorious Youth," has been changed to "Youthful Folly." This was done in order to select a better title, if possible, from a box office viewpoint.

Allgood's "Daredevil" Star Enacts Unusually Thrilling Aeroplane Stunt

ON January 27 at Pablo Beach, Fla., Charles Hutchison, star of Allgood's big new serial, "The Whirlwind," gave an unusual exhibition of skill, nerve and daring, and one that it is claimed that has never been surpassed by any motion picture star.

The script called for a thrilling chase, with Hutchison on his ninety mile per hour motorcycle pursuing an airplane which was ordered to skim close to the ground. All Hutchison was supposed to do was to foil the action of the villainous airplane crew.

As the plane neared the ground Hutchison approached, and, instead of merely chasing off the maurauders, Hutchison leaped from his speeding motorcycle and by a narrow margin caught a flying rope ladder dangling beneath the plane.

Jerked from his motorcycle, he was carried aloft dangling on the rope ladder, while frantic cries of the director, cameramen and the crowds below were of no avail in drawing the attention of the airplane crew to Hutchison's perilous position.

With the rope ladder describing a long swinging motion, Hutchison, realizing his dangerous situation, began climbing until he reached the seat of the plane, when he swung himself into the driver's seat with the aid of one of the crew.

By this time the airplane had gone for nearly a mile and a half, and had risen over 500 feet.

Crowds of people who had witnessed the stunt cheered when Hutchison climbed to safety.

On descending, Hutchison was reprimanded by Joseph A. Golden, director of the serial, who, while appreciating what such a scene would mean, let Hutchison also understand that had Hutchison lost his life in attempting such a stunt the serial would have ended then and there, and a wonderful young athlete would have been added to the toll of the over daring.

Several aviators who witnessed the stunt are said to have expressed themselves as perfectly agreeable in "letting George do it." The Allgood Company will remain for about two months in Jacksonville, where many of the big scenes are now being filmed.

Story of Olive Tell Film to Appear in Newspapers

HERMAN F. JANS, president of the Jans Pictures, Inc., announces the novel, "The Abandoned Room," by C. Wadsworth Camp, from which the screen version "Love Without Question" has been taken, will appear serially in over forty important newspapers in the United States, including the Dallas Evening Journal, Omaha Bee, Atlanta Constitution, New York Evening World, Philadelphia North American and Washington Post.

B. A. Rolfe, in producing this feature for the Jans Pictures, together with Mr. Jans and Jans Pictures, Inc., feel that the selection of their initial production to be exploited serially in the daily newspapers, proves their statement as to it's appeal to the public and that it should prove of great interest to exhibitors inasmuch as it gives splendid exploitation possibilities and a valuable amount of advertising.

Many Sales on "Alma" and "Crimson Shoals"

MAX COHEN, manager of Monopol Pictures Company, reports healthy activity around two of his subjects. Foreign rights to "Alma, Where Do You Live?" have been sold to the Export and Import Film Corporation, at 729 Seventh avenue; Eastern Pennsylvania to Consolidated Film Exchange, Philadelphia; Western Pennsylvania, West Virginia, Ohio and Kentucky to Co-Partner Attractions, Pittsburgh; New York and Northern New Jersey to H. A. Samwick, 729 Seventh avenue, New York; Illinois and Indiana to E. E. Gagnon, Chicago; Louisiana, Mississippi, Florida, Alabama to Pearce Films, New Orleans.

Foreign rights to "Crimson Shoals" have been sold to Reginalde Warde, 729 Seventh avenue; Illinois and Indiana to Silee Film Company, Chicago; Western Pennsylvania and West Virginia to Apex Pictures, Pittsburgh; Eastern Pennsylvania to Consolidated Film Exchange, Philadelphia.

Bringing a Drowsy Little Kaintuck Village to California.
The town of Emeryville, Ky., was duplicated, fronting Sunlands, Cal., by National Film for its production, "The Kentucky Colonel."

L. Case Russell Directing Last "Blazed Trail" Films

THE last two "Blazed Trail" productions being released by the Arrow Film Corporation are being directed by L. Case Russell, who has replaced Joseph J. Barry, director of the first ten. Mr. Barry left the "Blazed Trail" productions to embark in the producing business at the head of his own company.

Mr. Russell is well known to picture playgoers, having written numerous plays for Madame Petrova, Kitty Gordon and other stars. The eleventh feature of "Blazed Trail" productions is now skiing merrily along, and if this fair weather keeps up the twelfth and last of this series will be "shot" before the middle of February.

These pictures are stories about the Royal Northwest Mounted Police, and are being filmed in the Adirondacks. They are said to be full of action, and to have met with a splendid reception.

Most of the scenes required outdoor locations, and because of the heavy snow storms which have succeeded closely on the heels of each other, the company have found themselves working on ground covered with over five feet of snow.

Everything possible was done to make the studio comfortable. It was specially built as headquarters for companies requiring picturesque winter scenery, but in spite of this the members of the company have suffered from severe colds.

Pioneer Offices Now Occupy Entire Floor

THE Pioneer Film Corporation has taken over, on a long term lease, the entire seventeenth floor of the Leavitt Building, 126 West Forty-sixth street, New York, formerly occupied by Fox Film Corporation. The company has for some time been located on the eleventh floor of the same building, in much smaller quarters, and announces the removal to the new quarters was due to the necessity for much larger quarters, as, within the past year, business has increased six-fold.

Several of the departments, such as film, editorial and art, were quartered elsewhere, however, all departments will now be together. A force of carpenters and interior decorators are busy laying out the new headquarters, which it is expected will be completed within a week. There will be two projection rooms and elaborate cutting rooms, while the exchange, it is said, will be one of the best equipped in the city.

Covering "The Coast" News Field

By A. H. Giebler

Photoplayers Equity Announces Its Aims Through Educational Campaign

THE Photoplayers Equity Association, with headquarters at 4518 Hollywood Boulevard, now entering upon its third year, with a membership of 700 professional players, announces that it is conducting a campaign of education as to its aims.

The association, which is a co-operative, non-profit organization, supplies high class extra talent to the western studios. Each individual sent out is capable of doing or performing what is required of him. Before a player can become a member, he must show a complete record of his work and produce written recommendations. The association is also prepared to furnish entire casts of nationally advertised players of exceptional ability, down to the necessary "atmosphere."

The Equity's motto is to please the producer and co-operate with him in making better pictures. The question of salaries is left to the producer. No commission is charged the player, and the service is free to the studios. The asociation derives its necessary revenue from small monthly dues paid by members, and is not affiliated with any movement seeking to monopolize the employment business.

Forty different studios are now making regular use of the association's placement bureau, and during the latter part of 1919 a large number of players were supplied for productions featuring Mary Pickford, Douglas Fairbanks, Lew Cody and others. D. W. Griffith, while in the West, secured many of his players from the Equity Association.

To Build Rothacker Laboratory.

Watterson H. Rothacker, president of the Rothacker Film Manufacturing Company of Chicago, is on his way to Los Angeles for the purpose of getting the construction work started on the new film laboratory for which he purchased a site some months ago. The Rothacker Company is now printing films in Chicago for Charles Chaplin, Katherine MacDonald, Constance and Norma Talmadge and others. After the Los Angeles laboratory is completed prints for the western theatres and the Orient will be made there. Mr. Rothacker is planning to build another laboratory in New York and later on one in England.

Gets Control of Romayne.

G. F. Thew, head of the Thew Syndicate, Ltd., Liverpool, England, who is now in Los Angeles, has purchased the controlling interest in the Romayne Superfilm Company, of which H. Y. Romayne is president. Mr. Thew and his son, Eric, who came with him, are completing preparations for the expansion of the Romayne studios in Culver City. A portion of Thew's time will be spent in California and the remainder in England, where a studio will be built to produce pictures for the company, with occasional migrations to France and Italy for special productions. Eric Thew will remain in this country to study and supervise the film work done at the Culver City studio.

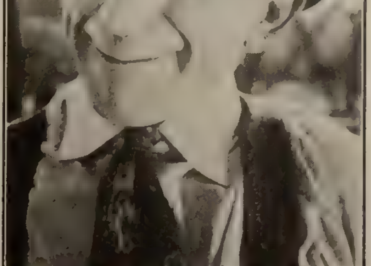
First "Jiggs" Comedy Completed.

The first of the "Bringing Up Father" comedies, now being produced at the Christie studio from the George McManus cartoons, has been completed under the co-direction of Al Christie and Reggie Morris. Johnny Ray as "Jiggs" is the leading character of the film, although Margaret Fitzroy, as Maggie, comes in for her share of leading honors. Laura La Plante, as the pretty daughter, and Ward Caulfield, Jack Henderson, Eddie Baker, George George and Gus Leonard, as Jiggs' friends, are all well cast.

Ball for Theatrical Charities.

An elaborate ball, planned and promoted by Wallace Reid, will be given at the Alexandria Hotel on the evening of February 11, for the benefit of the Theatrical Charities Fund. Wally will be special host, and the Wally Reid Jazz Band will contribute several musical numbers as part of the evening's entertainment. Other features, musical and otherwise, will be sprung as surprises for the guests.

Mrs. Wallace Reid and Mary Miles Minter will act as hostesses, and the patronesses include Mary Pickford, Clara Kimball Young, Mildred Harris Chaplin, Anita Stewart, Viola Dana, Mabel Normand, May Allison, Mary MacLaren, Enid Bennett, Bessie Barriscale, Gloria Swanson, Ruth Roland, Edna Purviance, Gladys Brockwell, Peggy Hyland, Mary Alden, Mary Anderson and Edith Roberts.



Spring Styles in Winks

Illustrated by Larry Semon in his Vitagraph super-comedy, "The Grocery Clerk."

Eugenie Forde Marries.

Mrs. Eugenie Forde, well-known actress of the West Coast film colony, was married recently at the Mission Inn, Riverside, to Guy H. Fetters, superintendent of the mechanical department of the Times-Mirror Printing and Binding Company of Los Angeles. Eugenie Forde is the mother of Victoria Forde, who was married to Tom Mix some two years or more ago in the same chapel and by the same minister that performed the ceremony for her mother.

Metro Officials on West Coast.

Marcus A. Loew, who recently acquired the controlling interest in Metro Pictures Corporation, arrived in Los Angeles last week with Richard A. Rowland, president of Metro, and Joseph W. Engel, treasurer of the company, who joined them in Chicago. When Maxwell Karger, who is on a vacation just now, returns to Hollywood, conferences will be held by these officials upon future production activities of Metro. C. E. Shurtleff, for whom Metro is producing a series of Jack London stories, is also in the West.

Irving Ackerman and Sam Harris of San Francisco, whose chain of twenty Pacific Coast theatres was amalgamated with the Loew interests last November, came down to Los Angeles to meet Mr. Loew and to pass upon plans and drawings for two palatial theatres which they intend to build on or near Broadway. One of these houses is destined for vaudeville and the other for high class pictures.

Clermont Begins Active Work.

Announcement has been made of the formation of the Clermont Photoplay Corporation in Los Angeles, with H. N. Clermont as president, H. F. Albers, first vice-president and treasurer, John T. Carleton, second vice-president and production manager, and Lloyd Carleton, director general.

H. N. Clermont, the president of the new company, has been connected with various independent productions in a fiancial way for the past five years and is well-known to the picture industry. Mr. Clermont states that the plans for the corporation include the production of six five-reel features and twelve two-reel comedies a year. Well-known books will be used for the feature subjects, and the comedies are to be of the well-dressed and genteel variety with no slap stick action or situations of any kind. The direction of the features will be in the hands of Lloyd Carleton. The name of the comedy director will be announced later.

Sprang Surprise on Audience.

When Mack Sennett completed his five-reel comedy, "Down on the Farm," he made arrangements with the manager of the Victory Theatre of Los Angeles to substitute the film for one of the features on the program, just to see how the production would be greeted by an audience who had heard absolutely nothing of the picture, either through advertising or through the press. The picture was received with loud and satisfactory applause, and has not been seen in any theatre since. Negotiations are under way for half interest in the production between a firm of San Francisco capitalists and Mack Sennett.

Vitagraph Buys More Land.

The Vitagraph Company has added ten more acres of land to its plant at Prospect avenue and Talmadge street in Hollywood, which brings the total Vitagraph acreage up to twenty in that neighborhood. W. S. Smith, manager of the western studio, states that Vitagraph now has three serial companies at work and that Earle Williams is expected soon from the East to produce a feature. Pauline Stark will soon begin work in a play that is being put in preparation for her.

Reid Leaves for Chicago.

Luther B. Reid, author and playwright, has left for Chicago to supervise rehearsals for his new play, "Dear Me," which John L. Golden is staging.

New Studio for Rolin.

The Rolin Film Company, producing films for the Pathe program, has purchased a tract of land at Culver City, where a new film producing studio will be erected for the accommodation of all the comedy producing units now working under the Rolin banner.

Break Ground for New Pickford Home.

Construction work has begun on the $250,000 residence for Mary Pickford at Fremont Place, facing Wilshire Boulevard. The house will be of Italian design, and the building itself will cost $150,000. The lot is valued at $50,000, and the furnishings for the house when it is completed will cost another $50,000. Miss Pickford will also build a house on her property at Santa Monica, which will be of old English design, and which will cost approximately $100,000.

Fox Injured in Train Collision.

Finis Fox, scenario writer, was severely injured one day last week when he tried to cross the tracks in front of a three-car Venice Pacific Electric train. Fox was hurled 15 feet, fracturing his left leg and suffering bruises on his body. The automobile was smashed. Fox claims he neither heard nor saw the train coming.

The Story of the Sudden Death of GUSTAVE P. HARLEMAN, For Five Years Manager of Moving Picture World's Los Angeles Office, Told on Page 1020.

Irvine in Charge of Film Library.

Clark Irvine, editor of the Goldwyn Studio Skeleton, has been placed in charge of the new film library instituted at the Goldwyn studios in Culver City by Vice President Abraham Lehr. The library will consist of films depicting thrilling and unusual scenes, which will be filed away for future use and reference. Clark wil continue to publish the Skeleton, as heretofore.

Alkire Official Goes East.

P. H. White, vice president and general manager of the Alkire Productions Company, has gone to New York to sign contracts for the distribution rights of eight five-reel comedy-dramas featuring Joseph Bennett. The first of the series, to be released in February, is called "An Ace in the Hole," which was made from a story written by White.

Polo to Sign with Big "U" Again.

Tarkington Baker, manager of the Universal studios, announces that negotiations are under way for the signing of a long term contract between Universal and Eddie Polo, and that preparations are being made for another big serial production, in which Polo will have the star part.

Asks $4,500 for Four Scenarios.

Charles E. Whittaker, scenario writer, has brought suit against Harry I. Garson for the sum of $4,500, which he claims is due him for writing the continuity of four stories, "Michael and His Lost Angel," "Elevating a Husband," "The Forbidden Woman" and "The Soul of Raphael."

From Theatre to Studio Manager.

Otto H. Little, who has been manager of Clune's Broadway Theatre for some time, relinquished that post February 1 to become manager of the Clune studio in Hollywood. C. A. Petrick, formerly manager of Clune's Pasadena Theatre, will succeed Mr. Little as manager of the Broadway.

Famous Twins: Bread and Butter

Offered by Viola Dana to Bert Lytell while the former was making "Eliza Comes to Stay" and the latter "Alias Jimmy Valentine."

New Manager for Symphony.

"Mac" MacCarthy, formerly associated in an executive capacity with the W. H. Clune enterprises, has become house manager of the Symphony Theatre, succeeding Wallace Carter, who resigned to assume charge of a large suburban playhouse.

Bershon Goes with First National.

David Bershon, who has been manager of the Universal Exchange for a long time, has resigned that position to assume charge of the First National Exhibitors exchange in Los Angeles. C. L. Theuerkauf, former assistant manager, has been placed at the head of the Universal distributing office for Southern California.

Lehr a Bank Official.

Abraham Lehr, vice president of Goldwyn, and in charge of film production at Culver City, has been elected vice president of the Culver City Bank.

Studio Shots

J. PARKER READ, JR., producer of the Louise Glaum pictures, leaves within a few days for New York to complete details for the distribution of "Sex," Miss Glaum's latest play.

Director Tom Mills has begun preparations for the new Selznick picture, "The Invisible Divorce" at Brunton's.

Hugh Ford, Paramount-Artcraft director, has arrived on the West Coast to direct a special production at the Lasky studio.

Barbara Castleton will play the part of Joan in "The Branding Iron," the coming Reginald Barker production for Goldwyn.

Roy Stewart is playing the star role in the new Zane Grey production, "The U. P. Trail," now being filmed by Benjamin B. Hampton.

Tsuru Aoki, Japanese star in Universal productions, is writing a play that deals wit the Japanese-American question.

Arthur and Lois Zellner, of the Metro scenario staff, have purchased a home in the Hollywood foothills three miles from the studio.

Gale Henry has signed a new contract whereby she will make a series of six two-reel comedies a year instead of twenty-four, as she did the past year.

Robert McKim has been given a strong part in "Luck," the current Harry Carey production at U City.

Shirley Mason is now working on "Molly and I," at Fox, with Albert Roscoe, Harry Dunkinson and Lillie Leslie in her support.

Chet Franklin has been engaged by Sol Lesser to direct Annette Kellerman in her coming production at Brunton.

Waldemar Young is putting "Hop O' My Thumb" into continuity form for Mary Pickford for her next contribution to the United Artists program.

Martha Mansfield is coming West to play the leading part in Hugh Ford's production for the Famous Players-Lasky.

Because of his splendid work for the Government War Loans, Douglas Fairbanks has been appointed director of War Sayings for southern California by the federal authorities.

PHOTOPLAY EDITORS
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PICTURE SHOWMEN
Copy for Fillers
In Your Program

MOTION picture producers are keeping close step behind stage productions, many of the plays of the last theatrical season having already been screened. Dramatic stock companies formerly absorbed these plays as fast as they ceased to be useful to the original producers, but local stock companies have felt the opposition of the screen and are now few and far between. After the average play has run one season the picture producer gets it, under the newer theatrical system, and takes it to thousands of screens in towns where otherwise the play would remain forever unknown and unseen.

You may not be personally acquainted with Little Gloria Joy, but men of money, nevertheless, know her and believe that she should become a screen star. She has been "capitalized," will head her own company and soon blossom forth in photoplays written especially to bring joy to Gloria and to bring Gloria Joy to screens in big towns and little throughout the land.

Will Rogers and a company of Goldwyn photoplayers are busy with production of John G. Holland's "Seven Oaks," a novel of great vogue forty years ago. Incidentally it was Holland who built the first "summer cottage" in the Thousand Islands—and "Bonnie Castle" still stands on the rocky promontory overlooking the village of Alexandria Bay.

Georges Clemenceau, the "Tiger of France," has become an author for the screen through his book "The Strongest," which William Fox has filmed. The first print has been shipped from New York to Paris, where it will pass inspection under the eye of the famous statesman. Then it will be shown throughout North America and the rest of the world.

Madge Kennedy, having completed "Two Cents' Worth of Kindness" in Los Angeles, has gone to New York to begin another Goldwyn photoplay—"Trimmed with Red."

Kathleen Kerrigan is supporting her brother, J. Warren Kerrigan, in his presentation of "One Week-End."

Opie Read's famous story, "A Kentucky Colonel," is being filmed, with Joseph Dowling in the name-role and Kathleen MacDonald as the leading woman. The first scenes of the photoplay were filmed in Louisville and elsewhere in the Blue Grass State.

Mrs. Charmion London, widow of Jack London, has collaborated with Hobart Bosworth on a story Bosworth will photoplay under J. Parker Reid's management.

The next photoplay in which Charley Ray will greet his "fans" will be entitled "An Old-Fashioned Young Man," and will mark his finish as a Thomas H. Ince star. Hereafter Ray will go it "on his own."

Japanese make-up as well as a blonde wig will disguise Anita Stewart in her next screen presentation. Edward Jose is directing her in Harold McGrath's "The Yellow Typhoon."

She's been out of a couple of Bill Hart pictures, has Ann Little—but she's back again and will be seen as the woman the brave hero protects in "Two Gun Bill's" next screen offering.

"Sheriff Nell," otherwise known under her ordinary name of Polly Moran, is going to ride and shoot and whoop and cavort in twenty-six screen comedies starting right away.

David Wark Griffith has purchased the screen rights to "'Way Down East," the play which made William A. Brady a million. Just why this splendid piece of property has been denied a screening long ago is probably demonstrated in the purchase price—$175,000. Lottie Blair Parker's famous story, produced by Joseph R. Grismer and starring Phoebe Davis, has entertained thousands upon thousands in the theatre—and the later generation is expected to multiply its audience in films.

If money and effort and talent can supply the requisites, Bill Hart is in for another rival with horse and "shooting irons" on the screen. The new Westerner is Buck Jones, and William Fox, who already stars Tom Mix in prairie romances, is going to "present" Mr. Jones with plenty of fame. "The Last Straw" is his first vehicle.

"Other Men's Shoes" will be filled by Edgar Lewis as a Pathe star for immediate circulation on the nation's screens, Mr. Lewis being the director and Crauford Kent the principal actor.

Charles Lapworth.

Will direct Goldwyn advertising and publicity in England.

Vaudeville is going to furnish another star of the screen, with musical comedy dividing the honors, when T. Roy Barnes gets into films via Goldwyn and the comedy "Scratch My Back." Barnes was the fellow who used to take a shotgun to vaudeville audiences (before the war) when they did not applaud the American flag. His skit was preparedness in tabloid and might have helped win the war, for all we know.

David Powell has long been prominent in film-dramas as leading man for various stars, but greater recognition than usual comes to him in "On With the Dance," where his name is given equal prominence with that of Mae Murray in this Paramount release.

The picture-camera gets close to events in more ways than in the "news weeklies." When the Stecher and Caddock wrestling bout was decided at Madison Square Garden films were made, and on Sunday afternoon and evening—less than forty-eight hours after the event—the match was screened at George M. Cohan's Theatre, New York, at $1—top price.

Willard King Bradley's photoplay "Empty Arms" has been produced under the direction of Frank Reicher, with Gail Kane the star. J. Herbert Frank, Irene Blackwell and Thurston Hall assist in telling the story of childless mothers.

Having discovered that nine out of ten of us are "Respectable by Proxy," Commodore J. Stuart Blackton is going to name a film just that—and Pathe will send it around to all the screens of the world.

Zena Keefe will be the star of "The Woman God Sent," with Jack West her leading man. This will be a Selznick presentation, screened under direction of Richard L'Estrange.

Goldwyn has purchased screen rights to "The Christian," the Hall Caine story brought to fame upon the stage by Viola Allen and played in every clime by dramatic stock companies. The name of the star who will play the role of Glory Quail in the screen presentation has not been disclosed.

"The Heart of a Child," screen version of Frank Danby's novel, has been secured by Metro. Nazimova is working at the head of the company which is now producing the feature at Metro's Los Angeles studio.

Norma Talmadge will soon be screened in "Yes or No," a play that was produced on the stage two seasons ago. G. M. Anderson, who made screen fame as "Broncho Billy" when pictures were not taken so seriously as now, made the stage production.

Marguerita Fisher will be the star of a "Flying A" screen drama to be entitled "The Dangerous Talent." Just what this alarming possession may be is not disclosed in any of the early references to the plot.

"The Fear Market" has been screened as the first picture Alice Brady completed after her recent marriage. Miss Brady's father is famous enough as a theatrical manager and her father-in-law is Dr. Frank Crane, the widely read and quoted newspaper and magazine writer.

Goldwyn is doing a good share toward the task of keeping an exhaustless supply of pictures on the screen. Ten companies are working for the Goldwyn organization in California.

With husband and wife collaborating in scenorizing and directing her first film, Bessie Love will soon come back to her friends as the star of her own producing company. Joseph De Grasse and Ida May Parks, his wife, are making ready her first presentation.

Maurice Tourneur's next production will probably offer a screen version of one of Robert Louis Stevenson's novels. In the presenting company will be Janice Wilson, a sister of Lois and Roberta Wilson, two pretty girls already prominent in pictures.

Lloyd Whitlock and Allan Forrest will divide the responsibility of "leads' opposite Lottie Pickford in the first independent production of "Little Mary's" sister.

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Free Film Shows Please Boston's Poor Children

THE Lancaster Theatre, Boston, is doing its bit toward making the poor children of the crowded West End happy and promoting good citizenship. This photoplay house is open to children every Saturday morning from 10 to 12 o'clock. The kiddies are the guests of the theatre, the Catholic Italian Civic League and other volunteer associations. A nominal subscription of 10 cents for each child is solicited to cover expenses, the poor children receiving tickets free through the generosity of subscribers.

"The idea is simply to give the children a good time and to promote good citizenship," said C. W. Dimock, president of the corporation which owns the theatre. "Films especially selected are shown. They are the sort of films children should see. We find the children like these pictures better than the more lurid sort."

There were 1,500 children at the first free performance. "The Eternal Triangle," dealing with the matrimonial troubles of a pair of collie dogs, caused gales of laughter. Norma Talmadge as the delightful little tomboy from the West in "Mickey" was the other picture that afforded great enjoyment.

A song leader from the War Camp Community Service led the singing. A large American flag was thrown on the screen. The audience of boys and girls rose as a unit and recited the "pledge to the flag." Then they made the theatre fairly rock with "America." Several little fellows recited poems and a boy soprano gave a very good selection.

"Wanderlust."

During the week of Jan. 2 the New York Rivoli had one of the most beautiful scenics that has appeared in some time. It is a Robert C. Bruce production released by the Educational Films Corporation of America, and consists of a series of scenes illustrating a poem, the lines of which are distributed through the picture as subtitles. It opens with sunrise in the mountains, followed by a scene looking toward the west and "beyond the west, the sea." Then at intervals we follow the white road leading we know not whither, gaze on the open sky, contemplate the flight of a bird, or meditate on the depths of distant hills. There are scenes in which trees are silhouetted against the sky, promontories overlooking a wide sweep of water, and merry running rivers that sparkle like loose diamonds in the sun. There are canoes that skim over tranquil, wood-fringed lakes, and ships that come and go.

River of Doubt Is Goal of Chester Cameraman

WALTER O. RUNCIE, a cameraman of the C. L. Chester forces, has reached central Brazil and is heading for the River of Doubt region. Word was received from him the other day announcing his arrival at Corumba, a little town near the border of Brazil and Bolivia, and a few hundred miles north of Paraguay. It is one of the outposts of civilization in the heart of South America.

Mr. Runcia made his way up the Paraguay River after taking a series of reels in the water labyrinths of the Parana in southern Brazil. He has obtained pictures of the celebrated Guayra Falls. C. L. Chester expects to receive these spectacular films in the near future.

The cameraman's trip through the rough rapids of the Iguatimi on the way to the Parana was eventful. His boat became wedged in the rocks and was extricated with difficulty. The crew had not recovered when the swift current swept the party to the brink of a falls where the river drops 75 feet. The men jumped and swam ashore while the frail craft was abandoned. Such baggage as could be found in the chasm below was recovered. Travel proceeded overland until an Indian village was reached. Here a fiesta was in progress and when the chief learned of the loss of the boat he offered his own dugout for the completion of the journey.

Iowa Club Women Survey Movie Industry in State

FIFTY-FIVE representative Iowa club women recently met in Des Moines to hear the report of the committee which has made a survey of the moving picture industry in the state. Mrs. George Tones, Des Moines, chairman of the educating committee, presided. Mrs. Eugene Henley Grinnel made the report.

The committee saw 785 films at theatres in all parts of the state. Practically every manager asked was glad to cooperate with the women in the work.

The women classified 59 per cent. of the films as good, 16 per cent. as fair, 12 per cent. as medium, and 11 per cent. as bad. In Des Moines, 81 films were seen and 36 proved good, 16 bad, 14 fair, and 11 medium.

The worst criticism made of the films was that 14 per cent. showed infidelity of disregard of the marriage vow and 11 per cent. showed objectionable exposure of the person. Fifteen per cent. were thought likely to contribute to the moral delinquency of the younger element." However, 63 per cent. were judged as "proper plays for immature youths or children."

Considering the theatres themselves, 431 were good from the standpoint of ventilation, 175 fair and 116 poor. Sanitary conditions in 539 were good, 64 fair, and 36 poor.

Mrs. Henley advised mothers to see all films before permitting their children to attend the theatres. She urged motion pictures in school houses, and told of their help in Americanizing the foreigner.

Iowa club women are on record as opposed to censorship by so-called "censorship boards" appointed by state or municipalities. They are undertaking extensive work to provide "better films" in the state, but are aiming to co-operate with the theatre managers and arouse public interest, rather than to get legislation on the subject.

At the Des Moines meeting the women expressed their opposition to sensational films, advertising shown in the theatres,

W. O. Runcie, Filming Iguatimi River in Brazil, Writes That a Cameraman's Life Is the Only One.
Sent to "bring home the bacon" by C. L. Chester, Cameraman Runcie is here shown in the process of delivering. At the left he writes up his diary, sitting on the edge of a dugout borrowed from a South American Indian chief. Center, his boat and baggage go "over the top."

and highly colored posters in front of the houses.

A. G. Stolte, manager of A. H. Blank's Des Moines, addressed the women at the meeting. He told how all films shown at his theatre were first reviewed in the private projection room by the manager, musical director and chief electrician. He made the statement that music was today almost two-thirds of the silent drama.

First Adventure Scenic Shows Northwest Indians

WITH the making of the first Adventure Scenic, Jock Rantz, H. H. Brownwell and Jesse G. Sill, the producers, decided upon a definite policy which was a promise to the motion picture public that they would never present a familiar subject—that there was too vast a field in the unknown and the undiscovered places of the world for them to tread the paths of the usual tours to find their subjects, and so we have "The Sons of Salooskin," the test Adventure Scenic to be released by Robertson-Cole.

"The Sons of Salooskin" may be said to have happened. Certainly they were not known outside of the few square miles where they make their home. In fact, the producers were on the trail of an entirely different picture in the mountains of the Northwest when they found that they were the remnants of the tribe of the Salooskin Indians who formerly populated the entire territory.

Other Indians have had their tribal secrets and home life exposed in paintings, in fiction and in motion picture so often that they have become an old story. But these familiar redskins have become associated more with the plains of the West, and it seemed unusual to have them on a hunt through the deep snows of the north. So it was worth a picture chance to trail with them and see what happened.

The picture certainly was worth the chance. There was nothing of the familiar Indian in their action and the country through which they passed afforded some most picturesque camera shots.

Lists Three More Animal Pictures.

Universal announces that three more Major Allen pictures will be released shortly. The first of these, "The Story of the Jaguar," is on the list for March 1. "The Story of the Wolf" will be released on April 5, while the date for "Tiger Land" is set for May 3.

Major Allen's pictures have aroused enthusiasm wherever they were shown. There have been but three released to date, namely: "Trailing the Leopard," "Bear Trapping" and "Lion Trapping."

Three Well-Contrasted Subjects in Pictograph

THREE interesting subjects are contained Pictograph No. 7025 to be released February 22, through the Goldwyn exchanges. It is an unusually entertaining reel that should have a strong appeal for all types of audiences.

The female wasp is closely studied in the "Winged Huntsmen" subject that shows how this ruthless freebooter among insects preys upon other insects less well equipped by nature to protect themselves. The habits of the wasp are presented with great detail in this brief film that is instructive as well as entertaining.

"Would You Make a Date With This Girl?" is one of the "Movies Exposed" series that comprise a unique feature of the Pictograph. First we see a picture of an old hag with stringy gray hair, tattered clothes, discolored teeth and a wrinkled face. There is no suggestion of deception until the marvelously convincing makeup is suddenly removed, revealing an attractive young actress, who may be a "Queen of the Movies," or an aged woman as occasion requires.

No cartoon subjects are more popular with motion picture audiences than the "Out of the Inkwell" studies, one of which, under the title of "The Boxing Kangaroo," closes this Pictograph. Out of a splotch of ink a clown appears. Feeling neglected because the artist is drawing a boxing kangaroo, the clown decides to cut some capers on his own account. Trouble ensues, mostly a boxing match in which the clown and the kangaroo both finish much the worse for wear.

Capitol Treats Teachers to "Hiawatha" Rehearsals

A DRESS rehearsal of "Hiawatha's Wedding Feast," which also included the regular Saturday morning rehearsal of music for the coming week under the direction of Nathaniel Finston, was enjoyed by a large audience of invited guests at the Capitol Theatre, on Saturday morning, Jan. 31. Among those invited were in the neighborhood of five thousand school teachers from New York's public schools. Their interest in the affair was contained in the fact that for the first time on any stage, "Hiawatha's Wedding Feast," set to music by S. Coleridge Taylor, was to be presented. To be sure it was only a dress rehearsal, but it ran as smoothly as though it had had a season's run. Old Nokomis (played by Ida Mulle) was mistress of ceremonies, even as Longfellow intended she should be. She saw to it that there was food in plenty for all, and that each of the entertainers did his bit "that the guests be more contented," and it may be said for Ida Mulle that her portrayal of the character of Nokomis was a finished piece of work.

Lois Zellner

Adapting for Metro "Shore Acres," in which Alice Lake will star.

Then there was the light-footed Pau-puk-kee-wis, and the sweet-voiced Chibiabos singing to the bridal pair, played by Angelo Romeo and Warren Proctor. Minnehaha was gracefully done by Margaret Waldron, and Willard Foote was a lithe-limbed Hiawatha. The chorus of sixty voices gave a delightful rendition of the choral portion of the music. The cantata opera, as it is called, was a success from an artistic standpoint.

One of the interesting features of the entertainment provided for the guests was the rehearsing of the Gomez overture, "Il Guarany," by the Capitol orchestra. To the uninitiated, the patient, careful manner in which Nat Finston attended to the deserts of the composer, was a revelation. It was indeed interesting to learn first hand just how an orchestra leader gets his musicians under way, and how by careful repetition of the more difficult passages he obtains the results that are met with in the finished performance.

"Hiawatha's Wedding Feast" is the first of this form of musical entertainment to be presented at the Capitol Theatre, under the change of policy in the formation of its weekly programs.

Attractive Idea in the Publishing of Songs

ONE of the newest ideas in song publishing is contained in a series of ballads which are being published by Harold Flammer under the name of "Musique Picturesque." The idea was originated by Bertrand Brown, a composer of songs, and consists of appropriately illustrated music sheets of which page as well as cover carries the suggestion of the song.

This series should prove of service in picture theatres especially on account of the optic suggestion offered by the publisher, for under the intention of "Musique Picturesque" the pictured page on which the music is printed bears evidence to the character of the ballad presented. Two of these songs, "Maybe" and "I Never Knew" composed by Bertrand Brown are among the more attractive of the romantic numbers.

Fox Cameramen Fly Over Angry Crater of Lassen

RISKING death for "thrill" pictures, two cameramen obtained views of Mt. Lassen in action, from aeroplanes that swept within a few feet of the smoky crater. The pictures were the first of their kind ever taken, and are a valuable contribution to the already highly interesting history that has resulted through using the motion picture camera from the aeroplane.

The views, released in Fox News No. 34, were taken by Bertin E. Moisant and M. H. Morris, who already have added considerably to the splendid news quality of Fox News. The men set out in two big bombing planes such as participated in the great trans-continental air race last fall. The machines were piloted by Lieuts. Carlyle Ridenour and Eugene Batting.

They left Mather Field, Sacramento, the morning of January 21 for Mt. Lassen, 250 miles away. Mt. Lassen is the only active volcano within the continental limits of the United States, and is situated in a country difficult of access by ordinary means.

The greater part of the trip was made at altitudes ranging from seven to ten thousand feet. Two-thirds of the journey was over thickly wooded and mountainous country, so that a landing, if necessary, would have meant disaster.

"Zoomed" Over Summit.

One stop was made before the volcano was reached—at Red Bluff, a small town fifty miles from the peak. There the aviators inspected their machines and took on gas. The run from Red Bluff to Mt. Lassen was over some of the tallest timber in California, a state noted for the great height of its trees. Beautiful scenes were obtained during this part of the journey.

Arriving at the mountains, the aviators piloted their machines about the volcanic park for more than an hour, continually circling and "zooming" above and below the summit. To enable Moisant to get a fine close-up, Lieut. Ridenour made a dive for the peak and righted his plane when only a few feet over the summit—a stunt about as dangerous as it is possible to do in the air.

Chester Screenics Has Good Material.

An issue of the Chester "Screenics" to be released in the near future contains two entertaining subjects, "Barks and Skippers" and one of the "famous wit" series in which Oliver Hereford philosophizes. The first is an interesting series of views in which dogs are the chief actors. Aristocratic Russian wolf hounds perform jumping feats for the camera, as well as displaying considerable temperament. From wolf hounds with "grandukish airs" we make a quick change to the Canadian northwest and its pack dogs. Here we see the dogs being harnessed into their loads, and good-naturedly taking things as they come. The second subject contains many lines which will bring laughs.

"Wonders of Nature" Winning.

Prof. W. L. Brind's "Wonders of Nature" stories, released by Tyrad Pictures, Inc., on February 1, are meeting with popular approval wherever shown. They are the type of single reel educational subject which never fails to amuse and at the same time to instruct. In compiling these pictures, Prof. Brind was careful to arrange them so that their entertainment value was not lost, but rather enhanced by catchy titles of a humorous nature — in themselves an amusing feature. Exhibitors will find them helpful in giving a fitting setting to their feature photoplays and in adding a distinctive touch of refinement to their programs. Live showmen everywhere are booking the entire series of fifty-two subjects, released one each week.

Colorful Riviera Shown In Prizma.

For this week's release Prizma has secured the glorious colorings of the Riviera, which is the most celebrated rendezvous of the elite in Europe. The release is called "The Refreshing Riviera," and refreshing it is to sit back in a comfortable chair and see in Nature's colors on the screen this wonderful country as it is seen by those fortunate enough to visit the Riviera in person. This region along the Mediterranean is one of unusual charm and beauty, bordered on one side by the beautiful blue Mediterranean and on the other by the rugged heights of the Alps.

The Riviera is a wonderful garden with roses and other flowers growing in great profusion over walls and gateways centuries old. Among other towns and scenes, are those of Menton, Roquebrune, Crasseuil, Villefrance and the ancient churches of St. Michel, St. Marguerite, and the Chateau de Lascaris.

Some Things Worth Knowing

That Charles Hugo, a C. L. Chester cameraman, has cabled his arrival in the Philippine Islands after an extended trip through Korea, Shantung and Southern China, where he has made a series of pictures which will be released shortly. In the Philippines he will photograph some of the little known tribes before proceeding south to the Sulu Islands and then to British North Borneo. He has fifteen months of travel still before him.

* * *

That the Willard Storage Battery Company, City, held a convention at the Hotel Astor on January 29 and 30, in which all their branch managers throughout the United States assembled. The various point of the Willard Storage battery was brought before the assemblage through the use of motion pictures, and Power's machines were selected for the presentation.

* * *

That the Pathe Review for February 15 contains a Ditmars study called "Strike-Proof Workers," which gives closeup views of tireless ants laboring in their thickly populated colonies.

* * *

That from February 2 to 7, inclusive, a Music Show and Festival was held at Grand Central Palace. The Standard Pneumatic Action Company showed a reel of film entitled "Give a Thought to Music," using Power's Projectors.

* * *

That Charles Hugo, "cameraing" for C. L. Chester, arriving in Te-Chow, China, along the Grand Canal, put up for the night at a small hotel, and encountered the following amusing, and at the same time annoying situation: In order to catch a train at 5 o'clock the next morning, he asked the proprietor to wake him early. He forthwith retired and was dozing off into a sound sleep after a hard day's work when he was aroused by a violent commotion at the foot of the bed. He struck a light and discovered a Chinese boy valiantly attempting to tie a resentful rooster to the bedstead.

The cameraman expostulated with warmth, taking the rooster's side of the argument, but little progress was made as the boy did not understand English. The wrangle attracted the landlord. He was astounded.

"Master wantchie wake up 5 o'clock morning time," he explained. "The he must have chickie stop he room. When master hear he sing savy 5 o'clock come—must get up. Suppose you want to catchie train more better, let chickie stop here."

When the landlord refused to take responsibility for the call himself, Hugo submitted to sharing his room with the king of the barnyard.

* * *

That "The Winking Lights of Never-Never Land" is one of the interesting subjects of the Pathe Review for February 15. It gives an insight into the U. S. Lighthouse service along the Hudson River. These lights in contrast to those in the old wooden structures, and which had to be tended every few days, are substantially set in concrete bases, and require attention only twice yearly.

* * *

That February 1, at the Brooklyn Academy of Music, the Near East Relief started its campaign for the sufferers of the Near East and knew of no better way to bring its sufferings before the public, than that of motion pictures. Power's machines were used.

* * *

That Sergeant Guy Empey recently showed pictures at Bergen Lodge, No. 47 F. & A. M., Jersey City, and was also complimentary as to the projection through the use of Power's projectors.

* * *

That Kinograms accentuates the usefulness of the aeroplane by exhibiting views of the dropping of food bombs on an ice bound ship six miles out from the Chicago harbor. The aviator braved a blizzard to bring succor to the hungry crew.

* * *

That Kinograms has also some attractive views of the Grand Canyon taken in winter, showing clouds 2,000 feet below the rim sprinkling the floor of the canyon with snow.

* * *

That the Pathe News No. 7 presents a timely subject in "Presidential Possibilities." The possibilities presented are Major Leonard Wood, W. G. McAdoo, Governor Edwards of New Jersey, Champ Clark, Herbert Hoover, Hiram Johnson of California, A. Mitchell Palmer and William Jennings Bryan.

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That in spite of the fact that the Capitol Theatre has booked another tropical subject, it still remains true to Kinograms, which is to be retained on its program.

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That the Pathe News No. 8 in aiding the campaign for the prevention of influenza, shows simple methods resorted to in New York City and Chicago. The nature of the disease is investigated at the Bacteriological Laboratory by injecting samples of sputa in mice.

* * *

That a recent issue of Universal Current Events shows the policing of Constantinople by French troops.

* * *

That International News No. 4 has scenes taken in Vienna, showing the gathering of wood by Viennese on the estate of the former emperor, Franz Joseph, and also scenes showing the American Commision distributing food to Austrian children.

Exhibitors Mutual "at Home."

The Exhibitors Mutual Distributing Corporation is now located in its new quarters, the third floor of 117 West Forty-sixth street, New York City.

Chicago News Letter

by Jas. S. McQuade

Rothapfel Predicts Big Advance in Picture Presentation During the Year

S. L. ROTHAPFEL made Chicago his headquarters during the week of Sunday, January 25, and visited St. Louis and a number of other cities in the Middle West during his stay. He left for New York, Saturday, January 31, accompanied by Nate Ascher, of the Ascher Brothers, whose office facilities were at his disposal while here.

When seen he was primed full of news, but the writer was in the place of the small boy in an orchard who feasts his eyes on a tempting, rosy apple without a chance of reaching it by hook or crook. "Verboten" hedged Mr. Rothapfel in on every side, so far as pertinent news was concerned, and the writer, who has known him since the year 1911, was fully aware of his plight and did not press him beyond the friendly limit.

As the national director of moving picture presentation for the Goldwyn Distributing Corporation, it becomes at once apparent that Mr. Rothapfel's visit had something to do with that line of effort and with picture theatres, and from the fact that he kept in such close contact with the Ascher Brothers during his stay there is convincing evidence that Goldwyn has purchased an interest in the Ascher Brothers houses in Chicago and elsewhere, notwithstanding the fact that no official confirmation of the rumor has yet been made.

Picture Presentation at Standstill.

Mr. Rothapfel predicts a decided advance in the near future in the presentation of pictures, and announced that it is Mr. Goldwyn's intention to give to exhibitors the best service possible in this respect.

It is the opinion of Mr. Rothapfel that moving picture presentation has been at a standstill for the past year. By this, he was careful to state, he means that little or no progress has been shown over the past achievements. He was aware that such a statement by him would appear like bragging to many exhibitors, but he reasserted it was the truth nevertheless. He predicted for the year entered upon a tremendous stride forward in the matter of presentations.

He was modest in referring to the success of the California Theatre, Los Angeles. On taking hold he first redecorated the house. Then he took the same staff and made it modern. The orchestra was increased, and the house was equipped in every modern, approved way, so as to insure a perfect modern presentation. Then the admissions were changed from 35 and 50 cents to 30, 50 and 75 cents, and the house has been showing to capacity ever since, with a line of people outside always waiting for the next show during running hours.

It was near the close of September, 1911, that the writer was instructed by the late James P. Chalmers, Jr., to go to Minneapolis and visit the Lyric Theatre, and write an article describing how pictures were being shown by a Mr. Rothapfel at that house. Several months before the time mentioned rumors had come to me from Milwaukee that this man Rothapfel, who was then managing the Alhambra for Tom Saxe, was a wizard in the art of presenting pictures. It was, therefore, with considerable pleasure and keen expectancy that I set out on my mission.

Faith in the Future of the Picture.

I still look back to that visit as the birth time of an established faith in my own mind of the great future of the moving picture. Hitherto, with one single exception, I had viewed pictures, good and bad in the making, rushed off on the screen without any attempt to bring out artistic merit where it did appear, the main object being to rush the program through and take in another lot of nickels or dimes. The single exception referred to, and I am glad to recall it in justice to my old friend William Sievers, occurred at the old Grand Central Theatre in St. Louis in August, 1911.

I sent in my article to Mr. Chalmers, but three weeks passed, and it did not appear. I wrote to him concerning the matter, asking the reason for delay, with the result that the article appeared in the issue of December 2, 1911. I never learned personally from Mr. Chalmers the cause of the delay in publication, but I learned through Mr. Rothapfel some considerable time afterward that Mr. Chalmers had written him he had been afraid to publish my article as it was to him as great a surprise as the manner of showing pictures at the Lyric had been to me.

Excerpts from Lyric Article.

Following are several paragraphs from my article on the Lyric, which, doubtless, and with considerable reason at the time, caused Mr. Chalmers to hesitate in publishing it:

"How I wish that exhibitors throughout the country could attend the Lyric in Minneapolis and see how S. L. Rothapfel, the Belasco of moving picture presentations, does things. I mean how he works wonders. How he takes a picture that ordinarily awakens but little interest and transforms what were only shadows into living, sentient beings whose varied emotions fill us with joy or sadness, or thrill us with fear. How he takes one into the very atmosphere of the story, so that we live amid its scenes and listen to its sounds.

"Is it a great subject—'A Tale of Two Cities'? Hark! Do you hear two bars of the Marseilles played in medium key by the orchestra and the rumble of kettle drums. Then, immediately following, the same bars repeated pianissimo, succeeded by the rattle of kettle drums sounding farther off. All this before the operator has made a single turn of the crank. Then the picture follows. There you have the theme of the story in a flash—the French Revolution, with its scenes of strife and bloodshed.

"Is it 'Uncle Tom's Cabin'? Look at the stage. Down-stage to the right is a conservatory and ball room brilliantly illuminated, through the windows of which we see the happy dancers and hear joyful sounds. 'Old Kentucky Home' followed by 'Good Night' falls sweetly on our ears. As the last note dies away an old darkey is seen coming down the steps of an old Southern mansion, Colonial style, down-stage to the left. As Uncle Ned crosses into the pale moonlight to the centre of stage in four about twenty pickaninnies come out of the shadows from the left and squat themselves in a semi-circle around him, their backs toward the audience. They ask him to tell the story of Uncle Tom. As the old man seats himself the picture appears on the screen, and all keep their positions in the subdued light until the story is told by the silent drama."

Rothapfel's Influence Invaluable.

The influence exerted by Mr. Rothapfel on moving picture entertainment and indirectly on the production of moving

"Everybody's Gotta Past"

Margarita Fisher and the direlect in American's "The Dangerous Talent."

pictures and the uplift of the entire industry has been invaluable. He has aided greatly in raising the moving picture from the level of a mere toy, a plaything, to the importance of a thing of art and beauty, and of intellectual enjoyment.

Nor must he stop short in the work he has so successfully begun. He is now in a position that will enable him to bring the presentation of pictures to a still higher plane. Actuated by the same love of artistry and accomplishment that dominated him when I met him first in Minneapolis, he cannot fail to conduct moving picture entertainment steadily forward toward its predestined goal.

Palace Theatre, Hamilton, O., Opened Tuesday, February 3

A UNIQUE invitation to attend the opening of the Palace Theatre, Hamilton, Ohio, which took place Tuesday, February 3, at 6:45 p. m., was received at the Chicago office recently. The invitation was printed in the form of a summons, the Palace Theatre Beautiful being the plaintiff against the writer and his associates, who are cited to appear before the Supreme Court (Highest Achievement in Motion Picture Presentation) in the Palace Theatre in the city of Hamilton, Ohio, at the opening term, on the date before mentioned.

The Palace management also attached an accompanying slip to the summons which advised that all seats had been reserved for the opening presentation and requesting that advice be made by return mail as to the number of tickets required. The summons was signed by F. S. Meyer for the plaintiffs. The writer regrets that he was unable to obey the summons, and must, therefore, "be adjudged and decreed to have wilfully, negligently, wantonly and carelessly neglected his own welfare and the opportunity of indulging in the most edifying, gratifying and exhilarating presentation heretofore offered, or at any time in the future to be presented on this mundane sphere."

In mitigation of this sentence the writer implores the said F. S. Meyer to send him at the first opportunity a full description of the Palace Theatre, together with photographs showing the front and the interior of the house, and a story of the doings in the court mentioned on Tuesday, February 3. On receipt of these presents he will forever pray, etc.

Hyman Opens Offices in Cleveland and Cincinnati

A. S. HYMAN, vice-president and general manager of Hyman Attractions, Inc., came into the city last week after a booking trip of three weeks in Michigan. During this trip he had wonderful success with the booking of George Kleine's "Quo Vadis?" and the recent pictures of his own company. He recently purchased from George Kleine the exclusive rights for a certain period for the showing of "Quo Vadis?" in Michigan, Ohio and other states as a road show.

During his latest visit to Chicago he arranged to handle the great super feature, "Deliverance," for George Kleine in the state of Ohio for a stated period. Like "Quo Vadis?" this super feature will be handled as a road show.

Mr. Hyman left for Cleveland and Cincinnati Thursday, January 29, where he will open offices for the handling of "Deliverance" and "Quo Vadis?" and the pictures owned by Hyman Attractions, Inc.

Roy Sheldon Director of Capital's Special Pictures

ROY SHELDON, the well known author, director and actor, has been engaged by the Capital Film Company to take charge of the direction of the special productions of the organization.

Mr. Sheldon has been engaged in the moving picture business for the past twelve years in the capacities mentioned, having been connected with the Reliance Film Company, the Sid Olcott International Company, and the Gene Gautier Film Company.

Among his recent pictures are "The Land of the Lost," "Trooper 44," "His First Ambition," "Miss U. S. A." and "Bonnie Annie Laurie."

Mr. Sheldon was in Chicago last week in conference with President Barnhard, of the Capital, getting a line on the new productions to be released by the company in the near future.

Rothacker Off to Coast; Starts Los Angeles Plant

WATTERSON R. ROTHACKER, president of the Rothacker Film Manufacturing Company, left for Los Angeles last week. He was accompanied by William H. Johnston, editor of the Motion Picture News. Before leaving, Mr. Rothacker had J. D. Williams, Bruce Johnson and Henry Lehrman out at the plant to view a sample print of Marshal Neilan's new picture, "The River's End." Other visitors at the plant were S. L. Rothapfel and Joseph Engel, the latter being treasurer of Metro.

The chief object of Mr. Rothacker's present visit is to start construction on his Los Angeles laboratory, the site for which was purchased recently. It is understood that he will also complete arrangements for the production of a six-reel feature, the story for which he secured some time ago.

At the annual meeting of stockholders of the Rothacker Film Manufacturing Company held in Chicago, January 27, the following officers were elected: Watterson R. Rothacker, president; H. J. Aldous, vice-president and treasurer; John G. Hahn, secretary, and J. G. Mammoser, assistant treasurer.

The usual cash dividends of 10 per cent. on the common stock and 7 per cent. on the preferred were declared.

Randolph Has Two Entrances.

The Randolph Theatre has now an entrance from North State street, as well as from Randolph street. The State street entrance was completed and opened to the public last week. It offers a beautiful tile marble lobby, fifty feet wide by one hundred feet in depth, to accommodate the waiting throngs comfortably.

Norma Talmadge in "A Daughter of Two World" proved a very attractive feature at the Randolph last week. It will be followed February 8 by Lionel Barrymore in "The Copperhead."

At Goldwyn's Chicago Office.

E. C. Jensen, Western district manager for Goldwyn, has just returned from a two weeks' trip over his territory. During his absence from Chicago, Mr. Jensen was in Minneapolis, Omaha, St. Louis and Kansas City.

I. Van Ronkel, manager of the Chicago offiice, had a battle with the grip last week. He, however, refused to take the count, and continued to do business as usual. Van says that he is now feeling 100 per cent. again.

"The Great Air Robbery" Advertised from the Clouds

THE GREAT AIR ROBBERY," in which Lieut. O. L. Locklear is the daring star and the first of its kind ever filmed anywhere, will be given its opening run at the Bandbox in the Loop, on West Madison street, beginning February 22. It will run two weeks at this house.

Universal is making extraordinary efforts to give the picture befitting publicity. The company has arranged with the Curtis Aeroplane people for a worldwide campaign that will be conducted in the air. Manager John Keane, of the Bandbox, is taking due advantage of this arrangement to announce his opening day in Chicago by raining on the city hundreds of thousands of leaflets from several Curtis machines. Mr. Keane will also engage in heavy exploitation in the Chicago dailies. Prominent Chicagoans will also be taken aboard the Curtis planes during their advertising flights.

There is a big demand for the picture in this city, and Manager Lesserman, of Universal's Chicago branch, states that all the leading theatres here will show it.

Banks Winters "Flue" Victim.

Banks Winters, in charge of publicity and exploitation for Universal in the Chicago office, is a victim of the grip. To add to his troubles, Mrs. Winters was also seized with the malady a short time previous to his confinement to bed, and the health officers declared it a case of diphtheria, which led to the quarantine of Mr. Winters' residence.

The last news received from the nurse in attendance was to the effect that Mrs. Winters was able to get around again and that Mr. Winters was slowly recovering.

"In Old Kentucky" in Big Favor.

"In Old Kentucky" will start extended runs beginning Sunday, February 8, at the Pastime, the Ziegfeld and the Bijou Dream, simultaneously. These houses are in the Loop district. This super feature is in big demand by Chicago theatres.

Pre-Showing of "Other Men's Shoes."

A private presentation of "Other Men's Shoes" was given by Manager Eshman, of the Chicago office of Pathe Exchange, Inc., at the Playhouse, Monday morning, January 26. A full orchestral accompaniment was given the showing, and the picture was highly complimented by a gathering of exhibitors and others which taxed the capacity of the handsome little theatre.

Ince Goes North for Scenes.

A journey of several thousand miles is being made by Ralph Ince and his supporting cast in order to obtain scenes for a new production for Selznick Pictures under the title of "The Law Bringers." Mr. Ince and the cast have left for the Northwest, where they will remain until the required scenes are shot.

"The Law Bringers" is a story written by G. B. Lancaster, well known writer of Western stories. This one deals with the life of the Northwest mounted police and Mr. Ince will play the leading role. The supporting cast includes Zena Keefe, Huntley Gordon, Anita Booth, H. D. Southard, P. C. Hartigan and Red Eagle, a full-blooded Indian.

Dr. Crane Gives High Praise to "Pollyanna"

DR. FRANK CRANE'S comments on "Pollyanna," which have been placed on three sheet billboards throughout the country in connection with Mary Pickford's first production for United Artists, has created an extraordinary amount of enthusiasm among exhibitors. They have commented upon it as being one of the best pieces of exploitation that they have ever had to use in connection with a big production.

There are few men in the literary world who are as popular as Dr. Frank Crane, writer, philosopher, statesman and opinionist. His "Four Minute Essays," full of inspiration, wit and common sense, are known everywhere and have done wonders for the good of his fellow-men.

Dr. Crane, fell in love with "Pollyanna" and he hasn't hesitated to say so. His love for this wonderful "glad" story has been written boldly by him, and he willingly gave Miss Pickford the privilege of using it anywhere, at any time and at any place, in connection with her production. The editorial, which was originally printed in the New York Evening Globe, has been reproduced in enlarged form on a three sheet by United Artists, making an exceptional attention-attractor, and which is being used in great profusion throughout the country by exhibitors in connection with the exploitation of this production.

Allen Theatre in Winnipeg Shows Progress Made in Theatre Building

WESTERN Canada is seeing something of the latest and most approved design of picture theatre since the opening of the new Allen Theatre in Winnipeg, Manitoba, in January under the management of Will M. Elliott, formerly manager of the Regent Theatre, Toronto, and the Washington Theatre, Detroit.

The new Allen structure at Winnipeg is both spacious and magnificent. Moreover, many of the details of construction are unique and interesting to both Easterners and Westerners. This theatre is the first in the Canadian West to be fitted with an oil-burning furnace. This is very interesting in view of the fact that Manitoba winters are long and severe. In spite of keen winters, California orange trees are found in the luxuriantly-appointed promenade on the mezzanine floor. There is an orchestra of twenty pieces, which is the largest permanent musical organization to be found in any city of Canada with exception of Toronto. Two thousand people can view a performance at one sitting and there are no less than four aisles on each floor. These aisles are illuminated by concealed lamps—which is also something new for Winnipeg. The projection room is equipped with three projection machines—one more than usual.

Colored Lights Guide Orchestra.

The new house started out without an organ but it was not intended to do so. The expensive concert instrument went astray in transit. A unique detail is that Joseph Shadwick, the director of the orchestra, guides his musical band by means of small varied-colored light bulbs on each of the music stands. Various signals are flashed to the orchestra members by means of these tiny bulbs.

When the theatre was opened, the local newspapers devoted considerable space to descriptions of various features. The Winnipeg Evening Tribune carried three pages of reading matter and advertising, the latter having been secured from the theatres and from contractors who had had charge of building details. Practically every outstanding feature of the house was written up in this section.

On the opening night, Manager Elliott received telegrams from many film stars and officials of the moving picture industry, as well as from many of his host of friends in both Canada and the United States. The opening attraction was "Upstairs," starring Mabel Normand.

Goldwyn Reports Purchase of "A Tailor Made Man"

ANOTHER of the comedy stage successes produced by Cohan & Harris has been purchased by Goldwyn Pictures Corporation, and will be prepared for the screen at an early date. This time an announcement from the Goldwyn offices states that the motion picture rights to "A Tailor Made Man" have been secured, making the third important purchase from Cohan & Harris in recent weeks, the others being "Officer 666" and "Stop Thief."

The record of "A Tailor Made Man" has been equaled by few plays of any description. It struck a vein of American humor that brought a general response in every section of the country. It was equally popular in large cities and in small towns, and for two years drew capacity audiences. The screen version of the story will reach the theatregoing public while the stage play is still fresh in mind.

The original manuscript that inspired "A Tailor Made Man" was written by Gabriel Dregley under the name of "The Well-Fitting Dress Suit." Although Mr. Dregley's play was not considered entirely suitable for stage presentation, it revealed great comedy possibilities which were recognized by Harry James Smith and Cohan & Harris. Mr. Smith took the substance of the first play and worked it over into a new comedy, gave it the catchy title of "A Tailor Made Man," and it was produced by Cohan & Harris in New York, August 27, 1917. Grant Mitchell scored a triumph through his portrayal of the leading character.

An Indication of the Beauty of the New Allen's Theatre, Winnipeg, Manitoba.
Left is a view of the mezzanine—cozy, inviting; right is a look at the auditorium, showing both orchestra and balcony.

Fox Schedules "The Strongest" for February; Twenty-one Subjects Listed

PROMINENT in the list of releases scheduled by Fox Film Corporation for February is found in the "special" classification, Clemenceau's celebrated story "The Strongest."

This picture is enacted by a strong cast, including Carlo Liten, George Harrison Hunter, Jack Horne, Jean Gauthier de Trigny, Mme. Gauthier de Trigny, Florence Malone, Renee Adoree and James Marcus. Clemenceau himself not only wrote the novel but is credited as well with the authorship of the scenario. R. A. Walsh directed the picture, and Ben Bail did the photography.

"The Adventurer" is the name of the William Farnum film scheduled for February release, and those who have seen this vehicle admit that it is in a class with the best of his recent pictures. It is of the romantic drama type, and was directed by J. Gordon Edwards from the story by E. Lloyd Sheldon.

First Pearl White Picture.

"The White Moll," Pearl White's first starring vehicle for William Fox, also is scheduled for February. This screen adaptation of Frank L. Packard's original story is as vital in its them as any other of his works. It was directed by Harry Millard. E. Lloyd Sheldon is responsible for the adaptation.

The cast supporting Miss White includes Richard Travers, William Harvey, Walter Lewis, Blanche Davenport and Jack Baston. Anthony Merlo assisted the director and Eddie Wynard cranked the camera.

"Her Elephant Man," the "sweetest circus story ever told" is Miss Shirley Mason's first picture for Fox. It has been seen by a special audience of reviewers, circus people, newspaper editors and exchangemen. The company refuses to say anything in behalf of Miss Mason's vehicle putting the matter up to the "ultimate consumer"; but if the trade press opinion is to be considered a criterion, the production is a complete success.

Pearl Doles Boll, author of the book from which the play was made, is most enthusiastic over the pictorial version and the circus folk acclaim it unanimously as the greatest screen play of the circus ever produced.

Russell's February Release.

William Russell's contribution to the Fox February releases is "Shod with Fire," an adaptation of Harold Titus' story directed by Emmett Flynn, and showing the star in a distinctly different sort of role from the portrayed by him in "Sacred Silence" or "The Lincoln Highwayman." J. Anthony Roach adapted it to the screen. In the cast are Helen Ferguson, Betty Schade, Robert Cain, George Stewart, Nelson McDowell and Jack Connelly.

In "The Devil's Riddle," Gladys Brockwell adds to her laurels by the creation of a novel character role. The play is taken from the original by Edwin Levin, and was adapted by Ruth Ann Baldwin. Frank Beal directed it, with Sam Landers at the camera. It is a story of the Middle West and a girl's struggle against a callous world. William Scott, who has acquitted himself so well as leading man for Miss Brockwell in her recent Fox entertainments is cast with her again in this production. The other members of the company are Richard Cummings, Claire McDowell, Easter Walters, Nicholas Duneaw, Kate Price, Louis Fritzroy, Chance Ward, Vera Lewis, Louis Natho, Tom Bates and Benny Susslow.

"Mere Mid-Winter Madness—This Reflection Business."

Marguerite Clark's version in her Paramount, "A Girl Named Mary."

Fox Debut of Buck Jones.

The third of the new stars to make their debut under the Fox banner, in February is Buck Jones, famed cowboy hero. "The Last Straw" is the name of the picture in which he will be seen and it comes from the pen of Harold Titus.

Supporting the star, under the direction of Denison Clift, are Vivian Rich, Jane Tallent, Colin Kenny, Charles Le Moyne, Bob Chandler, William Gillis, H. W. Padgett, Hank Bell, Zeib Morris and Lon Poff. Vernon Walker is responsible for the photography.

The last of the multiple reel productions scheduled for February is Madlaine Traverse in "The Hell Ship," a tale of the sea and of a love that knows no end. This story gives the star ample opportunity to display her magnetism and emotional power. Denison Clift is the author of the story and Scott Dunlap is the director.

The cast includes Albert Roscoe, Betty Bouton, Dick La Reno, Jack Curtis, Fred Bond and William Ryno. Practically every foot of the picture was filmed aboard a tramp steamer off the California coast.

Three Sunshine Comedies Listed.

Hampton Del Ruth, besides devoting more than five months to the production of the recently announced five-reel Fox-Sunshine Special, has found time to supervise the production of the regular two-reel Sunshines—three of which are booked for February release. These in their order include "Sheriff Nell's Comeback," "Her Naughty Wink" and "Her Private Husband."

Five Mutt and Jeff Animated Cartoons are listed for the month. They include "The Plumbers," "I'm Ringing Your Party," "Fishing," "Dead-Eye Jeff" and "The Sour Violin." All are timely subjects conceived by Capt. Bud Fisher, creator of the black-and-white co-stars, and in each there is something distinctive and new.

To Revive Six Big Productions.

This practically concludes the William Fox program for February so far as regular releases are concerned. However, the producer has inaugurated a country-wide exchange campaign in behalf of six of his big special productions —"Les Miserables," "Cleopatra," "A Tale of Two Cities," "Salome," "A Daughter of the Gods" and "The Honor System."

The revival of these de luxe productions is attributed by the Fox organization to the theatremen of the country. The exhibitors it is said have insisted on revivals of these stories, and the producer has responded with a new series of prints, brand-new press sheets paper and accessories.

These pictures are to be issued in February and the combined sales force of the Fox exchanges throughout the country will concentrate their efforts toward showing them not only in new territory, but also for return engagements handling the films in the same manner in which the speaking stage has presented successes for repeat performances or revivals.

The newsstand price of Moving Picture Picture World is 15 cents. The subscription price is $3 the year. Subscribe direct, save $4.80 and miss no issues.

Ritchey Receives Promotion.

Will M. Ritchey has been promoted to the position of head of the scenario department at the Morosco Studio, where he will have entire charge of this branch of activities at the Occidental Boulevard plant for Famous Players-Lasky. Mr. Ritchey has to his credit such productions as "Everywoman," directed by George Melford, and "The Fighting Chance," which Charles Maigne is directing for Paramount Artcraft at the present time.

John W. Allen Is Dead, After a Week's Illness

JOHN W. ALLEN, special representative of the Famous Players-Lasky Corporation, with headquarters at Chicago, died in that city on Friday, January 30, after an illness of one week. Mr. Allen's death is felt particularly by the men with whom he has been associated for years, and by the men of more recent acquaintance who felt the charm of his genial personality during the recent convention at Chicago. It was during this convention that Mr. Allen was stricken.

John W. Allen was 33 years of age. He was educated in Kansas and entered the motion picture business as an operator. His next affiliation was with Warner Brothers as an exchange man and later as a salesman. A larger field was offered to him by the Universal Film Company, which he accepted and went to Los Angeles. He became affiliated with Famous Players in 1915 as manager of the San Francisco exchange. Two years later he went to the Orient on a business mission and in 1918 was promoted to the position of special representative, with headquarters at Chicago.

Mr. Allen is survived by his widow, who was with him through his illness; and by his mother and a half-brother, whose homes are in Kansas.

Adolph Zukor, president of Famous Players-Lasky Corporation, was deeply shocked at the news of Mr. Allen's death.

"John W. Allen," said Mr. Zukor, "was one of the finest examples of the young and successful business man whom I have been privileged to have associated with me. He was sterling in character, upright and honorable in business, clean and wholesome in his viewpoint of life."

Al Lichtman, general manager of the department of distribution, said: "John W. Allen was a 'one hundred per cent. fellow.' He was even more than that: he was a friend, a pal in the strongest sense of the term. His hand, his heart and his soul were at all times at the command of the organization. Mere words cannot tell my admiration for that man."

Callaghan Signs ZuSu Pitts.

George H. Callaghan, special representative for the R. C. P. Smith Syndicate of Los Angeles, announces that the syndicate, which has recently entered the picture field as a producer, has signed ZaSu Pitts, now a Brentwood star, to a long term contract. Sara Mason, who wrote Miss Pitts' starring vehicles produced under the direction of King Vidor for Brentwood, will write specially for Miss Pitts under her new contract. Production will start in the Spring.

Charles Ray Completes Final Picture for Tom Ince; Star Now on Vacation

ARTHUR S. KANE announces that Charles Ray completed, on Saturday, January 31, his last picture for Thomas Ince, and will soon start work on his new productions for First National release.

The star, whose affiliation with Mr. Kane was first announced last week, has left for the California hills, where he will take a much needed rest, and will return to his newly equipped studios in Los Angeles some time in the middle of February to start the filming of his first pictures under the new auspices.

Construction is proceeding rapidly on the group of additional buildings which will house the production work of the star, and it is expected that the remodeling of the present property will have been completed by the time the star returns from his vacation. Extensive additions to the original studios are also under way.

Mr. Ray is considering several well-known plays, and these are being contracted for by the local Kane offices. The rights to a number of stage successes and popular books have already been bought by the new producing company.

Studios Ready When Ray Returns.

When Mr. Ray returns from the California hills in the middle of the month he will find the home of the Charles Ray productions ready for immediate occupancy. The Fleming Street studios recently vacated by the Jesse D. Hampton Productions are being improved by the addition of another spacious enclosed stage to be built on the property adjoining. Ground for the structure has already been broken and building has begun. Other alterations and improvements will include a large generating plant and a complete lighting system.

Mr. Ray will bring to his new productions several of the best directorial and technical men with whom he has been associated in the past. Jerome Storm, who has directed Charles Ray in many of his great successes, will continue to watch over the destinies of the star. Chester Lyons, the cameraman who has filmed the star in all of his recent pictures, is expected to join the rapidly organizing forces when actual work begins.

Wesley Gilmour, who is reputed to be one of the most experienced studio men on the Coast, has concluded arrangements to come on with the Ray organization as studio manager.

Learns Drawing Power of Screen.

That a special motion picture feature has twice the drawing power of a regular bill of vaudeville and is able to draw a capacity house in a comparatively small town threatre, where a combination program of vaudeville and pictures had failed repeatedly, has been proven by Leo F. Keiler, manager of the Arcade Theatre at Paducah, Ky.

The revelation was made to Mr. Keiler when he booked "Back to God's Country," starring Nell Shipman and distributed by First National Exhibitors Circuit, and canceled his vaudeville bookings during the run of the picture. When Mr. Keiler found that he was playing to capacity without the aid of vaudeville he instituted a split week—four days of pictures and two of vaudeville. He immediately visited the First National Exhibitors Circuit Exchange and signed up for twenty-five First National attractions for use during the film portion of the week.

"You See, Dear, This Picture Is Just for Historical Reference,"

Explains Bryant Washburn to Wanda Hawley in their Paramount, "The Six Best Cellars."

Does She Get Her Sight Back? Well, See the Last Reel of "The Sagebrusher."
Marguerite de la Motte is featured in a notable cast in this Ben B. Hampton Great Authors' production for Hodkinson.

City and State Dignitaries Attend Premiere of Fall River Theatre

THE opening of a new theatre may be an event or an incident, according to circumstances. When Louis M. Boas does the opening it is an event. He proved this the other day when he unlocked the doors of his Rialto Theatre in Fall River, Mass.

Most of Fall River was there. So was James H. Kay, mayor of the city, and Joseph E. Warren of Taunton, speaker of the Massachusetts House of Representatives. So was Emile Chautard, motion picture director; Elaine Hammerstein, Guy Empey, Mary Rogers and Lucy Cotton, motion picture stars, and Albert Lena, manager of Mr. Chautard's studio.

Mayor Kay and Speaker Warren made addresses; the orchestra played an overture; the Fox News was shown; Mme. Margarita Boas sang, and three pictures were screened. The pictures, in order of their presentation, were Mary Miles Minter in "Anne of Green Gables," Charlie Chaplin in "A Day's Pleasure" and Wallace Reid in "Double Speed." The exercises began at 7.30 o'clock and lasted until nearly midnight.

Great Publicity.

Mr. Boas received congratulations, money and probably more publicity than ever has been given an amusement undertaking in the history of this section of the country. All of the newspapers gave the affair liberal space and the Fall River Daily Globe fairly outdid itself with practically a full page splash on the afternoon of the dedication. A seven-column display heading, five columns of text, a three-column and a two-column cut of the interior of the theatre and single column cuts of Mr. Boas; George Austin, superintendent of construction, and George Darling, the architect, constituted the showing. The Evening Herald used a four-column cut which was more than one-half page deep—this also previous to the opening.

The house seats 1,700 persons. It is a brick structure, fireproof and possesses of all modern conveniences for the accommodation of the public and the facilitation of motion picture entertainment. The foyer has three sections, the outer lobby containing display frames which provide space for very elaborate advertising work, a gold and ivory mirrored lobby and an inner foyer, also done in ivory and gold and having mirrors arranged in window-like panels.

Thoroughly Modern Equipment.

The equipment and conveniences include five projection machines, a house telephone system, an organ, fan system of heating and ventilating, a projection booth nine by twenty feet in size, with a height of twelve feet, electrical fixtures with special shades to give a subdued lighting effect and a women's lounging room where a public telephone is installed.

The theatre is owned by the Fall River Consolidated Enterprises, which, about a year ago, took over the Loew and Spitz interest in Fall River and now operates four theatres there, one in Lowell, one in Portland and two in Newburyport. The officers of this holding company are: President, J. C. Bills, Jr.; vice president, Louis M. Boas; treasurer, B. A. Prager, and clerk, James M. Swift.

Big Bookings on Revivals Reported by Fox Exchange

THE New York exchange of the Fox Film Corporation, of which Louis Rosenbluh is executive, has taken over the entire tenth floor of the building at 130 West Forty-sixth street, and is completing rapidly the necessary subdivisions for the offices of the officials and salesmen.

The revival by William Fox of the six big De Luze productions has meet with an eager demand for bookings, many of the suburban theatres have already booked for the entire month of February.

The first release made by the New York exchange of the Fox company was Charles Dickens' "A Tale of Two Cities," which was presented at the Acadamy of Music the first half of last week. It not only proved the sound judgment of William Fox in making this revival, but it also proved that William Farnum is a name to conjure with on the screen, and in the dual role of Sidney Carton and Charles Darney, Mr. William Farnum thrilled the audiences that were present at every performance.

At Fox's Star Theatre, 107th street and Lexington avenue, this week, the revival of "A Daughter of the Gods" has an added attraction in the presentation of a musical fantasy by a bevy of pretty Fox screen players who step, as it were, out of the picture and introduce a catching prologue arranged by Earl Lindsay entitled "We Are Making a Close-Up of You. The act, which is in two parts, presents these clever performers as sea-maidens and also in a melange of popular songs and dances. Those selected to appear in the playlet include Pam Lawrence, ingenue; the Lucille Sisters, dancers; Hilda Shayne, Marjorie Rooney, Reeny Genere, Hazel Heath, Edith Wild, Evelyn Pritchard and Mae Murray.

"Seeing It Through" Features ZaSu Pitts

ENCOURAGED by the wide success won during the past year by ZaSu Pitts, Brentwood in her newest picture to be released through Robertson-Cole has given this clever actress the broadest opportunity for exercise of her peculiar artistic abilities.

"Seeing It Through" is the name of the new production. Claude H. Mitchell both wrote and directed the picture. Miss Pitts is featured as part of an all-star cast which contains a number of notable names. Exhibitors should eagerly welcome a picture in which she is given wider opportunity, in view of her success in "Poor Relations," "The Other Half" and "Better Times," in all of which she gives the screen something new and distinctive.

Harry Woodward plays opposite Miss Pitts in the role of Jim Carrington, the lover. Edwin Stevens plays Bogram and Fannie Midgley plays Mrs. Lawrence. Hughie Mack, the heavyweight comedian, plays the father and Anna Hernandez is the mother. A succession of beautiful California exteriors are used.

Director Mitchell has brought into play many little human incidents which afford Miss Pitts a chance to do the sort of work for which she proved herself peculiarly fitted. This is the first screen story which has been especially written to fit the personality of ZaSu Pitts.

Republic Reports Bookings.

Home office acounts show that bookings on the Republic production, "Twelve Ten," starring Marie Doro, are climbing steadily and that it is meeting with approval in all parts of the country.

Some of the more prominent theatres which are among the latest to book this Herbert Brenon picture are the Everett Square of Boston, Keith's Prospect of Brooklyn, the Elite of Sag Harbor, N. Y., the Arena and Arcade of Astoria, N. Y., the Library of Pittsburgh, the Globe of New Haven and the New Theatre of Lexington, Va.

"The Blue Pearl" and "The Amazing Woman" have been booked by the New Theatre at Lexington for early showing, and the Globe of New Haven and the Princess of Baird, Texas, have booked "The Amazing Woman."

"Lone Wolf's Daughter" Break First Run Bookings

J. PARKER READ, JR., has produced another record-breaking picture for Louise Glaum in "The Lone Wolf's Daughter," the Louis Joseph Vance special released through the Hodkinson organization. The first runs of the largest cities have cleared their slates to handle this production without delays. Latest of the first run houses to sign for this picture are Talbot's America Theatre, Denver; The Finkelstein & Ruben first and subsequent runs in Minneapolis, St. Paul and Duluth; Charles H. Williams' strand in Providence; the Colonial Theatre, Seattle; the Savoy, Wilmington, Del.; the Poli houses in Wilkes-Barre and Scranton, Pa; the Comerford chain of theatres in Central Pennsylvania; the Hill, Newark, N. J.; the Liberty, Colorado Springs, Col.; the Starland, Anderson, Ind.; the American, Terre Haute, Ind.; the Washington, Richmond, Ind.; the Jackson, Lebanon, Pa.; the Hippodrome, Gloversville, N. Y.; the Strand, Oneonta, N. Y.; the Lyric, Lincoln, Nebr.; the Strand, Nashville, Tenn.; the Opera House, New Brunswick, N. J.; the Apollo, Peoria, Ill.; the Opera House, Jamestown, N. Y.; the Dome, Newcastle, Pa.; the Fox, Aurora, Ill.

In the Chicago territory alone the picture had booked for seventy-five per cent. of its territorial quota within four weeks.

Famous Players Canadian Company May Be Capitalized at $15,000,000

A STATEMENT subsequent to the announcement from Montreal, Quebec, regarding the organization of the Famous Players Canadian Corporation, indicates that the capital of the new company will be $15,000,000 and that the first offering to the public will consist of $4,000,000 worth of first preferred stock. This will be listed on the Montreal stock exchange.

The new Famous Players company is absorbing control of the twenty moving picture theatres which were formerly under the direction of the Paramount Theatres, Ltd. Twenty-two more theatres wil be erected or purchased. The company will have seven theatres in Toronto alone. By the spring of 1921 it is expected that the combined seating capacity of all theatres owned or controlled by the company and in actual operation will be 45,000.

Some Directors Known.

The entire list of directors has not yet been made public, but the names of a number of prominent Canadians have been mentioned as among those who will hold office in the directorate. These include Lord Beaverbrook, who has been residing in London for a number of years and who took rather a prominent part in Canadian affairs in England during the war. Not long ago the news was cabled from London that Lord Beaverbrook had acquired a large interest in moving pictures in Great Britain.

Others mentioned include Sir Herbert Holt, W. G. Ross, a prominent Montreal financier; J. P. Bickell, a wealthy citizen of Toronto; W. T. Killem, J. B. Tudhope, a well-known carriage and automobile manufacturer of Orillia, Ontario, and W. J. Sheppard of Toronto. The president of the company is Adolph Zukor, of New York, who is also president of the Famous Players-Lasky Corporation, and the managing director is N. L. Nathanson of Toronto, who has been managing director of Regal Films, Ltd., Paramount Theatres, Ltd., and subsidiary interests.

Linked to Interests in England?

Announcement has been made that the Famous Players-Lasky Corporation has made a large cash investment in the new Canadian company and has extended exclusive first run privileges in Canada to the Famous Players Canadian Corporation. It is also stated, however, that the majority of directors will be Canadians and the bulk of the securities and control of the enterprise will be in Canadian hands.

It has been suggested that "it is more than a coincidence" that Lord Beaverbrook recently secured large motion picture interests in Great Britain, and it is hinted that the Canadian development will be linked with the extensive transactions in Great Britain so that Famous Players' interestss in the British Empire wil probably become practically one organization. Lord Beaverbrook was president of the Royal Securities Corporation of Montreal for a number of years and it was this corporation which played a prominent part in the negotiations which led to the Famous Players Canadian Corporation.

Full Cast Is Announced for "Woman God Sent"

FIRST announcement of the cast supporting Zena Keefe in "The Woman God Sent," a story by Sophie Irene Loeb, which is nearing completion at Fort Lee and Bronx studios, is made by Myron Selznick. Miss Keefe's leading man is Joe King.

The story starts with a prologue in which Miss Keefe does not appear. In the prologue are Barbara Gilroy, John H. Wade, J. F. Walsh, Fannie Vogin, Ray Hewitt, Helen Healy, Henry Bartley and Thomas O'Dennell.

In the main picture besides Miss Keefe and Joe King, are Warren Cook, William Fredericks, William Gudgson, Louise Powell, William Magner, Russell Hewitt, Duncan Penwarden and John H. Wade.

The story was directed and adapted by Larry Trimble and contains one of the longest casts that has appeared in a picture for sometime. It is scheduled for February release through Select.

Close-Up of Three Selznick Releases—"Blind Youth," "The Land of Opportunity" and "The Woman God Sent."
"Blind Youth" is a Republic attraction; Ralph Ince is a convincing Lincoln; Zena Keefe is the star in "The Woman God Sent."

Visit and Study Frisco Theatres, Felix Feist Advises Exhibitors

FELIX F. FEIST, vice-president and general sales manager for the Goldwyn Distributing Corporation, left San Francisco twenty-four hours ahead of the time he had contemplated, January 29, having been called to the Goldwyn studios at Culver City for an important business conference with F. J. Godsol, chairman of the board of directors of the Goldwyn company.

This has broken up Mr. Feist's itinerary. He expected to return to San Francisco when he had finished his business in Los Angeles and at the studios. He probably will go to Seattle after returning to San Francisco, he said, but this point has not been definitely decided.

The Goldwyn official had a pleasant and busy three days in San Francisco. He was much impressed with the theatre activity so much in evidence there, and predicted a big motion picture future for the city. Mr. Feist visited a number of houses, the small neighborhood houses as well as the first run and larger district houses.

Frisco Theatres Worth Studying.

After visiting and inspecting the New Mission and New Fillmore theatres, owned and operated by Kahn & Greenfield, and the Coliseum, which is under the management of Samuel Levin, the Goldwyn vice-president said:

"Theatre managers and owners from all parts of the United States could very well afford to journey to San Francisco just to look over this city's district houses. I have visited all the big cities and no place in the United States have I found subsequent run theatres of such magnificence, modernity and comfort as the district houses in San Francisco.

"My inspection of these houses was not confined to the lobbies, the foyers and the main parts of the theatres. I went over each of them thoroughly. The Coliseum is one of the most beautiful suburban houses I have ever seen. The projection room of the New Fillmore proved a revelation to me—in few places in the United States have I seen its equal—and the New Mission I found to be up-to-date in every particular and far ahead of some of the first run houses in the biggest cities."

Among the exhibitors whom Mr. Feist met were Eugene Roth, managing director of the California Theatre; George M. Mann, manager of the Rialto; Fred Dahnken, president of the T. & D. Circuit, and Al Crook, also of that organization; Louis Greenfield, of Kahn & Greenfield; Samuel Levin, of the Coliseum; James Beatty, owner of the Liberty theatres in San Jose and Fresno; C. W. Midgley, manager of the American Theatre, Oakland, and Al Moore, manager of the U. C. Theatre, Berkeley.

Louisville Rialto to Give Dixie Land Beauty Theatre

NOT at all to be outdone by the Capitols, Rialtos, Circles and Roosevelts all over the country, the Rialto Theatre, Louisville, Ky., is soon due to swing the center of discussion from above to below the Mason-Dixon line.

The Louisville Rialto will have a seating capacity of 3,200, with 1,800 seats on the ground floor and 1,400 in the balcony. It will be erected on a plot 160 by 200 feet and will be patterned after the New York Capitol.

The total cost of the theatre, it is estimated, will be $500,000. One of its features will be a foyer 75 feet in depth and 35 feet in width. Music will be supplied by an orchestra of forty pieces.

Building operations will commence immediately and it is planned to open the Rialto October 1. As soon as this theatre is completed the Majestic in Louisville will be enlarged. Additional ground has been purchased and the seating capacity will be increased from 1,100 to 2,800.

Louis J. Dittmar, president of Artcolor Pictures Company, New York, is vice-president and managing director of the Majestic and will fill similar offices with the Rialto.

F. I. L. M. Club Frolics.

The New York F. I. L. M. Club had its annual dinner dance on Saturday, January 31, at Reisenweber's Restaurant, about 100 couples attending. It was hailed as the most enjoyable social affair ever staged by the club, and the abscence of artificial exhilaration did not detract in any way from the merriment. Singers and dancers kept the guests in a happy frame of mind.

The feature of the evening was a program of songs and dances given by Bert Sanford, Joseph Kline, I. J. Schmertz and William E. Raynor. There were favors for the women. The committee in charge was composed of Chairman Murray Beier, L. L. Barent, J. Bellman, Frank Gersten, William E. Raynor and Henry Siegel.

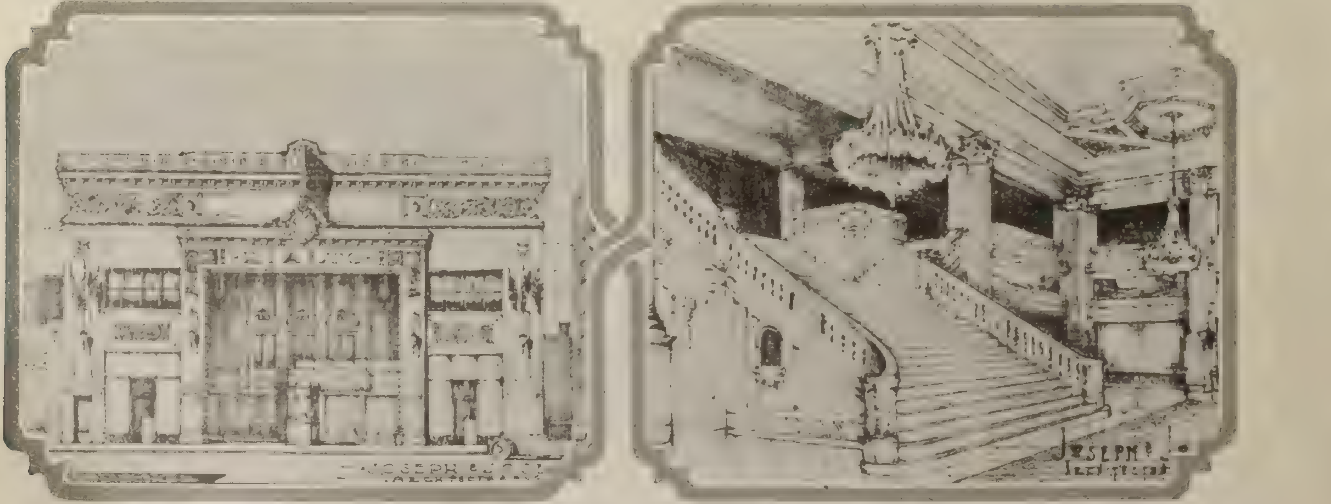
"Silent Avenger" to Be Next Duncan Serial Title

"THE Silent Avenger" has been selected by Albert E. Smith, president of Vitagraph, as the title of William Duncan's new $1,000,000 super-serial. Mr. Duncan appears as Phil Read, unjustly sent to prison, who is believed to have been killed in making his escape. The story deals with his successful attempts to prove his innocence and to punish those guilty of depriving him of his liberty. Mr. Duncan is now well into the fourth episode at Vitagraph's West Coast studio and other points in California and those already filmed will be cut and assembled in ample time to be released in April.

"The Silent Avenger" is the first of a series of six serials which Mr. Duncan will make for Vitagraph during the next three years under his new contract.

Vitagraph plans to make all of its serials at the West Coast studios, which have been recently greatly increased in capacity, not alone in the construction of new and additional buildings, but in the acquisition of more land. New buildings will also be erected on the newly acquired land.

Edith Johnson, who has been the heroine in several of Mr. Duncan's serials, is again his leading woman and the "heavies" are played by Jack Richardson and Virginia Nightingale.



Louisville's Rialto, Designed After the New York Capitol, Will Be a Jewel in Southland's Crown.

Don't Care If the Press Books Do Use It: We're Gona Say, "Delicious Little Vivian Martin."
Vivian, friends, is seen here in "Husbands and Wives," brand new, red hot Gaumont special.

Magician Praises Houdini Film.

Professor Harry Kellar, one of the world's most famous magicians, has professed unbounded admiration for the mysterious feats accomplished by Houdini in his next Paramount Artcraft picture, "Terror Island." In a letter commending Houdini's work, Professor Kellar says:

"This picture is full of melodramatic thrills, wonderful escapes and hair-raising episodes, and any one of the following would be a feature for one play: the automobile and racing scene, Houdini's marvelous under-water swimming, the nerve-racking fire scene where Houdini escapes after being chained and handcuffed, his escape from the nailed-up packing case thrown into the sea and his fight under the water with the diver.

Vitagraph Has Four Big Pictures Awaiting Release

VITAGRAPH now has four features ready for release, each with a different star. These are Earle Williams in "The Fortune Hunter," Alice Joyce in "The Sporting Duchess," Corinne Griffith in "Deadline at Eleven" and Harry Morey in "The Flaming Clue." They will be released in that order within the next few weeks.

"The Fortune Hunter" is a screen version of the comedy by Winchell Smith, in which John Barrymore kept Broadway laughing for more than two years. Jean Paige was Mr. Williams' leading woman and Tom Terriss directed the picture.

"The Sporting Duchess," with Alice Joyce as the Duchess of Desborough, is one of Vitagraph's most ambitious efforts. It is based on the Drury Lane spectacular melodrama of the same name in which Rose Coghland starred with great success a score of years ago.

"Deadline at Eleven" is a newspaper play by Ruth Byers, a newspaper woman. It affords Corinne Griffith what is for her a new type of character—a newspaper reporter; a real reporter, who goes into the slums and police courts. George Fawcett directs the picture.

"The Flaming Clue" is a detective story with Harry Morey as the hero detective. It was written by Frederic Van Rensselaer Day. It is a new kind of role for Mr. Morey. Edwin Hollywood directed the picture.

Popular Curwood Novel Being Made into Big Production by Vitagraph

JAMES OLIVER CURWOOD'S popular novel of recent publication, "The Courage of Marge O'Doone," is being filmed at present by a special cast of motion picture players who are fighting their way over blizzard-swept ridges of the Rockies. Vitagraph announces that when this big special is completed it will cause a sensation in film circles.

Story of Great North.

"The Courage of Marge O'Doone" is complete within itself, but it introduces many of the same type of characters brought to life in previous stories of the great North Country by James Oliver Curwood, with his depth of Northland facts and his wizardry of words. These latter, however, are distinct from those appearing in the special "Back to God's Country," recently released, and "The River's End," a special Marshall Neilan production now on the eve of release.

Filmed in Blizzard.

One of the most successful specials ever released by Vitagraph was "God's Country and the Woman," from the pen of Curwood, but it is predicted that "The Courage of Marge O'Doone" will far overshadow even this classic of the snows. James Oliver Curwood might have had in mind the two stars selected by Vitagraph when he created the two principal characters of "The Courage of Marge O'Doone," and if Director David Smith had ordered the weather he could not have had a better blizzard than he reported as raging a few miles out from Truckee, just a few days ago, when the filming of the big production was finally started.

Pauline Starke Has Title Role.

The casting and general preparations for the filming expedition consumed weeks, and the company set out from Hollywood for Truckee upon the receipt of news that weather conditions among the mountain peaks were just right. It is believed that "The Courage of Marge O'Doone" will be a literal record of the courage of this special camera clan who are braving an unbroken wilderness with the bravery of "forty-niners." The company had to snowshoe for many miles beyond the end of regular paths and roads.

The title role will be taken by Pauline Starke, who appeared in the Clara Kimball Young production, "Eyes of Youth," and who played the female lead in the Allan Dwan special production, "Soldiers of Fortune." She recently completed her work as leading woman for Jack Pickford in "The Little Shepherd of Kingdom Come." She had the leading female role in Maurice Tourneur's special "The Life Line." Previously, she was a star in her own right for Triangle. Niles Welch is too well known to require any introduction. He has played leading male roles in a number of big special productions.

One of the biggest "punch" scenes will be an actual fight between two enraged grizzly bears; another is the gradual taming of an outlaw wolf-dog.

Two Realart Managers Recover from Illness

RALPH B. QUIVE, who left San Francisco last week to take charge of the Detroit office of Realart, has been unable to assume his new duties because of sickness. Both he and Mrs. Quive have been confined to bed, under the care of a physician, since their arrival in the Michigan city. A telegram just received from Mr. Quive states that he is slowly recovering and that he hopes to be out within a few days. His illness has delayed the departure for Omaha of C. G. Kingsley, who has been Realart manager at Detroit.

W. E. Wilkinson of Buffalo has been very seriously ill for several days from the "flu." In a letter to J. S. Woody, Realart general manager, dictated from his sick bed, Mr. Wilkinson says, "I look like an India famine-victim, but am beginning to feel first-rate."

J. S. Ragland, general sales manager for Realart, now in the Middle West on a business trip, is reported ill at a hotel in Chicago. While the sickness has seriously interfered with Mr. Ragland's itinerary, it is understood that his condition is not critical.

Famous Traveler to Comb Far East for Colorful Pictograph Material

E. ALEXANDER POWELL, famous as a traveler, war correspondent and the author of a number of books that are a permanent contribution to the literature of travel and of the war, has started on what promises to be a momentous tour in the interest of the Goldwyn-Bray Pictograph and other releases of the Goldwyn-Bray organization. Mr. Powell and his cameraman, E. L. Hawkinson, recognized as a foremost photographic expert, will visit Japan, the Island of Formosa, China, India and other places in the Far East to secure pictures to be released by Goldwyn. Most of the localities on Mr. Powell's itinerary have never been visited by a photographic expedition.

This trip is in accord with the policy of the recently allied Goldwyn-Bray companies to send the most experienced men available to far-away corners of the world where interesting and instructive films may be secured. They will make an important addition to the service supplied theatres and also will be a valuable contribution to the library of films being compiled for schools and other educational institutions. It is expected that the expedition will be of six months' duration, during which approximately eighty 1,000-foot reels of film will be exposed.

Japan and China First.

The first pictures will be secured in the neighborhood of Yokohama. Tokio and Pekin will next be visited. The Great Wall of China, Kalgan, Khadsin and the Gobi Deserts will provide material for the camera. The little known French possessions of Annam, Cochin China and Cambodia are included in the itinerary. The court of the King of Cambodia is particularly celebrated for the gorgeousness of its costumes and for its dancing girl.s

Other extraordinary scenes will be taken at Bangkok, capital of Siam. The strange customs and costumes of the Siamese court will be brought to the screen. It is here that the stables of the royal white elephants are located. An automobile will carry the travelers through the jungles of the Malay Peninsula, habitat of the Malay buffalo, the bird of paradise and the giant python. During the river trip from Rangoon to Mandalay there will be an opportunity to photograph scenes illustrating Kipling's "On the Road to Mandalay."

To Film Many Festivals.

Pictures rich in color and human interest will be available in March, when the festival of the Coming of Buddha is recognized by great pilgrimages to Buddha's Footprint on Adam's Peak and to the Sacred Bo-Tree at Ammadhepura.' Also in the early spring the Kings of Kandy hold their annual elephant hunts, when hundreds of elephants are driven into huge stockades. Then, at Puri there is the great festival of Juggernath.

A series of pictures of the more spectacular examples of Indian magic will be secured at the monastaries of Sikkim, the seat of Indian mysticism and magic. Tiger hunting in the jungle also will be photographed. Benares, a Mecca for pilgrims, is the home of the so-called "holy-men," who lie on beds of sharpened spikes, hold their limbs in fire and live for years on the top of pillars.

At Jaipur, the "Pink City," the central square is a pit filled with man-eating tigers. The Maharajah entertains his distinguished guests with elephant fights, two elephants being turned loose in a great arena where they fight to the death. Mr. Powell counts on securing some sensational screen material here.

The deserted city of Fatehpur-Siki will be visited, also Simla, the summer capital and the residence of the Viceroy. Pictures illustrating the localities made famous in Kipling's "Plain Tales From the Hills" are to be taken.

E. Alexander Powell

Globe trotter and correspondent on Far Eastern tour to take pictures for Goldwyn-Bray.

Macgowan Affiliates With Bernay's Publicity Bureau

MOVING picture concerns feeling the need for new angles in their publicity and new life in their promotion work generally, will be interested to hear that Kenneth Macgowan has associated himself with Edward L. Bernay's Publicity Bureau, to take special charge of the motion picture publicity and promotion for that organization. The combined records of the two men who have thus joined forces are such as to inspire confidence in their ability to do effective local and national motion picture promotion work.

Edward L. Bernays, who until the war was in charge of the publicity for a nationally known musical bureau, has handled some of the largest theatrical and moving picture campaigns in the country. During the war he was chief of the export section of the Committee on Public Information, and attended the Peace Conference in Paris in that capacity. Since the war he has specialized more particularly in political and commercial work.

Kenneth Macgowan, now dramatic critic of the New York Globe, is a newspaper man of wide experience, who has specialized in motion picture publicity for the past three years. As publicity director and later as advertising director of the Goldwyn Picture Corporation he became well known in the trade.

Prominent Writer Praises Hayakawa's "The Tong Man"

CLYDE C. WESTOVER, a well-known writer, comes to the front and loudly applauds the work of Sessue Hayakawa in "The Tong Man," a Robertson-Cole release which has been the hit of the first-run houses. The author declares the production to be one of the most interesting pictures of the year.

Several weeks ago Chinese Six Companies of San Francisco tried to hold up the showing on the Pacific Coast, claiming that the picture misrepresented the work of the Chinese colony in this country.

As soon as Mr. Westover learned of this fight, he wired for full particulars and received a copy of the brief held by the Chinese against this picture. After reading over their grievances he decided that the Chinese were misrepresenting the picture and declared that the scene filmed were patterned after real Chinese life, and that the inspiring theme of the story was based upon facts and not upon fiction.

Charles Richman Returns to Screen in "Half an Hour"

CHARLES RICHMAN will be welcomed back to the screen after an absence of over a year, in Sir James M. Barrie's play, "Half an Hour," in which he will play opposite Dorothy Dalton, Paramount Artcraft star. The direction of this play is in the hands of Harley Knoles and the adaptation for the screen was made by Clara Beranger.

Previous to Mr. Richman's absence he was engaged in the production of propaganda pictures, and for this purpose he organized the Charles Richman Pictures Corporation. His work with this corporation did not stop with the organizing, however, as he wrote the stories, starred in them and supervised their direction. The first picture to be made was titled "Over There," a recruiting picture directed by James Kirkwood. Another picture was "Everybody's Business," directed by Searle Dawley, and was a picture dealing with the problem of the returned soldier.

Charles Richman has been associated with such prominent producers as James A. Hearn, Augustin Daly, David Belasco and Daniel Frohman. For the past five years he has been starring in motion pictures under the best directors.

George King Here from England.

George King, representing Sir Oswold Stoll's picture interest, is in New York for another business visit. Mr. King was here soon after the armistice was signed and remained a fortnight looking over the field.

HARRY GARSON presents

CLARA KIMBALL YOUNG

in "The FORBIDDEN WOMAN"

From the Famous Book by LENORE J. COFFEE

EQUITY'S second Clara Kimball Young Production that matches the Magnificent Standard set by "EYES of YOUTH". Another big Equity Picture for the 1920 Season

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AEOLIAN HALL NEW YORK

EQUITY'S POLICY

EQUITY is setting the pace for BIG pictures that enable runs of from one to three weeks, with the ultimate object of releasing that type of big production that will run as long a period as the big successful stage plays. The day is coming for the "Indefinite run" picture. Watch Equity's accomplishments in this connection. Equity is also open to take on big pictures from other producers, but such pictures must be what the trade at large understands as BIG in every detail. If you have that calibre of production and wish widest distribution, get in touch with us at once.

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in "EYES of YOUTH"

TOWNS, cities and metropolitan centers are playing "Eyes of Youth" from one to three weeks with repeats almost everywhere Only genuinely BIG winners can produce such runs. "Eyes of Youth" is it's own answer for such successes. Ask any Exhibitor who has seen or played it. Ask any Equity Franchise Holder what the results are right now in your territory, and you'll understand us when we say that no salesmanship is necessary to secure bookings on "Eyes of Youth". Have you played it as yet?

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WITH House Peters as your Star and such unique advertising and publicity helps as are ready prepared for you in our big exploitation book, your success with "SILK HUSBANDS AND CALICO WIVES" is practically guaranteed. Here's supreme entertainment for the masses, and it's supreme entertainment they all seek. Communicate with us and and we'll tell you where you can book "SILK HUSBANDS AND CALICO WIVES" (Extra) Special proposition to Independent Exchanges. Write us for details.

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RANDALL

New Comedy Company Organized.

Anticipating the welcome coming to Jack L. and Sam L. Warner, when the trade has been acquainted with the news that Monty Banks, former Mack Sennett, then Vitagraph comedian, has signed a contract with them to appear in a new brand of comedies, probably inspired the new trade name, Welcome Comedies. Mr. Banks will start working with his new company about March 1 and will be seen regularly thereafter in two-reel feature comedies.

John Stahl Is to Direct Mildred Harris Chaplin

JOHN M. STAHL, one of the best known directors of the eastern studios, has been brought to California by Louis B. Mayer to direct Mildred Harris Chaplin in her next big First National attraction.

After fourteen years as an actor on the legitimate stage, Stahl entered the movies in their pioneer days. After two years of screen acting, he became a director and won immediate recognition for his artistic ability. He directed one of the first big features to hit Broadway, "The Boy and the Law." Some of his more recent pictures are "Wives of Men," "Her Code of Honor," "The Woman Under Oath," "Greater than Love," "Women Men Forget" and the all-star production, "Suspicion."

Mr. Stahl will have as his assistant director Harry Hagenah, who has been co-director in the filming of thirty-five of his own scenarios. For five years Hagenah has been engaged in motion picture work in the capacity of author, assistant director, and co-director. He has done considerable acting also, having appeared in Lasky pictures starring Fannie Ward and Geraldine Farrar.

Another Light Studio Being Built at Universal City

NOTWITHSTANDING the fact that Universal already has a large area of floor space for stages and studios to accommodate its many activities at Universal City, continual additions are being made to its producing facilities.

When Carl Laemmle visited the plant recently he laid out such an elaborate program of productions for the coming year that the technical department decided that it would require additional floor space to house the many new companies that will soon be engaged in making features. A force of mechanics was at once put to work to erect an additional light studio measuring 150 by 400 feet and capable of accommodating an average of twelve settings.

New Features Under Way.

Three new feature productions have been started at Universal City this week. These are "The Girl in the Mirror," Philip Hurn's adaptation of the novel by Elizabeth Jordan, starring Frank Mayo under direction of Jack Ford; "Luck," a drama of the great West, written by John Frederick and starring Harry Carey under direction of Lyn Reynolds, and "Her Five Foot Highness," a comedy-drama directed by Harry Franklin and featuring Edith Roberts.

Maurice Maeterlinck, Belgian Poet, to Write Annual Story for Goldwyn

MAURICE MAETERLINCK, the Belgian poet, novelist, essayist and playwright, has signed a contract to write one original story a year for the Goldwyn Pictures Corporation. The author of "The Bluebird" and its sequel, "The Betrothal," who came to America on a lecture tour, has never before been personally associated with the actual production of motion pictures. In the arrangement made between the poet and the Goldwyn organization, M. Maeterlinck will write one story a year, and will co-operate with the studio staff in the presentation of his work.

M. Maeterlinck will leave for the Goldwyn studios in Culver City, Cal., within a few days to learn the technic of photoplay production. The author will travel in a private car furnished by the Goldwyn corporation and will stop at various cities en route to tell of his venture into a field of authorship new to him.

Maurice Maeterlinck

Who has signed to write one original story a year for Goldwyn.

M. Maeterlinck's Statement.

Although M. Maeterlinck has never written directly for the screen, he has always entertained definite opinions about its possibilities as a medium for the wide diffusion of ideals of beauty and of standards of life. Shortly after signing his contract with the Goldwyn company, M. Maeterlinck gave out the following statement:

"It seems to me that America does not give the motion picture the artistic importance it merits. People seem to consider it an inferior type of art form. In my opinion, however, its potentialities are unfathomable, for it can teach in terms of beauty and of ideals in a manner not to be found in any other medium of expression.

"I feel myself fortunate in being allied with so great a motion picture concern as Goldwyn, an institution that shares these ideals and is bending its efforts to elevate the artistic level of the motion picture. I am happy to find an organization willing to extend the means of initiating myself into the technic of this new art. Under its auspices, I am undertaking this trip to California."

Can Now Teach Millions.

Although in all his work he has made his message to the man in the street clear, M. Maeterlinck believes that through the pictorial power of the photoplay he will be able to tell of his ideals of life to millions who have heretofore known him only as a name. In fact, he has been considered more or less as a writer who appealed only to those of deep learning and rare spiritual power. And so, almost as an answer to the implied charge, Mr. Maeterlinck intends to show that a story may be exquisitely beautiful and at the same time stirringly real.

Mary Anderson to Appear in New Film for Pioneer

MARY ANDERSON is the latest addition to the constellation of Pioneer stars. She will appear in a comedy drama which is just being finished, and will be known as "Bubbles."

In the making of this picture a large sum was expended to secure novelties which are said to have never before been attempted.

Miss Anderson plays the role of a girl who forsakes the garb of her sex and dons the attire of a boy. In order to prove her mettle she becomes the central figure of a rapid series of ludicrous situations. At last, however, Cupid steps in and puts an end to the show.

The picture was made by the Super Art, Inc., and was adapted from the story of the same name by J. Basil Kreider. Mary Anderson is supported by Jack Connolly, Bert Woodruff, Adelaide Elliott and a carefully selected cast of players.

National Adds Subject to February Releases

FOLLOWING the announcement last week that Republic Distributing Corporation would release in February "Mothers of Men," featuring Claire Whitney; "The Girl of the Sea," a Williamson production, and "The One Way Trail," with Edythe Sterling, it was made known this week that another feature has been added for that month. The latest subject to be released through Republic in February is "The Gift Supreme," with a cast of well-known players, including Melbourne MacDowell, Seena Owen, Bernard Durning and others.

With Edythe Sterling in "The One Way Trail," also released in February, are Gordon Sackville, Jack Connelly, J. Webster Dill and A. Hollingsworth. Leon T. Osborne presents Miss Sterling in this feature, the story and picturization of which were done by Charles Mortimer Peck. The direction is by Fred Kelsey, with William Beckaway at the camera. R. C. Currier edited it for the screen.

T. Roy Barnes.
Well-known vaudeville comedian to make screen debut with Goldwyn.

Jewel Film Heads Big "U" Schedule for February 16

A JEWEL picture tops the list of Universal releases for the week of February 16. This picture, "The Madonna of the Slums," is the tenth of the Stage Women's War Relief Series, and Holbrook Blinn and Jeanne Eagles are the stage stars who are featured.

Two comedies, a Lyons and Moran one-reeler, "Old Clothes for New," and a two-reel picture, "The Bull Thrower," in which Edna Gregory, Phil Dunham and Billy Engel exchange compliments, are the laugh numbers on the program.

Elmo Lincoln appears in the second episode of the serial "Elmo the Fearless." This chapter of this weekly release is titled "The Racing Death."

"The Dungeon of Despair" is the eighth episode of "The Lion Man," in which Kathleen O'Connor and Jack Perrin are featured.

A western, "A Sagebrush Gentleman," a vehicle for Bob Burns and Charlotte Merriam, is the only other two-reel offering for the week.

The remainder of the list of releases consists of the Hearst, Universal Current Events, New Screen Magazine and International news reels.

United Lists "The Hick" as a February 29 Release

FEBRUARY 29 is the date set by President J. A. Berst, of United, for the release of "The Hick," a recreated Triangle play in which Charles Ray plays the leading role.

"The Hick" presents the star in the sort of role that he has made a classic on the screen—that of a country boob who goes to college and runs into all sorts of trying circumstances. Mr. Ray's leading woman in this production is Bessie Barriscale, while the supporting cast includes Mabel Johnson, W. Burgermaster and Fanny Midgely.

The photoplay has been adapted from "Plain Jane" by C. Gardner Sullivan. The direction is handled by Charles Miller and the picture is a Thomas H. Ince production.

Pathe Schedules "Daredevil Jack" with Jack Dempsey for February 15

A SERIAL with all the dramatic interest, tasteful setting and production detail of a five-reel feature is promised to exhibitors by Pathe Exchange, Inc., in the forthcoming Pathe serial, "Daredevil Jack," in which Jack Dempsey, the world's champion heavyweight pugilist, is starred and which will be released on February 15th.

"Daredevil Jack" is a Brunton production, made at the Brunton Studio in Los Angeles under the personal supervision of Robert Brunton himself. The story was written especially for Dempsey by Frederic Chapin of the Pathe scenario department, and Harry O. Hoyt. H. S. Van Dyke is the director, and Jack Cunningham wrote the scenario.

1,000 Dailies to Carry Stories.

Following out its policy of helping create an advance patronage for all theatres showing its serial, Pathe has launched a national advertising campaign.

In addition to this, 1,000 leading newspapers all over the country will carry a series of feature stories on Dempsey's life and activities. These feature stories will be handled by the International News Service, the Newspaper Enterprise Association, the American Press Association and the King Features Syndicate.

The action of the serial starts in an Eastern college town on the seacoast and then shifts to the Western country where the star proves that he is as much at home in the saddle as on the football field, or in the prize ring. It is stated by the authors that there is not one violent death in the entire serial. It is lacking in the blood-and-thunder element and is a straightaway, logical story of action. Many of the incidents are taken directly from the life of Jack Dempsey, and is will show the champion as his friends and relatives know him, not as he is popularly known by prizefight followers.

Republic Announces Principals in Edith Hallor's First Production

THE principals in the cast of "Children of Destiny," which is to be one of the first of a series of twelve Edith Hallor productions being made by Weber Productions for Republic release, were announced this week by Republic Distributing Corporation.

Appearing with Edith Hallor, who has the leading feminine role, or rather the leading dual role, as she has two parts, are William Courtleigh, Arthur Carewe and Elmer Johnson. All of these are well-known players of the calibre so commonly termed all-star in the making of pictures. Their following throughout the country is very large and exhibitors are assured of unusual box office value as a result.

William Courtleigh, who has appeared on the stage for years in addition to his screen activities, is probably one of the best known players in America. He was born at Guelph, Ont., and was educated at St. Louis. His first stage appearance was in "Brother and Sister," under the management of John Dillon, but he did not register a hit until he played with Fanny Davenport in "Las Tosca" and "Cleopatra." A list of his successes would take up a whole page of type.

The scenario for "Children of Destiny," which is being produced in California, is by Edward J. Montague, who has contributed "Out Yonder" and "The Woman Game" to the Selznick list of features.

Some years ago "Children of Destiny" was produced in New York as a stage play.

Grace Davison and Montague Love Star in Film Bought by Republic

AN announcement of importance from the Republic Distributing Corporation, of which Lewis J. Selznick is advisory director, contains the information that Republic has purchased one of the big pictures of the year from the J. G. Pictures, Inc., starring Grace Davison and Montague Love, who are supported by Stuart Holmes.

Its working title is "The Convert of Revenge," but it is understood that this is to be changed before its release date. The picture was written and directed by Charles P. Horan, who is responsible for several orginal screen stories, besides having directed several big productions including Mary Miles Minter and other stars.

Now Cutting Picture.

"The Convert of Revenge" is a big city drama and gives Miss Davison and Mr. Love some excellent opportunities. The star is best known for her work in Tolstoi's "Atonement," in which she played the lead, supported by Conway Tearle; "The Hidden Code" and "Wives of Men." Miss Davison is a society girl who found a place on the screen and proceeded to make good. Mr. Love starred for the World and other companies in some of their biggest productions. Stuart Holmes has numerous important roles to his credit.

The picture is now being cut by Mr. Horan and its release date will soon be announced by Republic.

Many newspapers are now using criticisms of photoplays the day after they are first seen at your theatre. Reviews written by Moving Picture World reviewers may be cut out or copied and handed to your local newspaper. They are written by qualified reviewers and deal with salient points in both story and production.

Louise Glaum's Next Starring Role Is Victorien Sardou's "Theodora"

J. PARKER READ, JR., manager and director of Louise Glaum, has arranged with A. Lincoln and Thomas R. Hart, owners of the rights of the plays by Victorien Sardou, for screen rights to the classic drama "Theodora," considered to be the best play in the Sardou library, as a vehicle for the next Louise Glaum production.

J. Parker Read was influenced in choosing Sardou's great play because he regards the character of Theodora, the historical siren, as eminently fitted to Louise Glaum's powers of delineation, and he thinks the play will give her the opportunity of creating one of the best and most striking film characterizations of her career.

Preparations are being made to produce "Theodora" on a lavish scale. The story abounds in oportunities for gorgeous costuming and big stage settings. The pagan splendor of the courts of Rome, the great feasts and assemblies of the nobles of the court will be reproduced in detail. Raymond Bartlett, who is now in London, will go from there to Italy as a representative of J. Parker Read to gather data for the scenic atmosphere of the story.

Six Months' Work.

A. Lincoln Hart, who produced "Theodora" on the American stage, will be consulted in the matter of costuming and as to the details of the Justinian period, at which time the incidents around which the story was woven took place. According to Mr. Read, no time or expense will be spared to make the film a striking and spectacular production of the best type, and one that will be as much of a classic to the screen as it was to the regular stage when it was presented by Sarah Bernhardt with Lou Tellegen in the part of Andreas, lover to Theodora.

It is expected that six months will be required to finish the production. The cast is now being selected and work will begin as soon as Miss Glaum has finished with "Love Madness," her current production.

Distribution by Republic to Aid Community Motion Picture Bureau

A STATEMENT by Republic Distributing Offices lays stress upon the fact that the joining of the forces of the Republic Distributing Corporation and the Community Motion Picture Bureau insures a facility of service of distribution for the non-theatrical public that it has never had before.

The bureau was formed some time ago for the purpose of distributing motion pictures in colleges, schools, churches, lodges, etc., and its growth has been rapid.

The more the proposed arrangement between the Republic organization, of which Lewis J. Selznick is advisory director and Briton N. Busch is president, is studied, the more the peculiar significance of the arrangement is evident. Mr. Selznick and Mr. Busch have always been in sympathy with the plans and purposes of the C. M. P. B. activities.

Concentrating Energies.

The increase of the activity in the non-theatrical field and the feeling which exists between the Republic and the bureau suggested the arrangement which will aid the bureau in carrying out its growing work.

That the principal of selection is the basis of the bureau's work is recognized by the Republic organization, and it never has questioned that right or suggested a change in that policy. It is going to, however, place the physical resources it has at the disposition of the bureau so that the entire energy of the bureau may from now on be concentrated on the selective service part of the work.

Lois Wilson Has Charming Role in New Robertson-Cole Special

WHEN Julian Johnson, the writer and film critic, conceived the idea of "Who's Your Servant?" the film drama to be released as a Robertson-Cole Special, he had in mind the production of a picture which would live long in the memory of the exhibitor as a dollar and cent proposition and a theme that would prove interesting and instructive. That he has accomplished his purpose is attested by the criticisms of those who have had a preview of the picture.

After he had written his plot and completed details which should prove a boomerang for the exhibitor, the producer set about to secure a star capable of displaying for the screen the leading feminine role of "Who's Your Servant?" It was decided that pretty Lois Wilson, the girl who gave up teaching for the silver sheet, was just the one to put over the part in dramatic fashion. So tense are the scenes of this production of a hundred exploitation possibilities, that the producer had to favor a star whose work was in keeping with the role assigned her.

Has an All-Star Cast.

Miss Wilson has a part in "Who's Your Servant?" which should boost her stock to the sky. Fresh from her success in the Paramount Artcraft release, "Too Much Johnson," this rising young star modestly declares that her part in "Who's Your Servant?" is the best she has ever portrayed.

This film brings home the advantage which a certain plotting servant has over his trusting master and shows the lengths to which the servant, bent on accomplishing an illegal end at any cost, will go.

Enrique Molina.

Spanish comic actor and bullfighter who goes to Coast to enter the film arena.

New York Houses Double Runs on Lloyd Comedies

THE drawing power of the new series of two reel $100,000 Harold Lloyd comedies, distributed by Pathe, has been more than proved in New York City, judging by the number of exhibitors who have doubled or tripled the number of days they originally booked on the multiple reelers.

In the confined territory of the Union Square District (New York City) alone, virtually every theatre is playing the Lloyds. For instance, the New Fourteenth Street Theatre, which originally booked the Lloyd series for a single day run, immediately doubled its time after the showing of "Bumping Into Broadway." The New Fourteenth Street Theatre's opposition, directly across the street, plays the Lloyd's for four days.

In the same territory the Sunshine, Clinton, and New Law Theatres, have doubled their time on the Lloyds.

Build Big Three-Room Set for Juanita Hansen Serial

PRACTICALLY the entire floor space of the George B. Seitz studio has been converted into a three-room set for Juanita Hansen's first Pathe serial, "The Mad Talon," which is being directed by Bertram Millhauser.

In order to construct the set according to the specifications of Mr. Seitz and Mr. Millhauser, the force of studio carpenters had to build a platform five feet high covering the studio floor. On this platform the set was constructed, and three weeks were required for the work. The set includes a large ballroom, a drawing room and a study, all in the Italian Renaissance style. The ballroom is approached by a grand staircase and the walls are hung with costly tapestries.

Because of the size of the set and the expense of its construction, it will be necessary to shoot all the scenes that are laid in it before any other sets are built in the studio. This means that the structure will not be "struck" until the 200 scenes have been photographed.

Shallenberger Praises Hank Manns.

The first three of the series of two-reel comedies starring Hank Mann were screened for W. E. Shallenberger, president of the Arrow Film Corporation, upon his arrival at the Hank Mann studios in Los Angeles, and Dr. Shallenberger sent an excellent report on them to headquarters in New York.

Arrow Film Corporation announces that the Canadian rights to this series of twenty-six two-reelers have been sold to Basil Horsfall, managing director of the Horsfall Productions, Ltd., of Montreal, and that there comedies are playing five of the seven leading houses on the main amusement street in Montreal.

Pioneer Film Corporation Opens Exchange in London

THE Pioneer Film Corporation has turned its attention to foreign fields, and has opened an office in London at Chatham House, George street and Hanover Square, W. E.

Lee Ephraim will represent Pioneer in England and the continent, and the first consignment of features are now on their way to London. As soon as the office is running smoothly it is expected that M. H. Hoffman, general manager of the Pioneer, will visit London in order to study the foreign fields at first hand.

The first act of the London office was the signing up of Marie Doro. Whether or not London will be made an exchange centre by the Pioneer will not be decided until Mr. Hoffman returns.

Boom Gives Impetus to Industry in Akron and Theatres Spring Up

AKRON, OHIO, has become one of the biggest boom towns in the United States within the last two years, and is growing faster since the termination of the war than during it. The boom has given such impetus to the motion picture business that theatre builders and equipment men are having trouble keeping up with the fast pace.

This is the situation reported by supply salesmen and film exchange men coming in from Akron to Cleveland every week. A personal investigation of the writer confirms all this. All of the theatres are doing well, and 35 cents admission for a production is no uncommon thing.

At the present time there are about four big theatres nearing completion or well under way, and plans have been drawn for as many more. The new Rialto, near the Goodrich Rubber Company plant, will be the first to open. It will be operated by the Horwitz interests of Cleveland, which also own the Olympia in Cleveland. Then there is the Allen Theatre, which will be operated by local people headed by A. T. Simmons. Another big theatre, which is also called the Rialto, is being erected by the Dietz Lumber Company. It will have vaudeville and pictures, and it is very likely it will bear a different name when completed and opened. However, that seems to be the "working title."

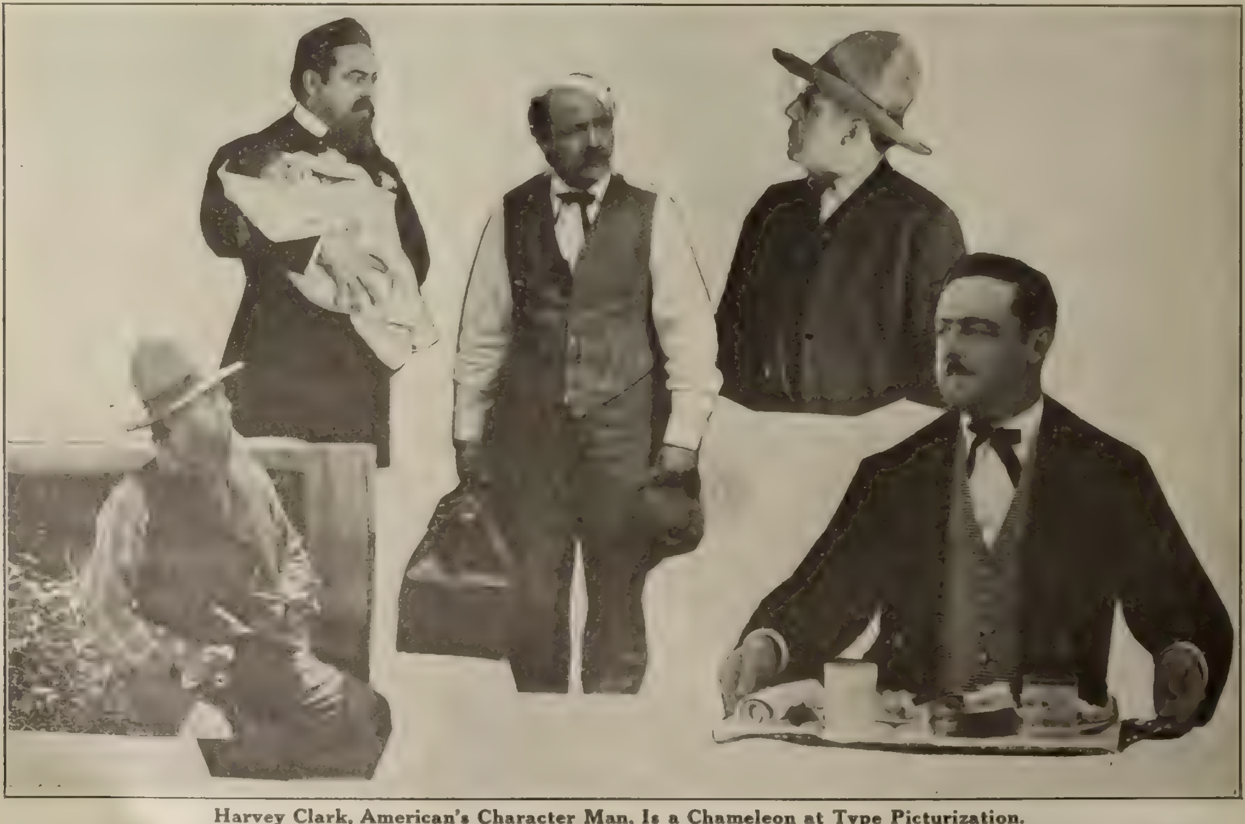
Another combined hotel and theatre building will go up soon in the heart of the business district. The plans are drawn for this and the company incorporated. Besides these there are two or three other neighborhood houses in the process of construction. The big draw-back to progress of theatre construction in Akron is the shortage of labor, and housing conditions are such that it is well nigh impossible to import labor. To even get a room in a hotel there one has to wire in reservations two weeks in advance and then fight for accommodations after arrival.

The motion picture theatres now in operation in Akron number about thirty. The largest has 1,000 seats, and is about twice as large as the next largest. Most of the theatres are between 200 and 400 seats. The houses now building, however, will seat from 1,000 to 2,000.

There is a well-founded rumor that Marcus Loew has his eye on Akron and plans to build a theatre big enough to seat 4,000.

Elkus and Montgomery in Serial.

Frank Montgomery, who appeared with Ethel Barrymore in Metro pictures, also with Lionel Barrymore, has been engaged for a special role in one of the episodes of the Supreme Serial "The Mystery Mind," starring J. Robert Pauline. Edward Elkus is also cast in a prominent role in this serial.



Harvey Clark, American's Character Man, Is a Chameleon at Type Picturization.

From right to left: The crook butler in "The Dangerous Talent"; the alert deputy sheriff in Six Feet Four"; faithful "Easter Monday" in "Eve in Exile"; sympathetic French doctor in "The Honey Bee"; and "Long John," clansman in "The Valley of Tomorrow."

Kane Presides at College Reunion.

Arthur S. Kane paused from the business of nourishing an infant picture business long enough last week to preside at the annual dinner of the Washburn College Club of New York City, of which he is president. The affair was held at Shanley's. In his student days Mr. Kane gained college fame on the football field and it is said that he learned the benefits of perseverance from the rugged American sport.

"The Strongest" to Get World Wide Exploitation

THE Fox company announces the release in February of the one and only drama from the pen of Clemenceau. A print of the production, titled in French, has been sent to Clemenceau for his approval. The jury of executives and exhibitors selected to choose various scenes of the photoplay from several differing sets made have made their final selection, and when the finished product is released it promises to be a screen sensation.

Special advertising material has been issued, and the owners and managers of picture theatres will have the hearty co-operation of all of the branch offices of Fox Film Corporation. This is true not only of the United States, but of all countries because the release of "The Strongest" will have an international flavor.

Special campaigns have been arranged in all the principal cities of the country for the proper exploitation of the picture. The release of "The Strongest" will mark the beginning of the special releases which the Fox Corporation will make during the year. It is in no sense a regular program picture, and in keeping with the policy of the Fox organization it will be specially exploited so that exhibitors all over the world can get their full measure of success from it. Not only in the trade papers, but in the national magazines, on billboards and through specially trained publicity and advertising men attached to the Fox branches throughout the world will pictures like "The Strongest" be advertised. No matter in what town or city in the world an exhibitor may be showing the picture, there is a campaign specially prepared for him that will deal with both the picture and the stars concerned in its making.

Realart Puts Men on Road to Boost National Americanization Movement

REALART has four men on the road making special arrangements for insuring co-operation with the federal government in its plan to obtain recognition by the theatres of Lincoln's Birthday as an occasion for promoting the Americanization movement.

The matter is having the personal attention of J. C. Ragland, Realart's general sales manager, who has left New York to visit branch offices in the central and eastern parts of the country and make certain that all of them are prepared to assist exhibitors promptly in carrying out plans for special exercises during the week of February 12.

Mr. Ragland's itinerary includes Buffalo, Cleveland, Cincinnati, Detroit, Minneapolis, Omaha, Kansas City, St. Louis, Atlanta, Pittsburgh and Philadelphia. Other Realart offices throughout the country will be advised by the company's special representatives, Melville E. Maxwell, E. S. Flynn and J. E. Hennessy.

Realart's desire, according to J. S. Woody, general manager, is to assist exhibitors in every way posible to make the Americanization campaign a success. Mr. Woody suggests that the entire week of February 8 to 14 be featured as Americanization Week and that there be special exercises each afternoon and evening.

A Practical Program Suggestion.

There should be no difficulty, he believes, in arranging really interesting programs. The music, of course, should comprise compositions exclusively of American authorship. The southern melodies which lately have been so strongly featured in concert singers' repertoires are suggested for use, and with these should be played patriotic songs. Much can be added to the value of the musical program, it is suggested, by having the orchestra leader invite the audience to sing several of the numbers. Emphasis is laid on the fact that the music should include only American numbers that are valuable from a standpoint of patriotism or quality.

With this special music Mr. Woody suggests that there should be provided short addresses by speakers of recognized ability. It is not the opinion of the Realart general manager that it will be worth the trouble involved unless the addresses are short and snappy. Warning also is given against the possible danger of remarks that might be offensive to certain classes of audiences.

Realart Eager to Help.

"Realart is not suggesting pictures to be utilized on the program," says Mr. Woody. "We believe exhibitors who are sufficiently interested to make Americanization Week an event in their theatres are quite competent to select the productions best suited to their plans. As a matter of fact, Realart has only one production which exactly meets Secretary Lane's idea, and this was being exploited on patriotic and Americanization lines several weeks before the Lane appeal was issued.

"Our principal desire is to do all that we can to interest exhibitors in the Lincoln's Birthday and Americanization Week idea. If our managers can be of service to exhibitors by making suggestions or otherwise, we trust they will be freely called upon."

Eastman Company Plans Big Building Operations

THERE seems to be no limit to which the Eastman Kodak Company will extend its building interests in Rochester. Last week a permit for another mammoth reinforced concerete structure was granted the company by Fire Marshall Fennell, a preliminary permit for the excavation having been granted several weeks ago.

The new structure, which will be used as a factory at Kodak Park, is just the beginning of a series of building operations planned by the company for the current year. The ground dimensions of the building are 300 and 411 feet and it will vary in height from 29 to 76 feet.

The total building operations which will be carried out during the ensuing year, according to current report in contracting circles, will amount to several millions of dollars. It is estimated that the cost of this new structure will exceed $595,000.

William Steiner, Center, and Shots from Two of His Twelve Five-Reel Detective Stories for Arrow.

These twelve productions will run under the name of "Tex, the Elucidator of Mysteries" series. Left is "Circumstantial Evidence," and right is "The Wall Street Mystery."

Realart's "Judy of Rogues' Harbor" Is Ready for Release This Month

"JUDY OF ROGUES' HARBOR," the second Realart production featuring Mary Miles Minter, will be released in February, according to an announcement just made. All of the advertising accessories have been completed and prints of the picture now are being shipped to branch offices.

The story is based on the book by Grace Miller White and the picture was made under the direction of William Desmond Taylor, who also directed "Anne of Green Gables." Clara Beranger's scenario is said to follow the book very closely, differing principally in the fact that the pro-German society of the original story has been made an organization of Bolsheviki.

"Citizens of the World," the anti-Americans call themselves and much of the action of the story is said to revolve around their activities. An attack on the governor of the state and the raiding of the "Citizens'" meeting place furnish two of the most tensely dramatic moments of the play.

Twelve-Page Press Book.

The love theme is said to be strongly emphasized by the contrast between the two suitors for Judy's hand. One of these is a crude young countryman who not only determines to win Judy but to marry her whether he wins her or not. Some of the situations developing from this man's insistence are among the best of the picture and are said to afford Miss Minter an opportunity for strongly dramatic, and at times emotional, acting.

A twelve-page press book, with a cover printed in two colors, has been provided. Heart interest is suggested as the big seat-selling factor of the production, but considerable emphasis is laid on the desirability of featuring "the Lady of the Roses," who eventually proves to be Judy's mother, and of making tie-ups with florists for co-operative advertising.

Teaser advertising, to be done through the classified columns of newspapers, is advised. The theme of the advertising, as outlined in the press book, is an appeal for a young man who is proof against love. This, of course, leads gradually through a six-day campaign, to an announcement of the showing in a local theatre of "Judy of Rogues' Harbor."

Realart executives express themselves as believing that this latest Minter production will be decidedly the most popular picture she has made. They consider that it has a broader appeal than any previous Minter photoplay owing to the strong love interest and the unusual dramatic situations.

Louis Mayer Plans Early Release of Feature Film, "Inferior Sex"

LOUIS B. MAYER has definitely announced by wire from the West Coast that his first Mildred Harris Chaplin production to be released through First National Exhibitors Circuit will be "The Inferior Sex." The shooting of the production was completed some time ago, but Mr. Mayer was determined that every possible attention be given to the cutting and assembling. Several strenuous weeks were devoted to this process alone. All told, it has required nearly three months to make "The Inferior Sex" and during that time not a single moment has been wasted nor a dollar of expense spared.

To support the dainty little star Mr. Mayer secured featured players well known to motion picture fans. Among them are Milton Sills, Mary Alden, John Steppling, Bertram Grasby and James O. Barrows. The picture was directed by Joseph W. Henabery, who has already attracted attention through his direction of several Douglas Fairbanks pictures and his association with D. W. Griffith in the direction of "The Birth of a Nation" and "Intolerance." The scenaro and continuity were prepared by Keene Thompson.

Publicity Shows Results.

Few productions of recent years have aroused greater interest among exhibitors than this First National release of Mrs. Chaplin, because of the extensive publicity and exploitation campaign which Mr. Mayer started several months ago. The outstanding feature of this campaign is a country-wide contest around the question, "Which is the Inferior Sex?" Hundreds of letters daily are being received at Mayer's New York office. Women demand that the female shall not longer be termed "the inferior."

It has been arranged to tie up this contest with the showing of the picture in all the leading theatres of the country, thereby giving it a local atmosphere in each community and affording the exhibitor the full benefit of the campaign.

Mayer Policy Vindicated.

Another reason why "The Inferior Sex" is attracting a great deal of attention is due to the curiosity of exhibitors generally, to learn how effectively the Mayer policy of big star, big play, big director and big cast has been applied in the case of Mildred Harris Chaplin.

A pre-view of the picture on the West Coast before the print left for the East convinced Mr. Mayer as well as others who were afforded a view, that the combination of play, star, director and cast which was assembled in the production, will gain the hearty support of all lovers of the best in motion pictures.

Burston Coming East.

President Louis Burston of Burston Films, Inc., wired the New York Office in the Longacre Building, from the coast where he has just completed his third serial thriller "The Hawk's Trail" that he will soon be on his way to New York.

Mr. Burston is now working on another serial, which is nearing completion. He will probably arrive in New York about the middle of February.

Mrs. Briggs Has Managed Jefferson Seven Years

WOMEN exhibitors are by no means new or novel these days, but still there are a lot of people, including film salesmen, who are not apt to take them as sure things, like exhibitors of "the crankier sex." In Rochester, Mrs. Catherine Briggs has been doing business at the Jefferson Theatre for seven years and film salesmen about six years and eleven months ago decided that Mrs. Briggs acted as if she was in the business to stay. Now she is celebrating her seventh anniversary as the pilot of the Jefferson, and there is no indication that she will retire from the business in which she has been so successful.

The Jefferson is one of the big, substantial neighborhood houses in Rochester. Before Mrs. Briggs took over the house somebody else had taken a crack at managing it, but without much success. After she gathered in the reins things began to go differently. In those days a woman manager was rare enough to be a curiosity, so a lot of people tried the Jefferson just to see how a woman conducted a picture house. No matter what opinions were formed by those who came out of curiosity, they had to admit that Mrs. Briggs had rather fine taste when it came to selecting and arranging a bill of pictures, so they kept on coming.

For seven years the Jefferson has been doing a business of which any man manager might be proud. Even among film salesmen it is admitted that she has a little finer sense of pictures values than most men—that is, picture values judged by the standards of the neighborhood audience to which she caters. The Jefferson is not a small house, and to keep it filled and the cash register jangling is necessary in these days of high prices, when too many vacant seats spell disaster. But every night the Jefferson is filled to capacity and as often as not there is a line at the box office.

Garsson Completing Sales on "Blindness of Youth"

PRACTICALLY all of the territory has been sold on "The Blindness of Youth," is the announcement by Murray W. Garsson, general manager of the Foundation Film Corporation.

A great variety of distinct exploitation material has been prepared for the production and the demand for the picture by state right buyers indicates that the compaign now being conducted is proving popular.

A twenty-page press book, containing all possible kinds of publicity and exploitation suggestion, is available for exhibitors booking the production. A wide variety of distinct and attractive lobby display cards also have been prepared, in addition to posters, of unusual attractiveness, including two styles of one sheets, a three sheet, six sheet and twenty-four sheet.

It is further announced that Gail H. McMillin has joined the staff of the Foundation Film Corporation and will continue his work in the production of scenic, educational and industrial pictures.

Gladys Hulette in Hallmark Release.

Gladys Hulette is starring in Frank G. Hall's late release on the Famous Directors' series, "High Speed," released this month through United Picture Producers, Inc. W. F. Rodgers, general sales manager, Hallmark, states that the screen version of Clinton H. Stagg's automobile story is surpassing all previous releases on this series in number and class of bookings.

Kohn Says Trade Papers Are Big Exploitation Aid

SUCCESSFUL exploitation methods are more contagious than the "flu," according to Morris Kohn, president of Realart Pictures Corporation, who cites the present profitable vogue of "fashion revues" following the one put on at B. S. Moss' Broadway Theatre, New York, as an illustration.

Even advertisements and single catch lines that have demonstrated their power to appeal to the public will be picked up quickly by exhibitors, Mr. Kohn says. The credit for this he gives to trade journals.

"When I first engaged in the motion picture business," he explains, "exhibitors were dependent almost entirely upon their own resources; now, nothing is news for more than a week. An exhibitor develops an idea Sunday, utilizes it Monday, and by Tuesday an enterprising trade paper correspondent has written a story giving the information to every other exhibitor in the country.

"The thought comes to me in looking over the reports on 'The Mystery of the Yellow Room,' although it is only one instance in hundreds. When we showed this Emile Chautard picture in New York we invited city detectives to view the production and undertake to solve it without seeing the last reel. They didn't succeed.

What a Toledo Showman Did.

"Then an exhibitor in Pennsylvania held a special showing for the police force, stopping the picture at the end of the fourth reel and offering a prize of $50 for a correct solution. No one claimed the money. Other exhibitors tried similar plans. In some cases it was contended that if the detectives failed they would be held up to ridicule by the newspapers. This difficulty was met by inviting the newspaper men also. There has been a gradual evolution of the plan, until now nearly every exhibitor who shows the production stops it at the end of the fourth reel and asks his patrons to guess the solution.

"A Toledo exhibitor has amplified this idea by putting on what he calls a prologue. Tom Moore did this in Washington, but the Toledo exhibitor introduces the prologue or interlude just before the fifth reel, instead of at the beginning of the play. In some instances the picture is stopped and slides are run, but in almost every case the original idea of inviting guesses as to the solution of the mystery has been adopted in some form.

"Now, how could this have been possible except for the trade journals' policy of co-operation with the exhibitor? The plan of exploitation in New York, Washington and two or three other places has been outlined in the trade journals, with the result that mystery contests have become almost as much a part of 'The Mystery of the Yellow Room' as the action of the drama itself."

Fox News Plans Big Developments Now That It Is In Its New Home

WITH the consolidation of all its New York activities under one roof in the new William Fox building in West Fifty-fifth street, Fox News announces that its increased facilities will enable it to provide its patrons with even greater news reels than it has put out since its inception last October. Despite the fact that its offices were scattered, and there were other handicaps that beset a new organization of the size of Fox News, the reel has forged steadily ahead.

In the opinion of William Fox a news reel, like a newspaper, should be conducted as nearly as possible in one large office, because of the need for rapid communication among the men and women who make the product. Therefore, the News now is installed, so far as the directorial, editorial, camera and business branches are concerned, in a large room on the second floor of the new building.

The cutting room and the vaults are on the ground floor below the administration office, and a special projection room has been set aside where the reel will be made up twice a week. In a short time the new laboratory machinery devised for Fox Film Corporation will be in operation and utilized by Fox News. This machinery will speed up the development and printing of film —a gain in time that naturally will be appreciated by those responsible for the make-up of the news reels.

Fire Alarm Installed.

In the editorial offices a fire alarm is being installed so that the Fox News editor will be informed at all times as to fires occurring in the city. Motorcycles are to be provided to enable the cameramen to get about New York and vicinity speedily to "cover" news events of screen value. These motorcycles are to have special carriers attached to take care of the camera and tripod while the cameraman is driving.

Plans also are being made for the construction of a motor truck that will carry with it an emergency development plant. When news events of importance are "shot" close to the "deadline" on make-up days this special motor will bear the cameraman on his assignment and develop his film on the way back so that the negative may be speedily viewed in the projection room.

New Riviera Opens in Milwaukee; Two More Are Planned for Toledo

THE new Riviera Theatre, Lincoln and Fifth avenues, Milwaukee, opened last week with Wallace Reid in "The Lottery Man" and Harold Lloyd in "Bumping Into Broadway." The house seats 1,400 and has a stage arranged for vaudeville and dramatic performances as well as for screen use. It is owned by Joseph Schwartz and Earl Rice and will be managed by the latter, who was formerly manager of the Downer and State theatres in the same city. A ten-piece orchestra will furnish the music.

One feature of the Riviera Theatre will be a modern blast system whereby fresh warmed air will be forced into the auditorium at the rate of 30,000 cubic feet a minute. The auditorium is furnished in old rose, ivory and marble. A women's retiring room is finished in blue.

Two More for Toledo.

The third Community theatre to be built by the Community Amusement Company will be located at the corner of Monroe street and Lawrence avenue, Toledo, it is announced by President A. Horwitz. It will have a seating capacity of 1,400. Work will be started at once. The company plans to erect eight modern motion picture theatres in different sections of Toledo.

St. Clair street, Toledo, will also have another theatre, which will open in April. George E. Dixon, H. G. Heywood and N. B. Voorhees have leased for ten years the property at 337 St. Clair street for the consideration of $75,000. The remodeling will cost $25,000 and the house, which has not yet been named, will seat 600.

The Marlowe Theatre, Jackson, Tenn., reopened on February 8 with a motion picture show, meeting a great local demand for screen entertainment. It will be controlled by the management of the Lyric Theatre, which has been doing a big business.

The Dixie Theatre, Newbern, Tenn., under the management of William J. Houstin, has moved into its new quarters in the Masonic building on West Main street.

Dr. T. A. Sparks has bought the King Theatre, Dierks, Ark., from A. J. King, and has assumed active charge of the playhouse.

Western Capital Backs Special Pictures on Coast

Los Angeles, February 4, 1920.

Moving Picture World.

The Special Pictures Corporation, capitalized for $250,000, was organized in Los Angeles on February 3, with Louis J. Thompson, its president; Ward Lascalle, its director general; Earl Shanks, its business manager, and H. J. Roberts, its sales manager.

The new company is financed through Aronson and Company, the A. Hellman interests and the largest bonding house in the West. President Thompson says the formation of the company marks the first serious move on the part of western capital to enter the field of film production in big way. Marco Hellman, of the Hellman banking institution, the biggest financial concern of the West Coast, is president of Aronson and Company.

The company will specialize in comedy and will begin releasing on March 1. Exchanges will be opened in twenty-six cities. Louis D. Thompson was formerly special representative for Mary Pickford in the United Artists Corporation office, New York.

Canada Conceives Brilliant Idea of Censoring Theatre Advertising

OTTAWA exhibitors received official notification from the new Ontario government on January 26, that an order-in-council had been passed by the provincial authorities which provides for the censorship of all newspaper advertising for moving picture theatres.

The exhibitors were also advised that they would be charged an annual license fee of $10 for the pleasure of having their newspaper spreads passed upon by the new advertising censorship bureau which has been established at Toronto. It was pointed out that copies of newspaper advertisements would have to be mailed to Toronto, 280 miles away, and the approved copy received from the censors before the display could be used in the papers as desired or scheduled.

The official order caused consternation in both moving picture and newspaper circles of the Canadian capital. It was at first believed that the regulation would affect the exchanges far more than it would hinder the exhibitors.

Blame Farmer's Party.

It was also believed that if it was the intention to examine every film advertisement published, the government would surely establish branch censorship offices in the leading city of each district of the province. When it was discovered that all proofs or copy must be approved by the Toronto censor board, the declaration was made that it was the apparent purpose of the Farmers' Party to kill the moving picture business by degrees.

"The new order means that we will be unable to do any newspaper advertising at all," declared one prominent Ottawa exhibitor. "By the time that advertising copy is submitted to Toronto, is examined by the censors and is mailed back to the exhibitor in Ottawa, the purpose for which the advertisement was intended would have passed and probably an entirely new picture would have become the current attraction at the theatre."

Papers and Film Men to Fight.

Immediately after the Ottawa exhibitors received the official advice from the Ontario capital one of the newspaper publishers proceeded to get into touch with all other newspapers of the province with a view to securing concerted action in the matter. Judging by the attitude of the Ottawa newspaper, practically every daily in the province will now use its influence against the powers-that-are-supposed-to-be. The opinion was expressed that, if every newspaper took up a campaign against the Farmers' government and if the exhibitors used the power of the screen along similar lines, the present regime would be short-lived.

Big developments, or a back-down by the government, are expected in the near future.

Felix Feist at Denver Meets Many Exhibitors

DURING his two days' stay in Denver, Felix F. Feist, vice-president and manager of sales for Goldwyn Distributing Corporation, occupied most of his time visiting theatres and conferring with exhibitors. A number of managers from out of town visited Denver in order to meet Mr. Feist, among others, J. E. Tompkins of the Liberty Theatre, Colorado Springs.

Mr. Feist had an interesting interview with A. G. Talbot, managing director of the American Theatre. Mr. Feist said: "It is gratifying to find that Mr. Talbot has the thorough confidence of a large clientele, having never abused the confidence of his patrons. It is therefore not surprising that the American Theatre had 9,040 paid admissions to 'Pinto' on the opening day, Sunday, January 18. This compares favorably with the opening day of 'Mickey,' one year ago, when there were 9,167 paid admissions. Receipts came within $12 of the house's biggest day when 'Broken Blossoms' was shown at advanced prices."

Infused "Pep."

Mr. Feist renewed his acquaintance with Charles Wertz, manager of the Rivoli, Strand, Plaza and Isis Theatres.

One of the most inspiring incidents of the two days was the gathering of the sales and office force at a dinner given by Mr. Feist, who spoke in enthusiastic terms of what may be expected from Goldwyn during the twelve months to come.

That Mr. Feist's forceful personality was responsible for infusing additional "pep" into the local sales force was evidenced by the success of Jules Wolf at Trinidad on Tuesday, January 20. Prior to leaving Denver, Mr. Wolf and Mr. Feist had agreed that it would be difficult to close a satisfactory contract in that city, but Mr. Wolf wired the Denver office on Tuesday: "Secured contract with Strand Theatre here on Moore, Rogers, Kennedy, Pinto and new Ford series. Have assurance that other contracts will follow."

Ascher Arrives in Snowstorm.

E. M. Ascher, personal representative for Mack Sennett Comedies, arrived in New York on February 4 for a short stay. He said he left the "Land of Flowers and Sunshine" for the "Land of Snow and Slush" with the expectation of transacting a little business and then returning on the fastest train available. Mr. Ascher is a Californian.

Three of the Big Fox Specials Which Are Due for a Strong Revival.

Left, upper and lower, "The Honor System"; upper center and right, William Farnum in "A Tale of Two Cities"; lower center and right, Annette Kellerman in "A Daughter of the Gods."

Grace Miller White Likes Film Version of Her Tale

GRACE MILLER WHITE, author of "Polly of the Storm Country," Mildred Harris Chaplin's second Mayer-made First National attraction, was a visitor at the studio preview of the picture in Los Angeles a few days ago. She was highly pleased with the production and particularly with Mrs. Chaplin's interpretation of her dream-heroine.

"I believe," she said, "that 'Polly of Storm Country' will be my greatest success, and I further believe that Mrs. Chaplin is one of the very best types to interpret the role of Polly. I am positive it will prove such a starring vehicle for her as my 'Tess of the Storm Country' proved for Mary Pickford and 'The Secret of the Storm Country' for Norma Talmadge'."

The production has been cut and titled and is now en route to the East, where prints will be made for early First National release. The picture was directed by Arthur Rosson and photographed by Hal Rosson.

Simultaneously with the release of the picture, the novel will be issued in book form.

Dean Becomes Director of Photoplay Company

THE United States Photoplay Corporation of Washington, D. C., announces that E. B. Dean, Sr., a well known capitalist of Scranton, Pa., has been elected director and second vice president of the corporation. Mr. Dean has become one of the heaviest stockholders in the corporation, which is producing the film epic "Determination" and others of equal magnitude.

The balance of the personnel of the officers and directors includes Capt. F. F. Stoll, president and acting treasurer, who was general superintendent of free delivery in the Chicago post office for years and is author of "Determination"; Dr. George L. Carder, first vice-president, a prominent surgeon of the Cumberland Valley; C. L. Wakeman, secretary, for six years secretary to James A. Paisley, president of the Valley Camp Coal Company, of Cleveland, and active in the organization of the United States Fuel Administration during the war; H. H. Prentice, director; a prominent chiropractor of Cleveland, and Wm. P. Doing, Jr., director, vice-president and treasurer of the Doing Printing Company, of Washington, D. C.

New Child Labor Bill Introduced.

A new child labor and compulsory education bill for the District of Columbia was introduced in the House by Representative Warren Gard, of Ohio, on behalf of the Consumers' League, under the terms of which exhibitors would be prohibited from employing girls under eighteen years of age in their theatres. Boys between the ages of 16 and 18 years would come under the provisions of the eight-hour law. At the present time, a number of the theatres utilize the services of young women as ushers; all use women as cashiers. If the new bill is adopted by Congress, they would be compelled to make certain that none of their girl employes are under eighteen.

Harry Rice.
Resigns as Universal publicity director; says Chicago is the "village" for him.

New York Mourns But Harry Rice Does Not

THERE is one man in a thousand who cannot "stand" New York. Harry Rice is that person. Years ago Carl Laemmle, Universal's president, left Chicago to come to the Metropolis. He stayed. R. H. Cochrane followed. He too liked the Knickerbocker town and remained there. Phil Cochrane came, and saw, and lingered, and countless numbers have done the same.

When Harry Rice unbuckled his khaki armor of war he settled down to a short stay in Chicago. It was only a short stay however, and then Carl Laemmle spoke—and the words he uttered were such that Rice hopped the Twentieth Century Limited, wife, baggage and all, to answer the summons. The answer to the summons was the directorship of Universal's publicity department.

After putting this department into perfect working condition, after reorganizing the ruins the war had left, Harry Rice developed a smooth machine.

Now, he is tired of the subway and the moon-rubbing skyscrapers. The western breezes have called him. He has decided the charms of Fifth avenue are nothing to him compared to those of Michigan boulevard. He wants to get back to the "folks" and renew old acquaintances in his adopted home town. So he has kicked the traces and resigned his position.

No amount of urging on the part of Universal officials could break his determination to do this. So, while Chicago will welcome the return of the prodigal p.a., Universal's New York office will mourn his going. It is believed that Joe Mayer, New York district publicity manager, will succeed him as he has done excellent work and Rice has recommended him for the place.

Rice's going is marked by the friendliest feelings on both sides. His reasons for leaving are purely personal and a desire to get back to his favorite city. He has not made any definite plans as yet, but has announced that he intends to remain in the publicity game. His resignation takes effect on February 15.

F. & R. Theatre Chain Books Hodkinson's "Desert Gold"

THE Finkelstein & Ruben chain of theatres in Minneapolis, St. Paul and Duluth has booked for immediate play dates for first runs and subsequent runs Benjamin B. Hampton's Zane Grey production, "Desert Gold," in Minneapolis, St. Paul and Duluth. For three months while this big exhibitor organization was striving to find open time in their congested schedules, "Desert Gold" has played the other local cities in Minnesota and the Dakotas, while the Hodkinson organization refrained from booking it anywhere close to the Twin Cities. This booking for their three cities by Finkelstein & Ruben gives Mr. Hampton's production a clean sweep record of having been bought in every city in the entire territory.

Another first run house, the Strand, Providence, R. I., long and ably managed by Charles H. Williams, has booked the picture for immediate presentation, which closes the last important New England city that was open on this production; first runs having been played in Boston at the Waldorf, in Hartford at the Strand, in Springfield at the Broadway, in Portland, Me., at the Empire.

Story of Fairbanks' Latest Is the Star's Original Idea

IT IS announced by the management of the Douglas Fairbanks productions, through the United Artists Corporation, that reports giving credit to anyone outside of the star and Tom Geraghty, editor of production, as collaborator in the story or screen adaptation of "When the Clouds Roll By," are false.

The story was the original idea of Douglas Fairbanks and the scenario was written by Tom Geraghty. Numerous articles have been published giving Louis Weadock mention as part author and as assistant in the screen preparation.

Weadock, it is declared, was engaged by the Fairbanks organization as an apprentice at a weekly salary, and was present at the studio during the making of the story. His ideas, however, did not come up to the standard required by Fairbanks and before the completion of the production he was removed from all affiliation with the company. He was not placed under a long term contract, as has been announced, and is not affiliated in any capacity with the Douglas Fairbanks organization.

Mastbaum to Aid Lane's Plan.

That the Americanization committee, of which Franklin H. Lane, Secretary of the Interior, is chairman, will receive strong support in its campaign to make better citizens throughout the United States by means of educational propaganda through motion pictures was evinced when Jules E. Mastbaum, president of the Stanley Company of America, with headquarters in Philadelphia, sent a telegram to Secretary Lane, offering to the committee the use of the screen in every theatre under the direction of that company for the display of films and slides on the work of Americanization.

President Mastbaum also wired that his company would have films and slides made and begin the work of aiding this cause at once.

Marcus Loew Visits Metro Studio; Promises Expansion of Activities

MARCUS LOEW on January 31 completed a thorough inspection of the new million dollar Metro studios at Hollywood. It was Mr. Leow's first view of the immense plant and the survey required the better part of two days. During this time every shop, stage and setting came under the close scrutiny of the head of Loew's, Inc., which recently became co-partner with Metro in an important business merger for their mutual expansion.

On his tour of inspection of the studios Mr. Loew was accompanied by Richard A. Rowland, president of Metro Pictures Corporation; Joseph W. Engel, Metro treasurer; Irving Ackerman and Samuel Harris, of Ackerman and Harris, who are general managers for Loew's vaudeville interests in the West, and C. E. Shurtleff, president of C. E. Shurtleff, Inc., holder of the rights to several Jack London stories which Metro will make and distribute, with Mitchell Lewis as the star.

Loew Promises Surprise.

"This looks like the immense industrial plant that it is," was Mr. Loew's comment after he had gone over the studios, figuratively, with a fine-tooth comb. "I had received glowing reports about the Metro studios, but I am frank to say that I had not pictured them as being so splendidly equipped, so extensive nor so modern as I found them to be. My tour of inspection has been a delightful surprise.

"Expansion of Metro activities will be on the largest possible scale; on a scale great enough to astonish the entire industry."

Incidentally, it was made known that Ackerman and Harris are to start work immediately upon the construction of two new theatres in Los Angeles. One of these will be for vaudeville and one for Metro pictures. Both of them will be large and costly houses.

After a series of conferences to be held here between Mr. Loew, Mr. Rowland and other Metro executives, further announcements of the Loew-Metro expansion policy will be made.

Saw Lytell Picture.

Messrs. Loew, Rowland and Engel made a brief stop-off at Chicago to see a print of "The Right of Way," starring Bert Lytell, shown in the projection room of Metro's Chicago exchange. They were met at the Los Angeles station by William E. Atkinson, Metro general manager, and Clifford Butler, general superintendent of the studios.

The party motored out to the studios, to be welcomed by Maxwell Karger, director general. They found it to be a veritable hive of activity, with several productions under way. The stars engaged were Bert Lytell, Viola Dana, May Allison, Alice Lake and Emma Dunn, with an all-star cast staging "The Hope," one of the five great Drury Lane melodramas purchased by Metro.

Canadian Club to View Neilan's "River's End"

WHAT is anticipated to be one of the most auspicious presentations ever given a photoplay is now being arranged for Marshall Neilan's initial independent production, "The River's End," an adaptation by Marion Fairfax of James Oliver Curwood's big seller. In view of the fact that the Neilan picture discloses a tale of the Canadian Northwest and shows the beauties of "God's Country," it is fitting that it will receive its premiere before over 1,000 members of the Canadian Club of New York City.

On Monday evening, February 16, at the grand ball room of the Hotel Biltmore, this film will be shown in private before many well known persons in the civic and social life of the metropolis. The film will be presented in a most elaborate manner with an attractive prelude in which the song, "The River's End," inspired by the picture, will be rendered by a famous singer. A special orchestra has been engaged.

The affair will be formal and a dinner will follow the showing of the picture. Various men famous in national politics are expected to be present, including several persons who will be particularly interested in the theme of the story. The members of the trade press will be invited to the affair to obtain a pre-review of the production.

If other plans do not prevent it, Marshall Neilan will make the trip from California to New York in order to be present, as will James Oliver Curwood, author of the story.

"The River's End" is now receiving its final treatment at the Rothacker laboratories in Chicago. In the cast are Lewis Stone, Marjorie Daw, Barney Sherry, Togo Yamimata, Jane Novak, Charles West and others.

Hall Assisting Leonard.

Al Hall who assisted Dallas M. Fitzgerald in the direction of Hallmark's Famous Directors' feature. "Chains of Evidence," co-starring Edmund Breese, Marie Shotwell and Anna Lehr, is now assisting in the direction of Frank G. Hall and Ascher Enterprises, Inc.'s, fifteen episode serial production, "The Evil Eye," written by Roy L. McCardell and starring Benny Leonard with Stuart Holmes, Marie Shotwell, Ruth Dwyer and Mme. Marstini in chief support.

Three More of the Fox De Luxe Productions Due for a Second Bold Bid at Box Office Power.

Upper left and center is Theda Bara in "Salome"; upper right and lower center, the same star in "Cleopatra", lower left and right, William Farnum in his magnificent, "Les Miserables."

Ethel Clayton Begins on New Play.

Ethel Clayton began work on a new picture that is expected to be a fitting successor to "The Thirteenth Commandment" and "The Young Mrs. Winthrop," two of her latest Paramount Artcraft pictures. The new picture is a screen adaptation of "The Ladder," a short story by Harold Vickers which was published in Snappy Stories. Miss Clayton has just completed "A Lady in Love," under the direction of Walter Edwards, who is taking a well-earned vacation. The new picture will be directed by Tom Forman.

Mabel Normand to Star in "The Slim Princess"

CLOSELY following the announcement that Goldwyn Pictures Corporation has purchased "The Slim Princess," the stage success by George Ade and Henry Blossom, comes the news that it is being used as a starring vehicle for Mabel Normand, who recently returned to Goldwyn's Culver City Studios. Miss Normand has started work under the direction of Victor Schertzinger, in the title role made famous on the stage by Elsie Janis.

The cast to support the Goldwyn comedienne has not been completed, but thus far Tully Marshall, Hugh Thompson, Russ Powell and Harry Laramie have been named. The story is rich in opportunity for humorous characterizations in addition to that of the central figure, the young Turkish princess whose problems in life are seriously complicated because she does not fulfil her country's standard of beauty that demands plumpness above all things.

The Ade-Blossom play may be expected to come through on the screen as a combination of farce and comedy against a colorful Oriental background. The script calls for a number of elaborate sets and some scenes of a spectacular nature requiring many players.

Ruth Roland Names Cast for Her Next Pathe Serial

RUTH ROLAND has completed the selection of the cast for her next Pathe serial, "Broadway Bab," work on which is progressing rapidly at the Astra studios in Glendale. The cast contains a number of faces familiar to followers of Miss Roland's Pathe serials.

The leading man is Herbert Heyes, who played the male lead with Miss Roland in her current Pathe serial, "The Adventures of Ruth"; Thomas G. Lingham, who played the role of "the Hound' in "The Adventures of Ruth," is again seen in the heavy role. The juvenile heavy is Jack Rollens; comedy, Fred Burns and William Gillis; character, Gilbert Holmes.

George Marshall is directing, and Al Cawood is chief cameraman, having officiated in the same capacity in Miss Roland's previous serial. Art Director Frank Ormston, of the Lew Cody Company, which is also producing on the Astra lot, has been loaned to Miss Roland for this serial. The story of the serial is by Johnston McCulley and ran in the All Story Magazine. The scenario is by Frances Guihan, supervised by Gilson Willetts, manager of the scenario department of Pathe Exchange, Inc.

Film Corporation Moves Into Its New Building; Has Many Features

THE various activities of Fox Film Corporation in and about New York City were completely moved by January 31 to the new Fox building in West Fifty-fifth street. The New York Exchange, however, remains at 130 West Forty-sixth street, where it now occupies the entire tenth floor.

Satisfaction was expressed by the heads of departments over their new quarters, which afford much needed relief from the crowded conditions that prevailed in the old building—the rapidly growing business of the corporation having long ago made the offices in Forty-sixth street too small.

The new building was opened for business without ceremony, Mr. Fox having in mind an elaborate celebration at a later date. Moving in the midst of its most flourishing season, Fox Film Corporation finds it necessary to devote undivided attention to the actual business at hand; therefore, exercises that have been discussed for some time have been postponed until some time in May. At the time of the formal opening, the public will have an opportunity to inspect the building which embodies many new ideas in the production of motion pictures.

Power Proud of Exclusive Equipment in Fox Studio

TAKE the Capitol Theatre for instance. Reams of advertising copy have been written around it by producers who wanted to get across the fact their films had been booked by this temple of the silent drama.

And of course the new Fox studio will likewise be the mecca of the advertising men of the various companies who have equipped this mammoth plant with everything from window glass for the skylights to roller skates for the office boys.

Nicholas Power Company is especially proud of the fact that ten Cameragraphs have been sold to Fox Film Corporation for use in this $2,500,000 plant, and that the studio will be equipped exclusively with the Power's machines.

Two of the ten Cameragraphs are of the 6B type and will be installed in Mr. Fox's private projection room, where, with the assistance of these machines, he will see his stars entertain as they entertain for millions.

Will C. Smith, general manager of Nicholas Power Company, considers it quite a feather in his organization's cap to be exclusively represented in this production center which stands as the most up-to-date illustration of the phenomenal growth of the industry.

Arrangements Please Directors.

The business officers were the first to make themselves at home in the building, and the various Fox companies now working in the East are being installed as rapidly as the state of the interior work in the various other Fox studios in New York permit.

Directors were enthusiastic in their praise of the arrangements. Twenty companies can act simultaneously on the stage floor on the third story, and the ample supply of dressing rooms, the large carpenter shops, wardrobe room, scene loft and other appurtenances afford every facility for the making of big features.

Besides well-appointed dressing rooms, there are rest rooms for the women and a gymnasium for the men. Similar rooms are provided for the other employes, also a restaurant which furnishes to all workers wholesome food at reasonable prices.

Fox News has been well cared for. There are extensive offices for the administrative branches and splendid darkrooms and quarters for the staff of cameramen daily engaged in filming important news events for the screen.

Laboratory a Feature.

Another feature is the large laboratory that has been already put in operation. This branch boasts the very latest in film devices and will enable the organization to turn out 3,000,000 feet of film a week—having, in addition, several secret processes that will be a revelation to the industry.

Exhibitors have referred with pleasure to the comfort of the projection rooms, which are built along the lines of the best Broadway motion picture theatres. The floors are sloped, the seats are upholstered, and the length of the rooms admits of long shots and consequent big images that display the pictures to the best advantage. Music is played at each showing. In conjunction with the projection rooms are numerous vaults for film storage, large enough to contain the output of Fox Films for generations.

The scenario department, besides having comfortable offices, is equipped with a library of 2,000 volumes, including works of reference and popular novels. The newest works will be constantly added, and there will be at all times a complete supply of periodicals in every language.

To assist all departments in facilitating business, there is a telegraph office in the new building, from which messages can be sent directly, and where they can be received from out of town.

Washburn Working on New Picture.

Bryant Washburn has started work on "The Sins of St. Anthony," a Saturday Evening Post story by Charles Collins, according to word from the Lasky studio at Hollywood. The scenario was written by Elmer Harris and James Cruze is directing. This picture is said to afford Mr. Washburn a role considerably different from those which he has previously appeared in, and is one which suits him exceedingly well.

Bennett Writing for Hank Mann.

Frederick Bennett, author of "The Radium Mystery," "The Lost Express" and several comedies, will co-operate with Hank Mann in writing stories for his series of fun films.

Frank Rembusch States Case of National Body on Advertising

IN contributing further to the "screen advertising" controversy, Frank Rembusch, secretary of the Motion Picture Exhibitors of America, Inc., sends to Moving Picture World copy beyond the capacity of our space to admit in full. We condense and quote in part from an article that interested picture showmen can probably get from Mr. Rembusch in full.

Citing the old Japanese proverb "One look is better than a thousand words," Mr. Rembusch states that the screen would be worth a million to any national advertiser who could show one 100 foot reel one week on every screen in the United States. No exhibitor, says Mr. Rembusch, should sign away the exclusive advertising rights to his screen.

He asserts that a group of New York exhibitors are asking exhibitors for these exclusive rights plus the right to censor all industrial pictures. Mr. Rembusch is for "an open market" on the advertising proposition.

National advertisers are willing to use screens, and Mr. Rembusch deplores "direct action" by the individual exhibitor. "They are not a party to the present controversy and should be encouraged," says Mr. Rembusch. "Their sense of appreciation and confidence in the screen equals the same spirit in which they pay millions for billboard advertising."

Concerning Universal's Industrials.

Asserting that the exhibitor should be paid, Mr. Rembusch goes on to speak for his organization as best competent to handle the situation. In part he says:

"In line with the action of the National convention in St. Louis the Natioal officers have been working to find the best solution to cure the abuse of concealed advertising without in any way discouraging the showing of industrial pictures. Mr. Black, National president, laid before Universal the screen rights of the exhibitor and asked that Universal pay the exhibitors a nominal sum for showing these pictures.

"The Universal Film agreed to give their industrial pictures free and pay exhibitors a nominal sum for showing them. We gave no exclusive contract to Universal.

Showmen Free to Act.

"No exhibitor is forced to use Universal pictures. We recommend that all other industrial picture producers give exhibitors the same consideration. We have viewed the Boy Scout picture and recommend that exhibitors use it because it is a very pretty picture, encouraging a very popular movement.

"The National officers thoroughly investigated the contract Mr. Black made with Universal and approved of it. We also investigated the movement of the Motion Picture Theatre Owners and disapprove of their plan.

"They ask that all industrial pictures shall pass their committee of New York exhibitors and that exhibitors give this committee exclusive right of their screens and that all pictures pass their censor.

Questions M. P. T. O. Motives.

"We believe that this committee has no right to an exclusive contract for the screens of all exhibitors. Since the national organization does not approve of their action they are attempting to start another National organization and we hope they will not be successful.

"If they are going into the industrial business let them say so, and we will be glad to play all of their good pictures free of rental cost and receive a nominal sum for showing same. The Universal is paying this money to exhibitors whether they are members of the Motion Picture Exhibtors of America or not.

"One National exhibitors organization is sufficient. The National officers have plenty to do to interest the exhibitors in one organization without someone always starting something to keep exhibitors from affiliating and working together in harmony.

Makes Plea for Union.

"The National organization has always worked along broad, altruistic lines. Let us keep it so. No organization can succeed that lays set rules for its members as to how they must run their business.

"Our function is to bring out the truth and give the exhibitor the facts. We have no scheme by which a few exhibitors can make money through the National organization. Our purpose is to work for the best interest of the industry and assist the exhibtior through an exchange of ideas and a process of education.

"This whole controversy started at the National Convention last June and came about because the delegates from New York insisted that the convention follow their recommendation as to representation, etc. It so happened that all the rest of the delegates of the United States voted against the New York resolutions and New York walked out.

Favors Majority Rule.

"We believe that New York should stay in the National organization and that the majority should rule. Our advice to every exhibitor is: Do not give an exclusive contract to anyone for showing your industrial pictures.

"Do not destroy the future of the industrial field by hammering at the National advertiser.

"Your screen is your own good property. Keep it and use it for your own good. Don't let anyone be your censor.

"Stand by your National organization. It has stood by you in the past."

Radin Secures Several Productions on Coast

MATTHIAS RADIN, president of Tyrad Pictures, Inc., who was recently confined to his hotel in Los Angeles by an attack of the grippe, is out again, and it is expected that within the next week or ten days he will have completed final arrangements with several of the producing companies, signed, for the distribution of their products in America.

Beyond the fact that the art titles in one of these features were made by Ferdinand Pinney Earle and that it contains an all-star cast, no other information is obtaiable. These were the last titles made by Earle previous to the formation of his own company organized to produce spectacular subjects by the use of his patented process whereby massive settings, can be made in a short time and at practically no cost, by the use of paintings and the aid of the camera by a "double exposure" system.

The Playter Studios, Spokane, and Wellington A. Playter, President of the Organization.

Left is a view of the outdoor stage; right is an indoor view, showing the electrical viewpoint of the studio, to be managed as a community proposition.

Universal Buys More Novels.

Universal announces the purchase of "Sayonara," the story by Gwendolyn Logan, as a starring vehicle for Tsuru Aoki. The company has also acquired the screen rights for "False Colors," by Edwin Le Vin, which will serve Priscilla Dean as her next feature, while "Togs," a comedy of social life, has just been secured for the use of Edith Roberts, following her current production, "The Daring Duchess."

State Rights Contracts Closed for Garsson Film

IMMEDIATELY following the decision of the United States District Court, permitting M. W. Garsson, of the Foundation Film Corporation, to use the title, "The Blindness of Youth," contracts were closed for the state rights distribution of the picture in nearly half of the United States.

"All the territory in the United States would have been sold long ago," Mr. Garsson says, "if it were not for the injunction suit filed in an attempt to restrain me from using the title. We expect to have all states disposed of within the next ten days.

"As soon as the last contract is closed announcement will be made of the forthcoming release. We are going to continue to give the state rights buyer the best productions obtainable and to assist him in every way to make the picture a success from a financial standpoint. Even after all territory is disposed of we will continue the advertising campaign on "The Blindness of Youth," in order to prove good faith to the territorial buyers. Of course this campaign will be directed exclusively toward the exhibitor.

"We have negotiations under way for the state rights distribution of eight big productions and as soon as plans are consummated we will notify all state rights buyers."

Only Two Women in Cast of "The Law Bringers"

ALTHOUGH perhaps not the first time on record but nevertheless unusual and interesting is the statement from Selznick Pictures to the effect that there are to be only two women principals in the Ralph Ince production "The Law Bringers." These two parts are given over to Zena Keefe, who plays the part of Andree the half-breed dance hall girl, and to Anita Booth who has the part of the gentle wife of Ducane, the gambler and whiskey runner.

When Ralph Ince decided to play the leading role of Constable Dick Heriot in this G. B. Lancaster story he was confronted with the difficulty of obtaining a correct uniform for the part. As a member of the Northwest mounted police he needed a special uniform and for the sake of the picture it had to be a duplicate of the uniforms worn by the members of the mounted police.

From Thomas McGrand, who was a corporal in the M. P. during the rebellion of '85 in Canada and from Colonel William Donaldson, official with the Canadian Northwest Pacific, he obtained some photographs of the uniform and the two men described the coloring to him.

Salt Lake City Operators Walk Out When Managers Refuse Six-Hour Day

REFUSING to arbitrate their differences with the Salt Lake Theatre Managers Association, the union operators employed in the motion picture houses of the city walked out on a strike last week. Their places were immediately filled by non-union men, and, according to the managers of the several theatres, the shows are operating as usual with little inconvenience in the majority of cases.

In one or two of the theatres managers declared that the machines had been tampered with, lights removed and fuse plugs pulled. No great damage, however, was done, and officers of the association say that the theatres are again operating under normal conditions.

The strike resulted from the refusal of the managers to accede to the union's demand for a six-hour working day. The operators were granted the increase of wages for which they asked, and every other provision of the new contract which they submitted was accepted by the theatres. Under the old agreement they worked seven hours.

Two Theatres Signed.

A committee of the managers, including George E. Carpenter, manager of the Paramount-Empress Theatre; George Mayne, manager of the American, Gem and Strand theatres, and M. H. Hanauer, of the Broadway Theatre, met with a committee of the operators on January 31, at which time a proposition to arbitrate was offered. The committee maintained that this would do no good, since the members of the union, to a man, they said, had decided to stand by the six-hour day demand.

The managers' committee called a meeting of the association at 11 o'clock Saturday night, and at that time the managers of those theatres showing pictures exclusively decided to stand together and refuse the demand. It developed that the Orpheum Theatre had already signed the new agreement, and it was accepted by the Casino. Pantages Theatre made a temporary agreement pending the return of Manager Frank R. Newman, who was out of the city.

Advanced Salary Scale.

All houses agreed to the advanced salary scale requested by the union, an increase of from $37.50 to $40 a week for class A theatres, relief operators from 70 to 95 cents an hour and overtime to be computed at time and one-half. In class B theatres the scale of $37.50 for chief operators and 89 cents an hour for relief men was agreed to.

The operators, however, would not accept the increase without the six-hour day. They maintained that working conditions were such as to make it dangerous to health to work longer. Nevertheless, the managers maintain, a majority of the operators are holding two jobs and some are voluntarily working as much as eleven hours a day. The theatres affected by the strike are the Paramount-Empress, American, Gem, Broadway, Strand, Isis, Empire, Cozy and the Photoplay.

Julian Solomon's Father Dies.

In Philadelphia, on January 21, Julian Solomon, father of Julian Solomon, Jr., died of apoplexy while sitting at his desk. He was in conversation with his business partner, when, without warning, he was stricken dead.

His son, long asociated with Morosco and Famous Players-Lasky, was ill in bed with the grip, and was unable to attend the funeral. Deceased was in the commission business in Philadelphia, representing numerous New York accounts in merchandise sales.

"After a Strenuous Morning's Work in the Gymnasium."
So the Arrow publicity department advises us of this line-up of girls for Hank Mann comedies.

E. J. Smith

Cleveland Universal manager whose office won $2,500 of $6,000 sales prize.

Cleveland Salesmen Win Universal Prize Contest

UNIVERSAL'S big business drive is over. As was told in these columns last week, it was won by the Cleveland exchange salesmen under the direction of Manager E. J. Smith. They made an increase in business of more than 50 per cent. in the last three months over the three preceding months. As a result, the big end of the $6,000 prize, or $2,500, was awarded the Cleveland manager and salesmen.

The office in Cleveland has reached large proportions. Its output is popular in Ohio and the exchange has become a headquarters for Cleveland and Ohio exhibitors. The seven salesmen employed by Mr. Smith more than doubled their average sales during the run of the contest. They are H. J. Rogers, M. J. Glick, T. G. Colby, N. P. Fleisher, H. S. Brown, F. L. Davie and J. W. MacFarland. H. C. Rogers is Mr. Smith's assistant.

Gold King Screen Advances.

Announcement is made by the Gold King Screen Company, Altus, Okla., that, beginning March 1, the price of Gold King Screen will be raised to seventy five cents a square foot.

S. H. Jones, inventor of the screen and president of the concern, states that this raise in price is imperative as the cost of manufacturing materials has trebled in the last twelvemonth.

The Gold King Company has purchased a building site in Oklahoma City and plans to erect a three-story factory thereon.

William Bowman, Director, Ill.

Antonio Moreno is himself directing the fourteenth episode of "The Invisible Hand," his current Vitagraph serial, owing to the sudden illness of Director William Bowman. The episode includes some of the biggest scenes in the chapter play, one requiring the star to drive an automobile over a cliff for a sheer drop of more than fifty feet into a river. It is expected that Mr. Bowman will be recovered in time to direct the fifteenth and final episode.

DeMille's "Why Change Your Wife?" Picturizes Married Life of Today

"WHY CHANGE YOUR WIFE?" the forthcoming Cecil B. De Mille production to be released by Famous Players-Lasky Corporation as a Paramount Artcraft special, is described by those who have seen it as being a companion picture to Mr. De Mille's other successful domestic dramas, "Don't Change Your Husband" and "For Better, For Worse," and as embodying the spectacular effects and the wealth of detail which characterized those two productions.

In "Why Change Your Wife?" which is expected to be released in the near future, Mr. De Mille, it is said, takes up another angle of the domestic problems which he handled in "Don't Change Your Husband" and "For Better, For Worse." The three pictures, however, are declared to be in no way related to one another, except in the fact that they treat of modern married life.

This grouping of productions is said to be something new in motion pictures, although the group of works has long been known in literature. Just as Balzac in his "Comedie Humaine" and Ibsen in his social dramas wrote a series of works built around the same general theme, so Cecil B. De Mille has produced a group of motion pictures developing various phases of married life of today.

Has Unusually Strong Cast.

In this picture, which is marked by the sumptuous settings and profusion of accurate detail of scene and action which have come to be associated with Mr. De Mille's name, the director shows how a husband, blinded to his wife's true worth by the monotony of existence, can neglect her and become enamored of a beautiful divorcee, only to realize his mistake after he has come to an open break with his wife.

Guy Empey Secures Scenes for "Oil" Despite Inhospitable Southern Sun

IT isn't the 'Sunny South' it's said to be," is the burden of the song which Guy Empey's press agent makes the telegraph wires sing in his dispatches to the New York offices since the arrival of Guy Empey, Florence Evelyn Martin, Director North and others of the company producing "Oil" at Shreveport, La.

The company had pinned its faith on Southern propaganda which gloried over the sunny smile which "nature always wears south of the Mason and Dixon line"—and landed in a sea of mud in Shreveport. Record rains had soaked the entire Northern end of Louisiana. Nevertheless, the author of "Over the Top," "The Undercurrent" and "Oil" managed to coax enough sunshine from the weather man to start filming the oil-land scenes which are necessary for the completion of his big special production. Last accounts had it that the Sunny South had redeemed itself.

Lake Caddo, a veritable valley devoted to the oil industry; Homer, a boom oil town; Shreveport and other places yielded many picturesque shots. Visiting these places Empey resorted to army tactics in moving his impedimenta. He mounted men and materials on high-wheeled, broad-tread transport wagons and helped push, as in old artillery days on the western front.

Many Picturesque Shots.

About a week or ten days more of picture-taking will conclude the filming of scenes for "Oil." Latest advices indicate that the company will go as far west as Tulsa, Okla. With production work three-quarters finished, "Oil" promises well as a production of considerable magnitude.

Besides the star and his leading woman, Director North and his assistant, Philip Quinn, Cameramen Malloy and Baker and Still Photographer Moran, the party includes Templar Saxe, William Eville, Denton Vane, Harry Lee and Harry Burkhart.

Pioneer's Wrestling Pictures Open to Capacity Houses at Cohan's Theatre

IF a succession of crowded houses on Broadway is an indication of success the pictures of the wrestling contest between Joe Stecher and Earl Caddock, owned by the Pioneer will be one of the greatest sensations of the year.

Joe Stecher, who appeared on the stage of the Cohan Theatre before several capacity houses, received a thunderous ovation, but smilingly declined to make a speech. As the pictures were shown on the screen he was perhaps the most interested spectator in the house.

Elaborate preparations had been made at the Madison Square Garden, New York, for the filming of the bout. Several batteries of arc lamps flooded the padded arena. Seventeen cameras and a photographic staff of over fifty were perched on the roof girders, balconies, platforms and ringside to catch the battle from every angle.

Quick Work on Positive.

Twelve hours after Stecher had won the world's championship, the first print of the contest was shown at the Pioneer offices.

That the public at large are interested in wrestling is proven by the large advance sale which has been reported by the Cohan Theatre. On Monday the pictures began a tour of the K. & E. time, beginning at the Nixon Theatre, Atlantic City, where the film was shown for three days.

At the Pioneer office offers are being received from all parts of the world.

Hodkinson Picture Sets New Record at Tally's Broadway in Los Angeles

LOUISE GLAUM, star of J. Parker Read, Jr.'s, "The Lone Wolf's Daughter," by Louis Joseph Vance, played no small part both on the screen and in person in the success scored by the W. W. Hodkinson release at T. L. Tally's Broadway Theatre, Los Angeles, last week.

Miss Glaum made a personal appearance at the Broadway on Tuesday evening, the big Tally house proving all too small for the crowds that clamored for admittance. And the applause that greeted her appearance on the stage was only slightly more vigorous than the handclapping which followed the conclusion of the picture when Miss Glaum re-appeared and, in a neat speech, thanked the audience in behalf of the producer and her associates in the picture.

Los Angeles has seldom been the scene of so powerful a promotion campaign as was waged on the Louise Glaum production by Mr. Tally's organization.

Exploited Widely.

Quarter-page newspaper advertisements as forceful as the picture itself awakened interest four days before the opening presentation, and spreads of similar size along with word of mouth advertising attracted throngs at every performance during the engagement. Twenty-four sheets on the J. Parker Read, Jr., picture were everywhere in Los Angeles proper and along the highways leading into the city.

The theatre also secured some valuable co-operation from Broadway merchants, three specialty houses giving up a window to displaying duplicates of the gowns worn by Miss Glaum in the picture, and a sporting goods store giving a window display of every style of firearms employed in the picture.

Famous Players Now Transferring Activities to Long Island Studio

THE immense work of transferring the activities of the Famous Players-Lasky productions from the five widely separated studios which have housed the productions in the East this winter, to the new $2,000,000 studio at Long Island City, has been begun by J. N. Naulty, general manager of the eastern studios.

Selecting and preparing his crew for the new studio is one of the most important tasks. Next to that comes the arrangement, cataloguing and indexing of the enormous amount of indispensible property which has been accumulated at the studios and in storage. In this, however, the system Mr. Naulty has already installed which provides a pictorial index of all this property, by which all articles desired may be selected from pictures and ordered by number, is of immense assistance.

"We have achieved splendid results with the organization working under the present difficulties," said Mr. Naulty, "but we shall eclipse past performances when in the Long Island studio we shall have every convenience cenceivable to help make the best pictures.

Praise for Art Department.

"The needs of each department have been thoroughly investigated, and accommodation for each in the new studio has been arranged to the best advantage. The art and decoration department will remain in charge of Robert M. Haas. Associated with him is Charles O. Seesel, decorator.

"The different departments have all been put in the charge of the best executives obtainable, who have in turn retained experts as their assistants. Due to the efforts of Frank Meyer the laboratory will soon be in working order, which will relieve the congestion in our own present inadequate laboratory and obviate our scattering much of our work in four separated laboratories about the city."

Prohibition Is Theme of Washburn's Artcraft Release for February 8

REPLETE with scintillating wit and with a farcical handling of an opportune theme in a manner that even the most carping critics would fail to take offense at, Holworthy Hall's story, "The Six Best Cellars," starring Bryant Washburn, is the Paramount Artcraft picture scheduled for release February 8.

"The Six Best Cellars" is probably the funniest story ever written dealing with Prohibition. First published in McClure's Magazine, it was so good that Bobbs-Merrill published it in book form and "The Six Best Cellars" actually became one of the six best sellers.

Much after the manner in which Admiral Farragut tackled the torpedo question, young Henry Carpenter, a newly married society idol, played by Bryant Washburn, says: "Darn the drought. Let's go." Henry and his wife, Millicent, belong to the elect half-dozen who are supposed to be the best entertainers in the suburban town which claims them on its census. They are credited with having a well-stocked cellar when the day comes for King Alcohol's abdication. As a matter of fact, Henry is struggling along on high with his supply reduced to the final quart.

Bryant Washburn plays the part of the standard society idol. He is supported by Wanda Hawley and a cast including Clarence Burton, in a character part, Else Lorimer, Josephine Crowell, Fred Vroom, Jane Wolfe, Richard Wayne, Julia Faye, Howard Gaye, Zelma Maja, Parker MacConnell, Ruth Ashby, William Boyd, Olita Otis, Allan Connor, Lorie Larson and C. H. Geldart.

A Lincoln Ehrgott
In charge of foreign department of C. B. Price Company.

A. L. Ehrgott Is a Man of Wide Picture Experience

A. LINCOLN EHRGOTT, who is in charge of the foreign department of the C. B. Price Co., Inc., has had a vast experience and has a wide acquaintance in the film industry. Mr. Ehrgott started as an executive with the General Film Company in 1912. In 1913 he started the first exchange in Bangor, Me., when motion pictures were eagerly sought in that virgin territory. He also opened the New Haven exchange for the General Film Company, and assumed its management until 1916.

From the General Film Company he went with the McClures Pictures Corporation, for whom he exploited "The Seven Deadly Sins." He was branch manager of the Triangle Corporation at Boston until its dissolution, and then became special representative for the Hallmark Distributing Organization.

He has had several flattering offers since then to affiliate with some of the prominent established distributing companies, but felt that the growing activities of the C. B. Price Co., Inc., presented greater opportunities and a broader field of operation.

Mr. Ehrgott is known to every exhibitor in New England, and has their respect and confidence, won by his fair dealings and the honest presentation of the products he has handled.

In assuming charge of the foreign department of C. B. Price Co., Inc., Mr. Ehrgott will keep in close touch with all foreign buyers, and has already put over some big deals in South America.

The Man We Like

The man we like is the one who can go to see Charley Chaplin in the movies and enjoy his comedy stuff without afterward insisting that Charley is also "a great artist."—Evening Public Ledger.

The man we like is the one who can go to see Charley Chaplin in the movies and enjoy his comedy stuff without afterward feeling obliged to apologize to anybody for doing the perfectly normal thing.

A. George Smith Leaves African Films To Be Goldwyn Representative Abroad

A. GEORGE SMITH, said to be perhaps the most widely-traveled man in the motion picture industry, has been appointed by Goldwyn Pictures Corporation as its general representative for Europe. Charles Lapworth, formerly on the London Daily Mail, and more recently associated with Charles Chaplin, will co-operate with Mr. Smith in the handling of Goldwyn advertising and publicity in the European field. In engaging Mr. Smith to represent the Goldwyn interests in Europe, this organization has secured a man finely equipped through years of experience in foreign markets to meet the changing conditions in the distribution of American films abroad.

Mr. Smith's active interest in pictures started in 1910 when, located at Cape Town, he became one of the first distributors of photoplays to exhibitors in Africa. At that time there were not more than twenty five exhibitors to be served, whereas today there are approximately three hundred.

Twice Around the World.

In 1911 he formed Smith Film Agency, Ltd., which was in 1913 incorporated in the African Films Trust, Ltd., six companies being merged in the new organization. Mr. Smith took an active part in the formation and was general manager for the company until October, 1918. He was also a director of the African Film Productions, Ltd., African Theatres Trust, Ltd., India Films, Ltd., Middle East Films, Ltd., International Variety and Theatrical Agency, London, and the International Variety and Theatrical Agency, New York. During the past three years his travels in connection with motion picture enterprises have taken him twice around the world.

Mr. Smith's first visit to America was in 1917, after he had made an exhaustive study of motion picture conditions in the Orient. At the time of his visit, 95 per cent. of the film business in Africa went to British firms in London. One of the objects of Mr. Smith's trip to this country was to see if the business could not be better handled here. The result of his investigations was the formation of the New York branch of the I. V. T. A., and since then conditions have changed so radically that 95 per cent. of Africa's business which went to London is today received direct by American producers.

Returning to Africa in 1918, Mr. Smith found conditions so altered that he was forced to visit New York again to arrange for the purchase of films. He came by way of the East, opening exchanges along his route of travel, and remained in New York as a representative of the I. V. T. A., until his recent resignation to take charge of Goldwyn's interests in Europe.

Ready to Step Out.

Tom Mix, all spruced up in his latest Fox thriller, "The Cyclone."

Buck Jones Makes Screen Debut in "The Last Straw"

IN "The Last Straw," William Fox presents for the first time a horseman cowboy actor of great promise —Buck Jones.

"The Last Straw" gives Jones every opportunity to display his wonderful horsemanship, being a veritable skyrocket of vigorous action, built around a love story in an untamed western setting. It is from the pen of Harold Titus, and abounds in stirring episodes of treachery, sacrifice and fights against odds. Denison Clift directed.

The staging called for a diversity of exterior scenes ranging from flat prairie stretches to the wildest mountain gorges, and brought to the screen hordes of cattle.

The question so often propounded by screen fans, "What has become of Vivian Rich?" is answered brilliantly by her appearance in this production where she is a foil for the cowpuncher star. At several points in the picture she is called upon to undertake scenes that involve genuine hazard—such as when she rides an untamed horse.

The rest of the cast include Jane Tallent, Colin Kenny, Charles Le Moye, Bob Chandler, William Gillis, H. W. Padgett, Hank Bell, Zeib Morris and Lon Poff.

"Trimmed in Red" Is Madge Kennedy's Latest

GOLDWYN'S first production in the East with Madge Kennedy as the star is "Trimmed with Red." It is a story of New York society life, and Hugo Ballin is directing. Among the women in the cast are Helen Greene, Mrs. David Landau, Nellie Beaumont, Ada Shartle and Dorothy Millette. Madge Kennedy's new leading man is Joseph Striker, who has been in motion pictures for the last two years and played in the stage production of "Turn to the Right."

E. J. Radcliffe plays Mirlin, a wealthy society man. Mr. Radcliffe won considerable distinction as an actor when he played the part of Theodore Roosevelt in the screen biography of the great American. Sidney Vaunier is a young Englishman of French descent, to whom has been assigned the role of Prof. Syle, a radical leader.

Others in the cast are Roy Applegate as Alfonzo, Edward Barnard as Epstein, George DuBois as Tony, and J. L. Leonard as Odoroskavitch.

The story is based on the serial written by Wallace Erwin for the Saturday Evening Post. The first scenes are laid in the home of Rosamond Vallant, who believes that animals contain the souls of dead geniuses, but she is won by Finnessy to an interest in Bolshevism. One of the scenes concerns a week-end party of society women and parlor Bolshevists held at a beautiful Long Island home. The maids and other servants walk out on the guests, who, in turn, become unmanageable. It is only the quick wit and courage of Emily that brings the affair to a happy conclusion.

Sol L. Lesser Outlines Plans for Production

SOL. L. LESSER, president of the now operating on a national scale, All Star Features Distributors, Inc. who recently invaded the producing and exhibiting fields, arrived at San Francisco recently to confer with Fred Dahnken, president of the Turner & Dahnken Circuit, on matters pertaining to the First National Exhibitors Circuit.

The Turner & Dahnken Circuit holds the First National franchise for northern California and Mr. Lesser now has a similar interest in the southern part of the state, having taken over the Tally holdings there, the Kinema Theatre in Los Angeles and an interest in the chain of theatres operated by Gore Bros., which houses automatically become First National theatres by the transaction.

In speaking of his producing activities Mr. Lesser stated that the Annette Kellerman picture is a comedy entitled "She Would and She Did." He is arranging to offer this in First National houses on the Pacific Coast, with the star appearing in person, but plans to present something out of the ordinary in the form of an act built especially for the occasion.

The same plan will be followed with the George Beban picture, "One Man in a Million," except that San Francisco will be the only coast city in which the star will appear. From this city both star and film will be taken direct to New York. Both the producer and the star claim San Francisco as their home and for this reason this city has been selected for the premiere presentation.

Government Officials View Picture.

Government officials, including Secretary of the Interior Franklin K. Lane, composed an audience which on Wednesday, January 28, viewed in Washington "The Land of Opportunity," the first Americanization picture to be completed following the announcement that the entire picture industry had been mobilized to combat unrest and radicalism.

"The Land of Opportunity" was made at the suggestion of Secretary Lane by Lewis J. Selznick, head of Selznick Pictures, and stars Ralph Ince, who also directed the film.

Secretary of the Interior Lane said following the showing, in a statement that was used by the daily newspapers: "It certainly is far better than anything I had conceived possible."

Gets World Rights to Norris Novel.

Louis B. Mayer has purchased the world's motion picture right to "Harriet and the Piper," a novel by Kathleen Norris, running serially in Pictorial Review. Anita Stewart will be featured in the future. On completion of the story in its serial form it will be published in book form.

Loeb Affiliates with the Kane Organization

LOUIS E. LOEB, a film man of long experience, is the first prominent addition to the staff of the Arthur S. Kane Pictures Corporation, organized two weeks ago at 452 Fifth avenue, New York, with Mr. Kane as president. Mr. Loeb will act as assistant to Mr. Kane.

Mr. Loeb has been an active worker in the industry for about ten years and has a thorough knowledge of many phases of the business, especially film distribution, in which he has had extensive experience.

When the General Film Company opened offices in San Francisco in 1910 Mr. Loeb was one of the first employes, acting in the capacity of assistant branch manager for almost five years. Coming to New York, he became connected with the home office of the Paramount Pictures Corporation, which was later absorbed by the Famous Players-Lasky Corporation.

When the Artcraft Pictures Corporation was organized, Mr. Loeb became assistant general manager, and perfected and installed the routine of the twenty-eight branches as well as the home office. With the consolidation of Paramount and Artcraft, Mr. Loeb was given complete charge of accounting in the department of distribution.

In the course of his exchange activities he had made five extensive tours of the country, thereby securing an intimate knowledge of national conditions.

Mr. Loeb was with Famous Players-Lasky for five years prior to his present connections. He left the latter concern to join Mr. Kane in his new enterprise.

Randolph Bartlett Back With Selznick.

Every once in a while Randolph Bartlett gets away from Selznick. Years ago he left to become eastern representative of Photoplay Magazine. Then he went back to Selznick when Myron began "on his own."

Photoplay Magazine took him away a few months ago to become Pacific Coast representative of that publication. The score is now 3 to 2 in favor of Selznick—for Mr. Bartlett is back again, to do special publicity work for the Selznick stars.

First of Drew Two-Reel Comedies.

"The Charming Mrs. Chase," first of Mrs. Sidney Drew's "After Thirty" series of comedies has been scheduled by Pathé for release February 22. These features have been adapted from the well known stories of Julian Street, in which John Cumberland, of bedroom farce fame, is starred. There will be eight of these modern comedies. The first is a typical Drew production with all the trials and tribulations of matrimonial bliss, after the glamor and romance has worn off. The comedies are two reels in length.

George Smith at Farewell Luncheon Diagnoses English Film Situation

SUMMONED by the slogan "George is going to London" fifteen of the friends of A. George Smith gathered in the yacht room of the Astor at noon, January 29, to bid godspeed to the new European reperesentative of Goldwyn, who, it had been announced, was sailing for London, February 2. At the conclusion of a substantial luncheon Mr. Smith was presented with a handsome traveling bag, equipped with all the needful accessories.

In the course of the presentation speech Mr. Smith was praised as a man of few words and also as a man of his word; who knew what he wanted and who quickly decided what a production was worth to his company; who nominated the sum and was prepared to "plank it down;" who was returning to his old home on an important mission, the fulfilment of which was a certainty in the opinion of those who knew him best.

In his response Mr. Smith spoke feelingly of his relations with Americans during the past two and a half years. He referred to the warnings given him as to the rough treatment he might expect in the United States, but he declared he had found the fears of his anxious friends unfounded; that in spite of the pessimists his admiration for American business men steadily had broadened. While in fact London was his home, also he had learned to look upon New York in the same light, and he wanted to feel he was coming back.

English Pictures for England Only.

The former representative of South African Films referred at some length to the international film situation. Speaking of English productions Mr. Smith said he would talk with frankness and declared it his belief that one reason underlying the struggle English manufacturers experienced in selling their pictures on the American market was that English productions were made for showing on domestic screens, in other words, to please the English people.

In contrast, Mr. Smith called attention to the cosmopolitan character of the population of the United States, pointing out the advantage that gave to producers here. He said pictures that suited the American public were practically sure to please the peoples of other nations.

Mr. Smith quoted figures showing that England has exported in 1919, 140 per cent more pictures than it had in 1918 and predicted that in 1920 she would export three times the amount recorded in the past twelvemonth. As to how the United States would be represented in that bulk, he said, it would depend entirely on the character of the product—as to whether quality dominated rather than quantity.

Why Foreign Pictures Are Not Popular.

Following the talk by Mr. Smith there was a round table discussion as to why foreign pictures and English particularly had not proved popular in the United States. It was the consensus of opinion that apart from the question of quality, which it was pointed out had not been on a par with that of American productions, the handicap chiefly lay in the prejudice of exhibitors against a picture in which the star was not known to his clientele. Another complaint was that in many instances the players were miscast, that insufficient attention was given to types as well as to securing men and women of screen presence and then attiring them in attractive garb.

Those present to say good-bye to Mr. Smith were Sidney Garrett, Bobby North, Nathan Hirsh, Arthur Ziehm, H. Barnes, Louis Brock, George Blaisdell, Meyer B. Schlesinger, George W. Newgass, Gus Schlesinger, Jacobo Glucksman, Leon Schlesinger, Robert W. Priest and L. A. Auerbach.

Fox Building Big Stage in Los Angeles for Interiors

THE producing industry in Los Angeles and its environs will boast a stage larger than any it now possesses when the one under construction at the William Fox studios at North Western avenue and Sunset Boulevard, Hollywood, is finished, which will be in a few weeks. No fewer than five dramatic groups will begin shooting pictures there as soon as the place is available.

The stage is 220 feet long, 70 feet wide and 25 feet high in the clear. As it is the experience of Hollywood directors that glass and open stages are difficult and expensive, this has been built as a dark stage, on which only interiors will be taken.

The building of the stage is under the direction of the general superintendent of the Fox studios in Hollywood, Sol M. Wurtzel, with C. W. Teffeau, general manager, in immediate charge.

The space used for this stage was formerly the site of an open stage and is located on the dramatic or east side of the Fox studio plot.

"Manager Wanted" is an advertisement frequently appearing in The World's Classified department. Give it a try and better your position.

Lon Megargee
Will paint titles for George Melford's "The Round-Up" for Paramount-Artcraft.

Back to the Dark Ages for Dark Vamps

De Sacia Saville, the blonde vampire, whose fair charms may precipitate a blonde-brunette war.

Let the Dark, Wild Women Beware; the Blonde Comes

A RECENT issue of the New York Sunday American devotes a full page to a treatise on the question, "Can a Blonde Be a Vampire?" emphasizing the ambitious effort of De Sacia Saville, one of California's most striking blondes, who is reputed to be the heiress to the famous Yellow Aster Gold Mine and the leader of the younger millionaire set of Los Angeles and San Francisco, and who has forsaken her fashionable clubs and friends to become the "Blonde Vampire of the Screen."

The article compares the respective merits of the willowy, raven-haired, Theda Bara type of vampire, and the newest type of vampire with the golden hirsute adornment as represented by De Sacia Saville. The author of the articles indicates a preference for the latter type, "judging by the more wholesome impression to the eye, which Miss Saville presents in her recent screen appearances," some of which include "The Virtuous Model," "The Lure of Ambition," "A Lonely Heart" and "The Woman Gives," the last two not yet released.

Director John B. OBrien is credited with the discovery of this latest "find" during the filming of Edgar Selwyn's and Anthony Paul Kelly's play, "Lonely Heart," which he recently completed.

Mr. O'Brien discovered that in private life she was Mrs. Edwin Demarest Mooers, of Los Angeles, and that her husband was the owner of the Yellow Aster Mine and one of the richest men in the West. The name De Sacia Saville is Mrs. Mooers maiden name and the one by which she will be known in the films.

Miss Saville has accepted contracts from the Hearst and other newspapers to furnish them with a series of articles, over her signature, relating her experiences as a screen actress and keeping step with her progress in the films.

Lynch Sells Famous Players-Lasky Holdings in Southern Enterprises

A DEAL involving millions of dollars, by which the S. A. Lynch Enterprises, with headquarters in Atlanta, disposes of its 50 per cent. holdings in the Southern Enterprises, Inc., to the Famous Players-Lasky Corporaiton, was officially announced for the first time on Thursday, January 29, to the Atlanta representative of the Moving Picture Word, by officials of the Lynch firm.

It had not been intended to make this announcement at this early date, but a statement published in a New York theatrical magazine was in some respects misleading, and it is to correct any wrong impression that the official announcement of the transaction is made to Moving Picture World, it is explained.

By the terms of the deal the Famous Players-Lasky Corporation has purchased the Lynch interests in Southern Enterprises, Inc., which promises an unprecedented development of the amusement field in southern and adjacent states. The Southern Enterprises was organized by S. A. Lynch in April, 1919, to develop theatres in the eleven southern states. The capitalization was $5,000,000, of which amount $2,000,000 was paid in as cash. The S. A. Lynch Enterprises and the Famous Players-Lasky Corporation were equal owners.

Lynch Virtually Withdraws.

The Lynch Enterprises owned theatres and valuable amusement rights in many southern cities at the time Southern Enterprises was organized. An erroneous statement was published in the newspapers that the latter organization took over all of the Lynch theatres in the South at that time. This was not true, these remaining the property of the S. A. Lynch Enterprises. However, the present deal disposes of these theatres at this time to the Southern Enterprises, thereby bringing them under the entire control of the Famous Players-Lasky Corporation.

This virtually means the withdrawal of the Lynch Enterprises from the amusement field, though they will continue to distribute Paramount-Artcraft releases in the eleven southern states, at least temporarily. In reality, though, it means merely the withdrawal of the name, for the present officers of the Southern Enterprises will continue to direct its management. In no wise will the deal affect the individual employes of the company nor the theatres that were owned by the Lynch people. What it does mean, though, is the broad development of the amusement field throughout all of the southern states and adjacent territory as well.

Give Up Triangle Exchanges.

Officers of the Southern Enterprises are S. A. Lynch, president; C. E. Holcomb, vice president; Y. Frank Freeman, secretary and general manager, and Fred Kent, treasurer.

Besides affecting about 150 theatres in the South, the deal means the relinquishment by the Lynch interests of six Triangle film exchanges in Atlanta, Dallas, Omaha, Kansas City, St. Louis and New Orleans. This deal alone is understood to have involved over $500,000, and was separately announced several days ago.

Atlanta officials of the company stated that Famous Players-Lasky will continue to invest capital in its organization until it is the largest of its kind in the field. The purchase of the Lynch holdings in the South means a step toward the establishment of a big circuit.

"Both the Famous Players-Lasky Corporation and the S. A. Lynch Enterprises are well pleased with the transaction," said Y. Frank Freeman, secretary and general manager of the latter concern. "It is the consummation of pleasant relation between us."

"Respectable by Proxy" Has Exploitation Aids

FOLLOWING the great success with which the recent Blackton productions, "Dawn" and "My Husband's Other Wife," starring Sylvia Breamer and Robert Gordon, have been received by motion picture enthusiasts all over the country, Pathe has determined to surpass these remarkable records with the Blackton production about to be released, "Respectable by Proxy."

A picture may be a great picture, but there must be a certain amount of exploitation to aid the exhibitor in calling attention to his attraction, and nothing has been overlooked in this instance by Pathe. In addtion to the usual advertising material, a special star one-sheet and two styles of three-sheet are issued. The art department has combined every effort to make these innovations in display material.

"Respectable by Proxy" is a delicate story which J. Stuart Blackton has handled deftly and with just the proper touch. The action takes place in the South and the old Colonial mansion, garden and orchard not only look like Alabama, instead of New Jersey, but are the real things. The story revolves around a youg southern heir, who is wedded in haste to a third-rate actress, whose acting off-stage is far from third-rate.

The young stars, Sylvia Breamer and Robert Gordon, are supported by a splendid cast headed by Eulalie Jensen and William R. Dunn. Margaret Barry, Bessie Stinson and Morgan Thorpe complete the cast, and a large number of extras were used in the garden party.

Baker Praises New Stroheim Play.

Tarkington Baker, general manager of Universal, is evidently more than pleased with Stroheim's latest Jewel production, "The Devil's Pass Key," which has just been completed. In this picture Sam de Grasse and Una Trevelyn are featured. Stroheim is responsible for the scenario as well as the direction.

Carl Laemmle has just received a telegram from Baker lauding the production. The message reads:

"Just saw Stroheim picture rough out to thirteen reels. Speaking on basis of my ten years' experience as critic, this is in my opinion one of the greatest pictures ever produced. Better than 'Blind Husbands.' Sure to be huge sensation and smashing success. Is in class by itself."

Fred Walton Entertains Lavishly at American Theatre in Bellingham

THE biggest event in motion picture circles of the Pacific Northwest in the past few months was the introduction to the public on January 23 of a new Robert Morgan organ at the American Theatre in Bellingham, Wash. Fred Walton, manager, has gained a reputation both as a progressive exhibitor and as a lavish entertainer in the three years since he took over Bellingham's big legitimate theatre and converted it into the leading motion picture theatre of the northwestern section of Washington.

When, after months of preparation, he was at last ready to let the people of Bellingham hear the magnificent instrument which had been installed in the theatre, he made it an event to be remembered in the annals of the city and of the motion picture industry. He invited all the film exchange managers, their wives and their assistant managers from Seattle, as well as a number of exhibitors from the surrounding territory, representatives of the motion picture trade papers and the local press and his business associates in Bellingham. He met the out-of-town guests at the train with taxi-cabs, taking them directly to the Leopold Hotel, where a banquet was served.

Winstock Is Toastmaster.

Melvin G. Winstock, one of the best known motion picture men of the Pacific Northwest and famous along the Coast as an orator, was toastmaster. During the banquet nearly every one present was given a chance to make a two-minute speech. Even Mrs. Walton accepted the challenge and made a corking little speech of welcome. At the suggestion of the toastmaster every one stood in honor of Mr. Walton's father and mother, who were present, and the father acknowledged the compliment in a few words of appreciation.

Among the other speakers, besides the film men, were J. R. Jukes, president of the Bellingham Rotary Club and also president of the First National Bank of Bellingham, the editors of two Bellingham papers, Miss S. E. Mobley, Northwest correspondent for the Exhibitor's Trade Review; S. J. Anderson, Northwest correspondent for Moving Picture World; C. R. Keplinger, one of Mr. Walton's two associates in the American Theatre, and Oscar Schinhan, well known organist of Los Angeles, whom Mr. Walton had imported to officiate at the keyboard of the big organ for the first few weeks. Chester Walton, brother of Fred, will be the regular organist.

During the banquet the diners were informed that there was a line three blocks long in front of the American, and when they arrived there at 8.30 o'clock, every seat in the house was taken, except the front row in the balcony, which had been reserved for them, and there was still a line.

Flowers in Profusion.

The house was beautifully decorated with potted plants and cut flowers. The upper and lower houses, which were high-priced seats when the American was a legitimate house, were used as backgrounds for these floral decorations. In the center each of the lower ones a small fountain played in varying colors and on either side of it stood a pedestal topped with cut flowers. In the rear of each a hanging basket of ferns and flowers bloomed, while over the edges of the balustrade hung ferns and potted verbenas. In each of the upper boxes there was a pedestal of flowers. The stage, orchestra pit and lobby were also gay with tall vases of flowers.

Mr. Walton made a brief address of welcome and presented Melvin Winstock, who told a few interesting facts about the organ. Then Chester Walton started to play "The Star Spangled Banner" and the audience began to think they were "seeing things," for the platform on which the keyboard was placed began rising until it was on a level with the stage, bringing into view a page gorgeously dressed in red velvet with his hand at salute and just above the keyboard an American flag waving in the breezes of an electric fan. It sent a thrill through the audience, and under the leadership of Mr. Walton from the stage, they sang with great spirit. Mr. Schinhan then took his seat at the organ and played a splendid program.

Out-of-Town Guests.

After the concert the picture program began. It was as follows: Paramount Drew Comedy, "Harold, the Last of the Saxons"; Gaumont Graphic; Literary Digest; Bryant Washburn in "It Pays to Advertise."

It was a pleasing program for the audience and a most pleasant evening for the invited guests, and Fred Walton was the most talked of man in Bellingham that night and for several days before and after the event, several long articles appearing about him and his theatre in the Bellingham papers.

Among the out-of-town guests were Jim Anderson, special representative for First National from New York; L. A. Abbott, of the Liberty Theatre, Sedro Woolly; C. E. McKee and Mrs. McKee, of the Star Amusement Company, Everett; C. A. Swanson and Mrs. Swanson, of the Star Amusement Company, Everett; Harry Arthur, Jr., Northwest manager for United Picture Theatres; Al. Bloom, assistant manager of Metro; Charles W. Harden and Mrs. Harden, manager of the Northwest territory for United Artists; L. O. Lukan, Northwest manager for Pathe; Guy Navarre and Mrs. Navarre, assistant manager for Famous Players in the Northwest; Melvin G. Winstock and Mrs. Winstock, special salesman for Pathe; H. B. Wright, manager of the Northwest Exhibitors Circuit; L. Wingham, Northwest manager for Robertson-Cole; Carl Stearn, manager for Metro; L. Sturm, manager for Fox; Louis Rosenberg, salesman for DeLuxe Feature Films.

Lynch Circuit Books "12:10."

As an example of the popularity of the Republic release "Twelve-Ten," it is cited that the S. A. Lynch circuit of fourteen theatres in the South has booked the production for sixteen days of showing during January and February. This production, which was directed by Herbert Brenon and which stars Marie Doro, has been booking solidly over the country and has been one of the most satisfying sellers Republic has ever had.

Mme. Marguerite Sylva

Belgian prima donna who makes her screen debut in American's "The Honey Bee."

Mme. Sylva Latest Diva to Enter Screen Work

MADAME MARGUERITA SYLVA, the noted Belgian opera singer, who appears on the screen in this country for the first time in American's adaptation of "The Honey Bee," by Samuel Merwin, is the latest diva to desert the song world for that where a golden voice is superfluous.

Madame Sylva, whose husband is a United States Marine Corps major, returned to this country when it entered the war. Prior to that time she realized from her personal observation that the American motion picture producers had largely invaded the continental field, supplying a large majority of the film exhibited in all continental countries. She saw clearly that America was leading the world in the motion picture industry, and determined to devote a part of her time, at least, to this branch of the amusement industry; and through the American Film Company she accepted her first contract as star in "The Honey Bee."

In the production of "The Honey Bee" Madame Sylva was directed by Rupert Julian, whose name immediately brings to mind the spectacular success, "The Beast of Berlin" and "The Fire Flingers." This latest "Flying A" super-drama is in the cutting and titling stage and will soon be ready for the first press showing.

Excellent Work on Photography.

The J. B. Lippincott Company, Philadelphia, is putting out an excellent work by Paul L. Anderson entitled "The Fine Art of Photography." It has 310 pages and a number of reproductions of photographs; also several diagrams.

The work is exhaustive. It has chapters on "Suggestion and Mystery," "Composition," "Values," "Winter Work," "Landscapes," "Architectural Work," "Marine Work," and one on the "Motion Picture."

To professional or amateur the work will prove interesting and instructive. Anderson is a master of his craft; also he knows how to impart his knowledge to others by way of the printed page.

Pathe Erecting Twelve Story Building to Accommodate Business Increase

PAUL BRUNET, vice president and general manager of Pathe Exchange, Inc., announces that the rapidly increasing activities of the organization, especially after a record-breaking year, have made it imperative that Pathe occupy larger quarters, which immediately meet and anticipated for some time to come, the expansion of the business. Ground was recently broken on the lots occupying numbers 35, 37 and 39 West Forty-fifth street, adjoining the present home headquarters of Pathe Exchange in the Century Building at No. 25, and, by the coming fall, a twelve story structure, erected there will be the new home of the organization. The ground aera to be occupied by the building is 50 by 100 feet.

The design and arrangement of the structure is the last word in modernity. It is to be 100 per cent. fireproof, with sprinkling appliances throughout and will be equipped with every modern device for safeguarding the occupants. The eleventh floor will be given over entirely to the occupancy of Mr. Brunet and the board of officers of the company. There will be a commodious meeting room for the gathering of the directors.

Glass Studio for Art Department.

The art department, which now employs thirty odd artists and experts having long since outgrown its present quarters, will be housed in a commodious glass covered studio on the roof of the structure. It will, in effect, be a building upon a building, furnished with every technical equipment to aid in the production and handling of the large amount of art work produced by Pathe, both for its own attractions and those individually distributed through the Pathe Exchanges.

New Pathe Home

Whose twelve stories will house all home office organizations.

An entire floor will be devoted to the sales, publicity, exploitation and advertising departments; and the departments of accounting, supply and purchasing will also be located in commodious quarters. There is to be a special exhibition room on the floor occupied by the sales department for the sole use of that division and prospective buyers. In addition, there will be a projection hall for the routine use of the film committee and for special showings.

New Home for Pathe News.

After years of domicile in Jersey City, the Pathe News, upon the completion of the new building, will be transferred to New York. This will as indicated by Mr. Brunet vastly facilitate the production and distribution of this feature. The News will have a highly modernized developing plant for negatives, and the cutting room and vaults will have the benefit of the very latest improvements.

"It was increasingly evident during the year," commented Mr. Brunet, "that the growth of business handled and in the corresponding increase in office and executive forces, that the ever present need is, and would be for considerable time to come, more room. We have occupied the eleventh and twelfth floors in the Century Building, but in the last year we were compelled to extend our organization to the eighth floor.

Provides for New Developments.

"The arrangement of the new building has been planned, not only with the idea of thoroughly accommodating all of the established and growing processes of the home offices of Pathe Exchanges, Inc., but to make provision, also, for the things that will shortly develop in the future growing out of a wider expansion of the national activities of this organization and the accession of new and important factors.

"With the occupancy of this new twelve story building, much of a big problem will have been met, along with a largely increased efficiency of operation and a greater capacity for handling the vast business of Pathe Exchange, Inc."

Drama His Aspiration Comedy His Life Work

WHILE Roscoe Arbuckle, now appearing in George Melford's production, "The Round-Up," has let it become known that although he prefers the feature screen drama to the comedies that have made him famous, he is firm in the belief that the production of laughs for other people is his duty, privilege and life work. He adds that if he should appear in dramas in the future he will demand that many a laugh be tucked away in his roles.

Arbuckle has taken his first fling in the drama and a brilliantly successful fling it has been, too, if the unanimous opinion of officials and co-artists at the West Coast studio of Famous Players-Lasky is worth anything, and it ought to be.

When he was cast for the star role of the fat sheriff in "The Round-Up," George Melford's special production for Paramount-Artcraft, officials of the organization were certain they had made a fortunate choice. Suffice it to say that the funny fat man even exceeded expectations.

"A good laugh," says Arbuckle, "is the most worth-while thing in life. I'll tell you how I feel—I want a laugh in everything about me, I want everybody with whom I associate to be cheerful. When I pick anyone to aid me either at the studio or at my home, I find out first if he has a sense of humor and second, if he can do the work. A sense of humor, to my way of thinking, covers an all-fired multitude of sins and shortcomings.

"When I laugh, I want the whole world with me, and when I sigh—if I ever do—I'll want to sigh alone, away off by my lonesome, for I want no one else to see me in my shame."

Broadway Houses Book Americanization Picture

THE first Americanization picture production to be made by any producer following the suggestion of Secretary of the Interior Franklin K. Lane, has been booked by every Broadway motion picture theatre in New York, it was announced this week.

The production is "The Land of Opportunity," starring Ralph Ince, who also directed the picture. It was made by Lewis J. Selznick, who is chairman of the distributing committee appointed by Secretary of the Interior Lane to distribute suitable Americanization pictures throughout the country.

"The Land of Opportunity," which was announced for February 8 release, is declared to be one of the most forceful blows at "parlor Bolshevism." The film tells, in two reels, the story of how an American radical is converted to true American principals by the story of Abraham Lincoln's struggles and triumphs as recalled by an old man who knew Lincoln personally.

Ralph Ince has the part of Lincoln and also the role of the radical, the action taking place in a modern club room where the old man, a waiter, tells the story of Lincoln in his early years. The story is projected upon the screen in a series of scenes taken from actual events in the rise of the poor Illinois rail splitter to the chair of President of the United States.

Before this production goes to exhibitors it has had an unusual amount of exploitation matter prepared. The plan book turned out by Watt L. Parker, of the Selznick staff, is replete with helps and aids, and the lobby displays prepared by the service department are said to be complete in every way. The production was written and arranged for the screen by Lewis Allen Browne.

There is a saving of $4.80 to those who pay the annual subscription rate of $3 to Moving Picture World. The newsstand price is 15 cents.

King Baggot in Metro Picture.

King Baggot has signed with Metro to play Judah Llewellyn opposite May Allison in "The Cheater," an adaptation by Lois Zellner of Henry Arthur Jones' stage drama "Judah." King Baggot has the part in which E. S. Willard starred when "Judah" was first played in London in 1890 at the Shaftesbury Theatre and in New York the same year. "The Cheater" is now under production at the Metro studios in Hollywood.

Samuel Goldwyn Buys Clyde Fitch's "Truth"

FOLLOWING the purchase of "The Christian" and various other classics, the Goldwyn Pictures Corporation announces its acquisition of the screen rights of "The Truth," by the late Clyde Fitch, a play generally accepted as the greatest contribution to the drama yet made by an American. "The Truth," due to the nature of its plot and characterizations, is peculiarly adaptable to the screen and it is known that Goldwyn intends to utilize in every way the many dramatic and comic possibilities of the play.

Clyde Fitch, one of the few Americans to achieve an international reputation as a playwright, wrote "The Truth" when he was at the height of his powers as a dramatist. The first production of the play was given October, 1906, in Cleveland, Charles Frohman presenting it with a notable cast headed by Clara Bloodgood and including William J. Kelly, J. E. Dodson, George Spink, Hodgson Taylor, Mrs. Sam Sothern, Elene Fraser, Zelda Sears and Frederick Harrison. The play soon moved to the Criterion and subsequently the Lyceum Theatre, New York, William B. Mack taking Dodson's part, later being succeeded by John Emerson.

"The Truth" was produced in London in 1907 at the Comedy Theatre, with a cast headed by Marie Tempest. The London production began a European vogue for the play and it was a reigning success in Germany, Italy, Russia, Hungary and Scandinavia. Perhaps no play by any other American author has so stirred the imagination and applause of foreign audiences.

The intrinsic worth of "The Truth" as a drama of permanent qualities induced Winthrop Ames to successfully revive it in April, 1914, at the Little Theatre, New York, with an all-star cast which included Grace George, Ferdinand Gottschalk, Conway Tearle and Zelda Sears of the original cast of the play. "The Truth" has also been successful in book-form, and in the standard collected edition of the plays by Clyde Fitch is referred to as his masterpiece.

Prints of New Wilson Serial Coming.

Ben Wilson, now producing, on the coast, a second serial, "The Screaming Shadow," for distribution by Frank G. Hall, of the Hallmark Pictures Corporation, writes the New York office that the first ten episodes of this serial have been completed and that prints of the first five have been sent. The first ten episodes already completed are titled "A Cry in the Dark," "The Virgin of Death," "The Fang of the Beast," "The Black Seven," "The Vapor of Death," "The Crawling Horror," "Into the Depths," "The White Terror," "The Prey of Mong" and "Liquid Fire."

Universal Has Breezy Exploitation on Romantic Story of Air Spaces

UNIVERSAL has planned the biggest exploitation drive ever attempted on any of its pictures for "The Great Air Robbery." This Jewel picture, which is a romance of the aerial mail and probably the first production to be staged in the clouds, is a revelation as to the extremes a daring pilot may go. It is a filmed prediction of the coming of the aerial highwayman and the trans-continental aerial mail. The film has a well knit love story.

Following the special showing of the picture to the members of the American Flying Club of New York, the picture was shown to the aero clubs in the various cities where it was released. Letters of commendation were received from the country's most prominent aces.

Curtiss' Aid Enlisted.

Every aviator is talking about the picture and helping to boost it. One of the most important tie-ups was with the Curtiss Aeroplane Company. This company has agreed to loan to Universal, through their agents, airplanes, motors and models, the cost of which runs into thousands of dollars. Their agents have been instructed to help in the exploitation of the picture, as the Curtiss Company believes the production is good propaganda for the boosting of aviation in this country.

It is planned to have airplane flights simultaneous with the opening of the picture in a city where there are flying activities. When the aviation exhibiton opened in Chicago Miss Laura Bromwell, the first woman plot to win her license since the war, flew over and bombed the city with leaflets announcing the coming of the picture to that city. An elaborate exploitation campaign is already mapped out for that city. Newspaper editors who have never enjoyed a flight will be invited to fly and bomb the city for the "Great Air Robbery" picture.

New Minneapolis Theatre to Be the First of Chain

Minneapolis, February 5.

IMMEDIATE construction of an $850,000 theatre with a seating capacity 3,500, at Hennepin avenue and Ninth street, is announced today by George E. Raymond, manager of the Minneapolis Orpheum Theatre interests. The Orpheum company today made a lease with the Business Center Realty Company for 100 years on forty feet of ground, one block deep, at an average valuation of $570,000. The lease calls for $20,000 a year the first five years, $25,000 the next ten years and $35,000 the remaining period. The rent begins August 1.

The theatre will be modeled after the State Lake Theatre, Chicago, which plays to 7,700 people weekly, Mr. Raymond announced, and will have a seating capacity of 3,300. It will have a nursery and play room and will present motion pictures and vaudeville. There will be four shows daily and popular prices will prevail.

The old Orpheum will continue operation under the present system. Its location is two blocks farther out than any downtown theatre.

The new building is a part of a string of new buildings being financed by the sale of 109,923 shares of common stock of Orpheum Circuit, Inc., at $32.50 a share.

Other cities in the string to have new theatres are Kansas City, San Francisco, Memphis and Los Angeles.

Eminent Authors Keep Goldwyn Studios Busy

A TELEGRAM from the Goldwyn studios at Culver City gives a long list of the activities of Eminent Authors Pictures, for which five productions have been completed, one for each author. Gouverneur Morris has returned from San Francisco with Wallace Worseley, director, where they selected locations of Morris' first picture "The Penalty." The cast gives the leading feminine role of Barbara to Ethel Grey Terry, who will be supported by Lon Chaney, Kenneth Harlan and Charles Clary. The actor for the extraordinary role of Blizzard, the legless wizard, has not been named.

Wallace Worseley is a new director acquired by Goldwyn who directed Basil King's production of "The Street Called Straight," which has been favorably commented on in advance of its release. "Earthbound" by Basil King is now being made under the direction of T. Hayes Hunter. Goldwyn's new director, Sidney Olcott, will direct the Eminent Authors picture, "Scratch My Back," from the pen of Rupert Hughes, and T. Roy Barnes of vaudeville fame will play the leading male part. Opposite him will play Helene Chadwick, who leaped into prominence for her work in "The Cup of Fury."

Mary Roberts Rinehart has completed the editing of "Dangerous Days," directed by Reginald Barker, and announces that her second picture will be based on her story "Empire Builders." For the boy's part in "Empire Builders" Cullen Landis will be used.

Milton Sills
Popular leading man who plays opposite Viola Dana in Metro's "Eliza Comes to Stay."

Baker Made Associate Editor.

Graham Baker, who for some time has been assistant editor of Vitagraph productions, has been advanced to associate editor. George Randolph Chester is editor in chief. Mr. Baker has written several original plays and has also been exceedingly successful in preparing scenarios and continuties. Mr. Baker's new duties will include the selection of the stories for the stars and the handling of the continuities for them.

Niblo Makes Enviable Mark as Ince Director

WHEN Thomas H. Ince graduated Fred Niblo from the stage to his present capacity as director for the Ince productions starring Enid Bennett, the farsighted Mr. Ince had several good reasons to believe that his protege would soon develop into one of filmdom's ranking geniuses of screencraft. That Mr. Ince's judgment was well placed in this instance is evidenced by Mr. Niblo's record since joining the Thomas H. Ince forces less than two years ago.

During a period of eighteen months, Mr. Niblo is credited with having made fourteen feature productions, two of which are special productions with all-star casts. This record, while in itself worthy of particular praise, is made all the more significant in view of the fact that every one of the fourteen pictures is conceded to be a success.

In the spring of 1918, Mr. Niblo was assigned by Mr. Ince to direct Enid Bennett in "The Marriage Ring." It was Mr. Niblo's first actual experience behind the megaphone and the spark of ambition and energy worked overtime in supplying the confidence and concentration necessary to the achievement of success.

Following "The Marriage Ring" he directed all successive Enid Bennett productions.

Mr. Niblo also directed the new Thomas H. Ince special production, "Dangerous Hours," and, by arrangement with Mr. Ince, the J. Parker Read, Jr., special attraction, "Sex," in which, Louise Glaum is starred.

Lois Wilson
Star of Robertson-Cole's special, "Who's Your Servant?"

Pershing Visits Goldwyn's Studios and Sees How Pictures Are Made

GENERAL JOHN J. PERSHING was given a close-up view of the making of moving pictures during his visit to Los Angeles, January 26, as the guest of Abraham Lehr, vice president of Goldwyn Pictures Corporation.

General Pershing spent two hours inspecting the Goldwyn studios at Culver City after being welcomed by former service men employed at the studio. He saw noted stars of the film world at work before the camera in scenes for forthcoming productions, inspected the many permanent sets on the lot and watched with interest the making of a big street scene for Gertrude Atherton's "Tower of Ivory," one of the Goldwyn Eminent Authors productions.

Gold Key for Pershing.

In the afternoon General Pershing was speaker at a mass meeting of former service men at Exposition Park. While making his address the Goldwyn airship flew over the speakers and dropped silk parachutes from which hung a bouquet of flowers and a solid gold key bearing the inscription: "General John J. Pershing Welcome to the Goldwyn Studio, January 26, 1920." One of the general's aides caught the parachute and presented the key to him.

Following the ceremony at the Park the general and his staff were escorted to the studios. American flags and bunting covering the entrance to the studios met Pershing's eye. He was taken into the administration building to Mr. Lehr's private office where Mary Roberts Rinehart and Mabel Normand assisted on the reception committee. When the visitors started on their inspection trip under the direction of Mr. Lehr the general found the Goldwyn former service men lined up near the administration building with the Goldwyn band of thirty-five pieces.

General Sees Scenes Made.

Pershing was taken to see Pauline Frederick, who, under the direction of Frank Lloyd, was making a scene for "Roads of Destiny," Channing Pollock's version of the O. Henry story. After the visitors had an opportunity to see the actress at work, the scene was stopped and Miss Frederick stepped out to meet the general and his staff. It was a touch of France that the General saw next. He smiled as he caught a glimpse of a narrow little street in a French town built for use in Geraldine Farrar's "The Woman and the Puppet."

Then the party was taken to see the all star cast headed by Wyndham Standing in a scene from "Earth Bound," and Eminent Authors Production from the pen of Basil King being made under the direction of T. Hayes Hunter.

Sees $40,000 Street.

The elaborate Russian street built at a cost of $40,000 was next shown, after which the general was taken to see how a ship sinks for moving pictures. This was the scene from "The Tower of Ivory." It had been "shot" some time before but was reacted to give Pershing an opportunity to studying the mechanical end of picture making.

Later the visitors inspected Nome Street for Alaskan scenes and were shown an exact reproduction of Lexington, Ky., in 1850, as it was built at a cost of $20,000 for the film production of John Fox's "Little Shepherd of Kingdom Come."

Mail Four-Page Folders on "The Cinema Murder"

IN all the big publicity and advertising campaign which is now being carried on to focus the attention of exhibitors and public alike on Cosmopolitan Productions' latest release with Marion Davies, "The Cinema Murder," a Paramount Artcraft picture, one of the cleverest and most effective ideas is the attractive four-page folder.

One million of them are being used to circularize the country. Every exhibitor and theatre manager in the country has been sent at least one, and to make sure that he gets it a duplicate copy has been inserted between the pages of a recent number of Famous Players-Lasky's "Progress-Advance," which is sent to every theatre in the United States and Canada. A copy also has been sent to every newspaper and periodical in North America, and many papers have printed stories about the unusual advertising folder.

Done in Million Lots.

As a further stimulant, copies of the folder have been sent to every club, society, organization, etc., of which there is any record, and letters are coming in from them thanking Cosmopolitan Productions for bringing to their attention the value of "The Cinema Murder" as an entertainment. Because "The Cinema Murder" is an interesting and vital subject in the study of psychology, all the high schools, academies and colleges in the country have also been circularized.

The folder is nine inches by seven inches in size. It is of a good quality of coated stock. The front cover is devoted to a drawing showing a woman's arm holding a mirror. Underneath are the words: "The face in the mirror attracts thousands." The inside pages are devoted to a reproduction of Baron de Meyer's painting of Marion Davies as "Miss Cleopatra," which was published in Hearst's Magazine for January.

Splendid Work on Airplane Photography

The J. B. Lippincott Company, Philadelphia, is putting out a really remarkable work on airplane photography by Herbert E. Ives, major, aviation section, Signal Officers' Reserve Section, United States Army. The book contains 422 pages and 208 illustrations. It is the most complete work of its kind we have ever seen and most certainly deserves a place in the library of anyone at all interested in the subject. The subject is dealt with exhaustively and in all its many phases. One of the many remarkably interesting photographs shown is that of an oil patch on the water indicating the success of a depth charge fired by the destroyer in the center of the aforesaid patch.

Gardner Hunting Tells Why Producers Change Titles of Books and Plays

THE question of "Why do producers of motion pictures change the title of the story or play when they produce it in picture form?" has been the cause of a great deal of comment in the daily newspapers.

An interview with Gardner Hunting, production editor of the eastern studios of the Famous Players-Lasky Corporation, throws some light on the problem and explains that it is a matter of much consideration rather than of whim or passing fancy.

"When an author selects a title for his story," said Mr. Hunting, "he does not necessarily select the best one to interest the mass. He selects the title best suited to the story. The Famous Players-Lasky Corporation has its entire organization work together on the matter of main titles. Their effort is concentrated upon selecting a title that will indicate to the mass the character of the story and at the same time catch their interest. The ideal title does not depart from the spirit of the original and wherever possible will be coupled with the original.

Why Titles Are Changed.

"The title of the play, 'The Copperhead' was retained in the picture version. This title was originally selected by Augustus Thomas when he made the adaptation of the play from the story written by Frederick Landis, which was called 'The Glory of His Country.' The title selected by Mr. Thomas is superior, mainly because it is shorter and better adapted to display in electric lights.

"Among the most recent changes made in titles was that of 'Billeted,' the play by F. Tennyson Jesse and H. M. Harwood, which was successfully presented in New York. This was changed to 'The Misleading Widow' for the reason that under the original title it might be considered a war play, which it was not, and it was released at the time war plays were going out of vogue. 'We Can't Be as Bad as All That' was the name of the original play by Henry Arthur Jones, which was changed to 'A Society Exile' for the reason that the name was too long for advertising in electric lights outside the theatre. 'The Malefactor' by E. Phillips Oppenheim was changed to 'The Test of Honor' because the original title would turn people away from the theatre. Who wants to see a malefactor as a hero and that was what the first title implied. 'The See Saw' by Sophie Kerr was changed to 'The Invisible Bond' because the latter was believed to be a more interesting name, and 'Miss Antique,' the novelette by Nalbro Bartley, was changed to 'The Amateur Wife' for the purpose of catching popular interest at once.

Process Reversed.

"An interesting sidelight was furnished recently when the usual process was reversed. A picture was produced with Billie Burke and titled 'Wanted—a Husband.' The adaptation was made from a story by Samuel Hopkins Adams, which had not as yet been published in book form. The title selected by him for the magazine story was 'Enter D'arcy.' Before the book went to press he decided that the title we chose for the picture, 'Wanted—a Husband,' would better fit the story, so he changed the name of the story to that of the motion picture." Thus, it will be observed, there are frequently good reasons for changes.

Larry Semon's New Comedy Contains a Logical Plot

LARRY SEMON has finished his first comedy under his new Vitagraph contract, and it typifies, in the opinion of W. S. Smith, manager of the Hollywood studios, the effort of his company to have all comedes founded on a logical theme, regardless of how much satire and burlesque are necessary to carry out the plot. It is called "The Grocery Clerk."

"The day of the aimless is over," says Mr. Smith. "A story, no matter how simple, if carried out naturally amid the comic situations, immeasurably adds to the production's value as a medium of entertainment. We are satisfied that better comedies can be produced by faithfully following a plot that is not overdrawn. Enough situations can happen naturally without attempting to force laughs through a meaningless idea. Therefore, Vitagraph has now adopted the plan with its three comedy companies of preparing their productions as carefully beforehand as is done with dramatic releases. The first results have fully warranted the extreme effort."

Mr. Semon is now busy on another comedy which involves many dangerous scenes on the top of tall building in Los Angeles.

"Temporary Wife" Prints Go to Hodkinson Branches

TRULY all star is the cast selected by Joseph Levering, a new and strong producing factor for the presentation of his initial feature, "His Temporary Wife," by Robert Ames Bennet, scheduled for release in mid-February by W. W. Hodkinson Corporation, and prints of which were shipped to all Hodkinson branches this week. Produced under the direction of Mr. Levering, "His Temporary Wife," boasts this array: Rubye De Remer, Edmund Breese, Mary Boland, Eugene Strong, W. T. Carleton and several other notables.

Miss De Remer, for years a prominent Ziegfeld Follies girl and later a star in musical comedies, has enjoyed pronounced success on the screen following her overnight triumph as the star of Rex Beach's "The Auction Block."

Few players of the stage and screen are as prominent in the public eye as Edmund Breese, an actor of countless successes.

Mary Boland, as popular in pictures as she is on the speaking stage, and now appearing in Booth Tarkington's stage success, "Clarence," is well cast in "His Temporary Wife."

Eugene Strong, one of the screen's popular leading men, has a role in the Levering production that gives his talents thorough test.

W. T. Carleton, for forty years a leading operatic baritone and now one of the best character actors in pictures, contributes a sparkling performance to the picture.

Armand Cortes, who appeared on the stage with James T. Powers, Fritzie Scheff and Sam Bernard, and now an accomplished picture villain, completes the roster of the production.

Famous Ovals: No. 1

This picture of Constance Binney, charming star in Realart pictures.

Goldwyn Secures Rights to Great Scotch Comedy

A FAMOUS play dealing with Scotch character, successful from an artistic and popular standpoint, "Bunty Pulls the Strings," has been purchased by Goldwyn Pictures Corporation. For a number of years motion picture producers have sought the rights to this stage triumph, but without avail until last week. The amount paid for the photoplay rights is not disclosed, but the figure is said to be high.

The Shuberts and William A. Brady were associated in the stage production of "Bunty Pulls the Strings" at the Comedy Theatre, New York, October 10, 1911, and for many months thereafter the producers and Cleveland Moffat, the author, reaped large profits from a run that was one of the sensations of the season. Hailed as a unique contribution to the stage of this country, Mr. Moffat's play started a vogue of comedies, with Scotland as a background.

"Bunty Pulls the Strings" was received with equal acclaim in other large cities. The reputation of Molly Pearson was permanently established after her inimitable portrayal of Bunty, who was a past-mistress of the art of "pulling the strings," in other words, of directing the actions of those with whom she came in contact. Supporting Miss Pearson was a company of Scotch and English players.

While "Bunty Pulls the Strings" is essentially a play of character, and appeals by reason of its charm and simplicity, there is enough action to assure an interesting photoplay story of the highest artistic merit. It is not announced what star will be presented in the leading role.

A Steady Gate
Doesn't block Corinne Griffith as a reporter in her Vitagraph, "Deadline at Eleven."

Bessie Barriscale Film Enjoys Wide Publicity

ADDED impetus is given the great start which "The Luck of Geraldine Laird," Bessie Barriscale's new picture, is enjoying, through the wide publication over the country of the Kathleen Norris novel, upon which the production is based, in dozens of daily newspapers. When Miss Barriscale in her own studio produced this novel for Robertson-Cole, she felt sure of its great appeal to women, and first showings of the picture bear out her judgment.

"The Luck of Geraldine Laird" originally was published in the Pictorial Review serially. Then it appeared in book form, and now, coincident with the production of the film, the story is being given newspaper publication. The use of the story in so many different forms is proof of the soundness of its theme and of its appeal to women.

In this latest of a series of three Kathleen Norris novels which she picturized, Miss Barriscale employed a new director, Edwin Sloman, who took advantage of the many opportunities which the story furnishes.

Miss Barriscale is supported by a cast notable for its diversity and its numbers, including Niles Welch, Dorcas Matthews, William Mong, Mary Jane Irving, Theo-Alice Carpenter, child actresses; Rosetta Marstini, Nannine Wright, Boyd Irwin, Maggie Halloway Fisher, George Hall, Siska Swanson and Ashton Dearholt.

Burr McIntosh Returns.

After a year's absence from the screen, Burr McIntosh, well known as an actor, author and photographer, is now at work before the camera in Leah Baird's new starring vehicle, "Cinthia-of-the-Minute," by Louis Joseph Vance, for W. W. Hodkinson distribution. And he drew no simple assignment for his return to the screen, his part in the Vance story being second only to that of Miss Baird, whom he accompanied on her trip to Florida recently.

United Announces Its Schedule of Releases for Next Three Months

WITH the settling of all details relative to the recent United-Triangle-Lynch deals, the taking over of the Triangle and Lynch exchanges and the Triangle pictures by United, the organization now announces an elaborate releasing schedule for the next few months.

This schedule will see a United feature released about every second week, a Triangle recreated play every second week, and a two-reel recreated Keystone Comedy every second week. In addition, there will be released a two-reel Cuckoo Comedy every fourth week and a two-reel Cissy Fitzgerald Comedy every fourth week. Thus there will be released through the United Picture Exchanges a two-reel comedy every week and five features every six weeks.

This releasing schedule goes into effect on February 15, when "Tiger Girl," a recreated Triangle play with Lillian Gish and Roszika Dolly, is to be published together with "His Day of Doom," a one-reel Triangle comedy. On February 22 United's filmization of Alexander Dumas' "The Corsican Brothers," starring Dustin Farnum, will be released with "Bombs and Brides," a two-reel Keystone Comedy in which Charlie Murray, Mary Thruman and Louise Fazenda are the featured players.

A Dorothy Dalton Release.

February 29 is the date set for the releasing of "The Hick," a recreated Triangle play starring Charles Ray and Bessie Barriscale. "Ball Bearing But Hard Running," a Cuckoo Comedy with Bobby Burns and Jobyna Ralston, will be released on the same date. Following this, on March 7, "The Worst of Friends," a two-reel Keystone Comedy, starring Weber and Fields, will be issued.

On March 14, "Female of the Species," with Dorothy Dalton, a Triangle recreated play, and a two-reel Cissy Fitzgerald Comedy will be released. On March 21, "Women Men Forget," starring Mollie King, supported by Frank Mills and Edward Langford, will be the release, together with another two-reel Keystone Comedy.

"The Iron Strain," with Dustin Farnum and Louise Glaum, a Triangle recreated play, and a two-reel Cuckoo Comedy, title of which will be announced later, are to be released on March 28. April 4 a two-reel Keystone will be issued and on April 11 a Triangle recreated play and a two-reel Cissy Fitzgerald Comedy are scheduled to be released.

April 18 is the date set for the publication of "The Eternal Mother," in which Florence Reed, United's emotional star, will appear. A two-reel Keystone Comedy is to be released on the same date.

This gives United an impressive schedule of releases through February, March and April.

New Mutt and Jeff Cartoon.

Captain Bud Fisher, father of Mutt and Jeff Animated Cartoons, has scoured the country for telephonic comedy situations. The funniest of the wire experiences is included in "I'm Ringing Your Party," which will be released by William Fox this month.

Undoubtedly some of the most comical experiences of the day have occurred in calling a telephone number. It was the personal experiences of Captain Fisher that inspired him in the cartoon, "I'm Ringing Your Party."

From beginning to end this new cartoon is packed with hilarity, and even the confirmed grouch who tells all telephone operators it shouldn't take an hour to get a wrong number, will be compelled to laugh.

Selznick Reports Show Big January Business

THERE is every evidence from reports received in the Selznick home offices that the month of January was the banner month for the various Selznick enterprises. Every report indicated not only an increase in business but the prospects of even greater business for the remainder of the year. Every member of the Selznick organization is working at high speed, especially the salesmen.

"A Regular Girl" was the feature attraction of the Boston Theatre's Sixty-sixth anniversary and Boston newspapers devoted some seven columns during the week to the praise of the Elsie Janis production. In exploiting this picture in Syracuse the Select Buffalo exploitation department had a chance to give the Prizma productions a boost. Every theatre that ran "A Regular Girl" also showed a Prizma subject and a tie-up with the marine corps was effected by running a slide.

The Detroit branch office reports an increase in the sales of the Prizma subjects and points out that the two leading theatres of Detroit, the Broadway Strand and the Washington, both showed Prizma subjects last week.

Manager Siegel of the New York exchange states that the initial Americanization subject, "The Land of Opportunity," is booked solid in his territory.

Manager J. U. McCormick of the Washington Select exchange recently visited the smaller towns in his territory to verify the report that the Elaine Hammerstein production, "The Country Cousin," was making a record. He not only found this to be true but expresses the opinion that the Elaine Hammerstein productions will be among his best sellers from now on. Mr. McCormick also reports that "The Broken Melody" is meeting with unusual success.

Van Loan Sells Scenario to Tourneur.

H. H. Van Loan, who is well known as a scenario writer, has achieved a lifelong ambition in the sale of a scenario to Maurice Tourneur which will be produced as a Paramount Artcraft production. The name of the story is "The Great Redeemer."

The story has been described as a western with a plot entirely different from anything Maurice Tourneur has ever done. Production work will be commenced within a few weeks.

Loew Books "Chains of Evidence."

The Hallmark Pictures Corporation's late release on the Famous Directors Series, "Chains of Evidence," co-starring Edmund Breese, Marie Shotwell and Anna Lehr, produced under the direction of Dallas M. Fitzgerald, has been booked over the Loew Circuit of theatres in Greater New York, opening at Loew's New York Theatre, January 30. This is the second consecutive week that a Hallmark release has played in this theatre.

Will Rogers Triumphs Again in Latest Comedy

WILL ROGERS, in his latest Goldwyn comedy, "Water, Water, Everywhere," by W. R. Leighton, scored a triumph at the Strand Theatre, New York, last week. Box office reports during the early days of the week showed that the business attracted by this picture, the third of the Rogers' productions since he became a Goldwyn star, was far above normal and everything points to a record-breaking engagement.

The rise of Will Rogers during his comparatively brief career on the screen has been phenomenal, and the reception accorded "Water, Water, Everywhere" is another indication that he is destined soon to become one of the most popular players ever developed in motion pictures. Since the release of "Almost a Husband," and more recently "Jubilo," there has been a steady demand for the next Rogers' production.

Judging from the reviews in the New York dailies on the morning after the first showing at the Strand, and the enthusiasm of the audience, "Water, Water, Everywhere" will equal the record of the two earlier releases. Like "Almost a Husband" and "Jubilo" it is a combination of comedy and drama with the former predominating. The action is laid in a small western mining town and concerns the effect of prohibition on the life of the community.

Clarence Badger, who also directed the previous Rogers' pictures, is responsible for "Water, Water, Everywhere." In the cast are such well known players as Lydia Yeamans Titus and Lillian Langdon.

Prints of Dempsey Serial Arrive.

A print of the first episode of the new Pathe serial, "Dare Devil Jack," in which Jack Dempsey is starred, arrived at the New York office of Pathe Exchange, Inc., and was screened at a special showing for officials of the concern.

After viewing the three reels which make up the intial chapter of the serial the heads of the various departments expressed the keenest satisfaction. To quote verbatim, the first episode of "Dare Devil Jack" in the opinion of the Pathe officials is a "knockout." The release date of "Dare Devil Jack" is set for February 15.

Sells Rights to "Blind Husbands."

Universal has just sold the United Kingdom rights to "Blind Husbands" to E. Wertheimer of London. The company has also sold the rights to Argentine, Uruguay and Paraguay for "The Right to Happiness" to Mr. Gaede, of the American Products Exchange.

"Overland Red" Is First Release of Universal's "S. R. O. Twelve" Series

UNIVERSAL announces a new series of pictures to be known as the "S. R. O. 12." This is in keeping with its policy of having a regural release program made up of series of pictures. The present series, which will soon be exhausted, is called the "Big Money Twelve," and the series preceding that the "Big Twelve."

The first release on the new program is billed for March 22 and is "Overland Red," featuring Harry Carey in a story by H. H. Knibbs under the direction of Lynn Reynolds. The series is concluded on June 28 with "A Tokio Siren," from the story by Gwendolyn Logan entitled "Sayonara." Rolin Sturgeon directs Tsuru Aoki in this production.

"Burnt Wings" Comes Third.

The other ten productions on the list are as follows: March 29, "Burnt Wings," with Frank Mayo and Josephine Hill, from Bayard Veiller's story, "The Primrose Path"; direction of Christy Cabanne.

April 5, "The Road to Divorce," directed by Philip Rosen, starring Mary MacLaren in the story by J. G. Alexander.

April 19, Edith Roberts in "The Daring Duchess," supported by Kathleen Kirkham, Harold Miller, Rudolph Christians, Stanhope Wheatcroft and Leonard Clapham; direction of Harry Franklin.

April 26, Frank Mayo in "The Girl in No. 29," from the story, "The Girl in the Mirror" by Elizabeth Jordan, directed by Jack Ford and featuring Clair Anderson, Elinor Fair, Ray Ripley, Arthur Hoyt and Bull Montana.

May 3, "Bullet Proof," a Harry Carey picture directed by Lynn Reynolds from the magazine story by John Frederick, featuring Kathleen O'Connor, Beatrice Burnham and Robert McKim.

May 17, Josephine Hill and Virginia Faire, beauty contest winner, in "Tempted Wives."

May 24, Tsuru Aoki under direction of William C. Dowlen in "Locked Lips," a screen version of the story, "Blossom," written by Clifford Howard, featuring Stanhope Wheatcroft, Magda Lane and Jack Abbey.

May 31, a Jewel release featuring Edith Roberts, title of which has not as yet been announced.

June 14, a Harry Carey picture entited "Black Sheep."

June 21, the first of the Lyons and Moran five-reel productions, "Everything But the Truth," from the magazine story by Edgar Franklin, featuring Anna Cornwall and Katherine Lewis.

George to Direct "Prince of Pines."

An elaborate production is scheduled for Selznick Pictures in "Prince of Pines," a melodrama of the North Woods, which was purchased recently by Myron Selznick, announcement of which was made from the Selznick offices at 729 Seventh avenue, New York. Burton George has been chosen to direct the production.

The interiors will be made at the Selznick Fort Lee studios, while the exteriors will be shot at various locations in the Northwest. The cast has not yet been selected, but it is announced that there are six important role in the story.

R. Cecil Smith, of the Selznick scenario department, adapted "The Prince of Pines" to the screen from the Willard Mack story and is also writing the continuity.

"Modern Salome" Shows Greenwich Village Life

GREENWICH VILLAGE, that nondescript, interesting and artistic community in New York City, has "broken into" several motion pictures recently, but seldom has it been so interestingly portrayed as in "A Modern Salome," Hope Hampton's initial independent production, which will be released through Metro Pictures Corporation in the near future.

At the start of this story, which is based on Oscar Wilde's famous dramatic poem, "Salome," which was written and directed by Leonce Perret, the heroine lives with her father, a talented, but improvident painter, in the village, and the scenes show one of the picturesque large ateliers of that district. Several interesting outdoor scenes are also shown, revealing the famous Washington Mews and the other picturesque alleys along which renowned artists have their studios.

At the same time "A Modern Salome" shows not only the Greenwich Village section of New York City, but includes shots of numerous interesting localities, among them the most fashionable section of Riverside Drive.

In "A Modern Salome," which was put on in lavish fashion by Hope Hampton Productions, Inc., Miss Hampton makes her bow as a star. Her supporting cast includes Wyndham and Percy Standing, Sidney L. Mason, Arthur Donaldson and Agnes Ayres.

"I Simply Must Retrench."
John Cumberland in Mrs. Drew's "The Charming Mrs. Chase" for Pathe.

Posters That Tell a Story.

The poster which best does the work for which it is intended is the one that faithfully carries with it the atmosphere of the photoplay, and a set of posters should give some easy clue to the exact nature of the story which has been adapted to the screen. This the American has successfully accomplished in "The Valley of Tomorrow." These posters show, first of all, a virile Western drama, action which required the height and depth of Lake Tahoe's setting in the High Sierras, where Emmett J. Flynn handled the megaphone. The six-sheet groups the principal actors in an emotional scene, and the one-sheet, featuring William Russell and Mary Thurman, gives a key to the love note.

Not a White Elephant

Is Wheeler Oakman's Arabian horse in Universal's "The Virgin of Stamboul."

Seadler with Kane Corporation.

Silas Frank Seadler has resigned from the Realart publicity staff to take over similar duties with the newly organized Arthur S. Kane Pictures Corporation. Mr. Seadler has been active in various phases of publicity, especially exploitation. Prior to his Realart connections he was associated with Charles Reed Jones in a free lance publicity organization.

Tauszky Heads Art Department.

D. Anthony Tauszky has been installed in charge of the two-story building constructed at the Metro studios in Hollywood for the art title department. Five artists' studios, two lettering shops, and a number of storerooms are in the building.

Augusto Bissiri is the most recent addition to Mr. Tauszky's art staff, which also includes Catherine Mortimer, Harry Snyder and Elmer Clode.

Two Vitagraph Pictures on Broadway.

Two of Vitagraph's special two-reel subjects are being shown on Broadway this week at two of the biggest motion picture theatres. "A Call Loan," a stirring episode of the great West, based on the story of the same name by O. Henry, is at the Strand, and "The Grocery Clerk," Larry Semon's latest comedy, is at the Capitol.

Metro Awards Seven Exchange Men Bonuses for Making Sales Records

ANNOUNCEMENT is made by William E. Atkinson, general manager of Metro pictures Corporation, that one Metro district manager and six branch managers have been awarded cash bonuses for the best showing on volume of new business done during the year 1919. The seven individual prizes total up to a very substantial figure. The amounts of the awards were apportioned on a percentage of business done in each exchange.

The men to receive bonuses are H. Lustig, district manager in southern California, with offices in Los Angeles; W. C. Bachmeyer, who is both branch and district manager at Cincinnati; B. F. Rosenberg, now in Denver, but until recently in charge of the Metro exchage in Salt Lake City; Fred W. Voight, of San Francisco; H. L. Haldeman, of Kansas City; A. Fischer, of Minneapolis, and C. H. Kessnich, of Atlanta.

Atkinson Made Announcement.

Mr. Atkinson's duties bring him in the closest touch, perhaps, of all the Metro executives with the salesmen of the Metro distributing organization. At the yeearly convention of the company's branch managers, held at the Hotel Astor, New York, early last summer, Mr. Atkinson announced that Metro at the end of the year would pay bonuses on the largest percentage of increase in business piled up by six branch managers, and the best record by any one of the district managers. This announcement was made approximately at the time when Metro discontinued its program productions in favor of the policy of "fewer and better" pictures now in successful operation.

The preliminary statement showed the various managers only a small promise of what has since been accomplished. At that time "Lombardi, Ltd.," by the Hattons; "Fair and Warmer," by Avery Hopwood; "Please Get Married," by James Cullen and Lewis Allen Browne; five big Drury Lane melodramas and "The Right of Way" had been obtained for Metro-Screen Classic production.

Award Based on Three Films.

The purpose of the contest was to stimulate rivalry in putting over "fewer and better" pictures. Working on the quality of productions promised by more time, the perfection of facilities at the Hollywood studios and the big book and stage successes purchased, the various managers went to the job with a rush and the first round consisting of Bert Lytell in "Lombardi, Ltd.," May Allison in "Fair and Warmer" and Viola Dana in "Please Get Married" scored a clean-up for the exhibitors and the company.

It was substantially these three productions that brought in the percentage of increase upon which the bonus award was based. The second round of pictures, which included Alice Lake in "Should a Woman Tell," Bert Lytell in "The Right of Way," May Allison in "The Walk-Offs," Viola Dana in "The Willow Tree" and the Taylor Holmes production, "Nothing But the Truth" were not ready until December or early in January, and did not figure in the award except as advance booking attractions which many exhibitors snapped up on the strength of their success with the first round.

To each of the seven men receiving the bonuses General Manager Atkinson sent a personal letter of thanks in addition to the check rewarding their business achievements. In each case he complimented the Metroites for their unvarying enthusiasm and spirit of perfect loyalty to Metro's best interests.

Tom Mix Makes Four-Story Plunge in "The Cyclone"

DESPITE the familiarity with realism of a high order which marks motion picture production today—there is one scene in particular in William Fox's latest Tom Mix picture, "The Cyclone," just released, the construction of which is deserving of special mention.

When Director Cliff Smith made arrangements for the filming of the production he consulted some of the best contractors in the vicinity of Mixville, Cal., regarding the erection of a building that was to house a Chinese den. Mix had to stage the biggest thrill of the picture in this building.

The "big scene" comes as a climax to the production, and depicts Tom Mix dashing into the building on horseback in search of his sweetheart. The horse gallops up four flights of stairs to the roof, and then suddenly reeling with Mix still on his back plunges first through the roof as this gives way under the weight, then through three floors as each floor gives way successively. Horse and rider finally crash into the basement where Mix rescues his sweetheart from a smuggler's chief.

Tom Mix has performed innumerable stunts of daring before the camera which have earned for him the title of "the daredevil of the screen," but he declares that the four-story plunge "was his biggest" yet. However, this is only one of a series of breath takers that make the progress of the story.

Continuity Writers Sign Contract with Selznick

A LONG term contract was signed this week by Myron Selznick, R. Cecil Smith and Ella Stuart Carson, which is said to involve the largest financial consideration ever made for the service of continuity writers on a staff and which assures the Selznick organization of the exclusive services of the Smiths for a long time.

Mr. Smith and Miss Carson have been matrimonial as well as business partners for a number of years, and are regarded as among the most brilliant writers of continuity in the business. They won their reputation on the West Coast, having been Thomas Ince's stars, afterward going with Ince to Triangle, and remaining with his forces when Ince left the Triangle organization.

When John Lynch, who also was formerly with Ince, came east last summer to head the Selznick scenario department, he brought Mr. Smith and Miss Carson with him. They always write together, signing their names separately on alternate scrips. Their work is notable for imagination, swift action and unusual situations.

Pathe to Release Harold Lloyd's "His Royal Slyness" February 8

"HIS Royal Slyness," the most pretentious of Harold Lloyd's new series of $100,000 two-reel comedies, is announced for release by Pathe on February 8. This is the fourth release of the new Lloyd series, its predecessors being "Bumping Into Broadway," "Captain Kidd's Kids" and "From Hand to Mouth," the last of which has been hailed as the most fascinating of the trio.

In an effort to make the Lloyd comedies the peer of any on the market, Hal E. Roach, head of the Rolin Film Company, has been liberal in his expenditure on production. With "His Royal Slyness" he was even more generous, and the technical production was made on a scale that rivals the highest type of five-reel features. Sets costing many thousands of dollars were erected in the Rolin studio just for this one picture.

The same company that rendered Lloyd such admirable support in his last multiple reel release, "From Hand to Mouth," appears with him in "His Royal Slyness." "Snub" Pollard and Mildred Davis are the leading factors in the support.

Lloyd Has "Double."

A surprise is in store for exhibitors and public alike, in the fourth Lloyd picture, in the introduction of a player who so closely resembles the great young comedian as to be virtually his counterpart. There are some who will insist that Lloyd plays a dual role, but the "double" is none other than the star's own brother.

There is no doubt that Lloyd has met every expectation in his new series of two-reelers. Not a day passes that Pathe does not receive some unusual commendation of the young comedian's efforts. His pictures are playing in the finest theatres in the United States and pleasing audiences.

A typical criticism comes from B. W. Brentlinger, manager of the Liberty Theatre, Terre Haute, who recently wrote Pathe as follows: "I think the Lloyd comedies the best that have ever been in this house. His comedies keep the house roaring from beginning to end. There is no doubt that Lloyd is a clever comedian—in fact, the cleverest comedian on the screen to-day. We are anxiously looking forward to his next release."

Skouras Enthusiastic.

Spyros P. Skouras, of Skouras Brothers, owners of the West End Lyric, Lyric Skydome, Crystal Airdome, Shaw Theatre, Lyric Theatre, Olympic Theatre and the Arsenal, in St. Louis writes: "I have made arrangements to use the Harold Lloyd comedies in all of our houses. The first release, 'Bumping Into Broadway,' started its first run at the West End Lyric and went over in great shape. The picture pleased everybody and got us additional money at the box office. It is our intention to exploit the Lloyd comedies as much as possible."

Jack Levering with Taylor Holmes.

Jack Levering, a veteran of the A. E. F., who was decorated by King George for bravery under fire, is cast as Joe, the eugenically perfect chauffeur, in the Taylor Holmes production "The Very Idea," an adaptation of the highly successful stage farce by William Le Baron. The company is now at Miami.

On his return from France, Lieut. Levering resumed his work before the camera, becoming leading man for Helen Holmes in her new serial, "The Fatal Fortune."

Taylor Holmes of course plays the role of Gilbert Goodhue. Virginia Valli is Mrs. Goodhue and Betty Ross Clarke, the maid Norah. Others in the cast are Jean Martindale, Jean Robb, Edward Lester, Fay Marbe and Beorge Cooper, S. E. V. Taylor scenarioized "The Very Idea" and it is being directed by Lawrence Windom. Metro will distribute it.

Kansas City Exchanges Hard Hit by Influenza

THE influenza epidemic in Kansas City has caused havoc among the film exchanges. In a number of offices half the force is home sick with the disease and in several instances the heads of the office are off duty for the same reason. In many cases temporary help was necessary to keep things moving until the recovery of regular employes.

F. F. Nine, branch manager of Vitagraph, Inc., was one of the victims, but he is improving and probably will be sufficiently recovered to resume his duties in a short time. In the same office, two stenographers, a bill clerk, bookkeeper, assistant booker, and three film inspectors were sick at the same time.

P. A. Block, branch manager of Goldwyn Pictures Corporation, also is sick with the disease. His place is being filled temporarily by Felix Mendlessohn, home office representative.

Other offices have been affected to some extent by the epidemic, and there is scarcely an exchange that has escaped without a single member of the organization having the "flu."

Lesser Is Enthusiastic Over First Beban Film

SOL LESSER is confident that "One Man in a Million," the first George Beban picture to appear under his banner, will establish a high water mark in popular appeal. "It is an exquisite love story with a beautiful theme, and the women and children especially, are going to love the picture," says Mr. Lesser.

George Beban, Jr. (Bob White) and his great St. Bernard dog "Snookums" will score heavily with the children, while the double romance of George Beban, Helen Jerome Eddy, Lloyd Whitlock and Irene Rich will strike a new note in screen love stories. There is not a suggestive note in the play.

"There are also many wonderful gowns, professional models wearing some costing thousands of dollars, in a number of scenes. There is also a beautiful theme of the love of a boy for a dog, and a dog for a boy. It is a drama of love and laughter, that is beautiful, sweet and wholesome.

"The Son of Wallingford" Coming.

"The Son of Wallingford," the novel which is now in the process of writing by Mr. and Mrs. George Randolph Chester, and which will a little later be produced by Vitagraph as a photoplay feature, is considered by the authors to be the most important work of their busy career. The story of the conflict of heredities in the person of this son of a crooked father and an honest mother, has been in contemplation by the author of "Get-Rich-Quick-Wallingford" for more than ten years.

Mr. and Mrs. Chester will first write the story of young Wallingford as a novel. It will be published as a serial in one of the important magazines and later put out in book form. Co-incident with the publication of the final instalment as a serial, it will be released as a special feature by Vitagraph.

"The Scenes of My Childhood"
Brought back in "Edgar," Booth Tarkington's first Goldwyn story.

Stuart Holmes in Leonard Serial.

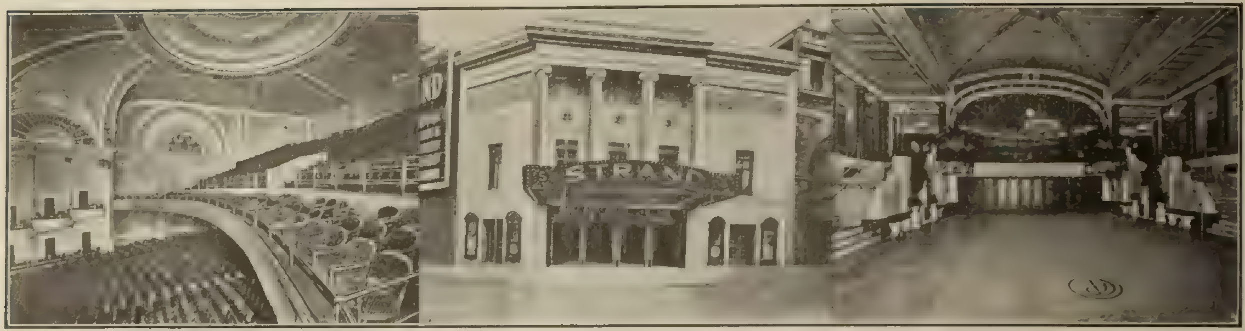
Stuart Holmes, one of the best known villain types of the picture drama, is now working in chief support of Benny Leonard in the Champ's new serial, "The Evil Eye," written by Roy L. McCardell and produced by Ascher Enterprises, Inc., and Frank G. Hall under the direction of J. Gordon Cooper and Wally Van. Mr. Holmes has the role of Denton Druce, profligate son of a banker.

Changes in Universal Field Staff.

Universal announces the following changes: J. H. Calvert has been appointed manager of Kansas City, replacing W. R. Wilkerson. H. F. Lefholtz has been appointed manager of Omaha, replacing J. H. Calvert. Edgar Haines has been appointed manager of our Des Moines office, replacing F. H. Frisch.

Goldwyn Leases Cincinnati Quarters

The lease of 3,300 square feet of space to the Goldwyn Corporation makes that organization another resident of the Film Building, Cincinnati. Goldwyn pays $4,200 annually, under their lease, for that much of the third floor. Other tenants include Paramount, Realart, First National, Universal, Select, Republic and United Theatres Equipment Company.



Some Views Illustrating the Beauty and Utility in the New Mark Strand Theatre, Brooklyn.
Lef, is a sectoin of the orchestra and balcony; center is a look at the front; right, is the grand lobby.

Must Inject Personality Into Your Theatre To Be Really Successful

By Edward L. Hyman

AN operating room minus machine-like precision irritates your patron, gives you nervous dyspepsia and often eventually ends in the theatre being remodelled into a garage.

You've got to have it!

But when you turn the job of managing your house into a cut and dried proposition and lock out individuality and personality you are going to hit the down grade so fast that efficiency can't avert the smash-up.

Brown of the X.... Theatre said to me:

"Ed, I've got my work systematized so that I can leave my house at eight o'clock every night and things will skate along fine. You kill the job, living at the place day and night."

Now Brown may be right, and understand that I am not trying to create the impression that I work harder than any other exhibitor. Yet, I do think that I study my theatre, patrons and the market more closely than hundreds of exhibitors who are wondering why they don't move up.

Why Theatres Run Down.

Machine-made amusement has been the cause of ninety per cent. of the failures among exhibitors.

And, the best machine in the world won't run along long with the engineer away.

Seeing that the house opens on time and closes O. K. with a few hours given now and then for booking, isn't going to keep the public agog over the original things you don't spring in the way of picture and musical novelties.

The physician and surgeon nowadays who heads up his profession is the one who doesn't bank entirely on his past experience—but is he who studies and studies and never lets up.

A theatre manager is the doctor who prescribes the amusement for minds that are wearied and sick with the crash and grind of work and worry. When h ceases studying his patient he loses his ability to prescribe correctly.

Must Develop Personality.

In addition to that, it is the doctor with the personality who often makes you feel better. The atmosphere he creates when he comes into the sick room generally does more to speed you along to health than the pills he doles out.

The same thing applies to the film theatre manager. If you haven't the ability to inject some warmth, some originality into your house and your program the show you offer can't be nearly half so effective. Machine-made amusement as a rule won't cure blues and a grouch.

The fellow who gives his job superficial attention just can't put it over. Passing the buck on those elemental things of showmanship to assistants rarely meets with success although I decry the one-man organization.

Human Nature Same All Over.

The basic principles of human nature, it seems to me from observation, are the same in every section of the country. I do not presume to be a know-all authority, but am merely citing my views as they accrue from my experience with the public as manager of theatres and groups of theatres in the south, north, east and west.

As I stated, the human element must be paramount in theatre entertainment, especially in houses featuring films and music.

When I took an appointment to a magnificent house with extremely large orchestra, fellow managers assured me that I would have easy sailing for the reason that the new large house would draw the crowds.

I disagreed with them and found that hadn't I rooted out the machine-like method of providing shows, that had been previously inaugurated I would have died there. The fashionable audiences able to pay a high admission fee wanted just as much of the homelike, personal contact atmosphere as did my patrons in the neighborhood house that I once managed.

Of course in a house like the Strand metropolitan ideas and metropolitan scope must be ever expressed. But the personality that is injected into the life of the Brooklyn Strand by its policy, its pictures, its music, its owners and to some extent perhaps by me, will go toward keeping it a leader among playhouses.

Trade Papers Give Ideas.

No theatre in the world is too magnificent or too large to be able to bar out the human element which has as its foundation your originality, personality, showmanship, as well as that of your colleagues.

And your staff won't carry the enthusiasm needed unless you yourself live it and exude it.

Many of the ideas that I have been given credit for by my patrons can be attributed to the trade paper from which I gleaned it. And the man who reads them won't have a machine-made plan of administration.

Universal Lists Mayo's "The Peddler of Lies"

UNIVERSAL announces the release of another Frank Mayo picture for March 1. "The Peddler of Lies" will be the title for his latest photoplay, in which he co-stars with Ora Carew. Special interest is attached to the production, which was directed by William C. Dowlan, as it is a screen version of Henry C. Rowland's story "The Pedlar," with which millions of readers became acquainted through the Saturday Evening Post.

The original story is followed closely and all the atmosphere of the printed novel is retained in the film. The plot centers about the theft of a great jewel.

In the role of Clamp, the peddler, Frank Mayo gives one of his clean cut characterizations, carrying out the illusion of the itinerant merchant with his quaint manner and jovial humor. Ora Carew, who shares the stellar honors, in the role of Diana Kirkland, first likes him, then despises him, and when the truth is revealed, learns to love him.

An exceptionally able cast, including Bonnie Hill, Harold Miller, Truman Van Dyke, James Barrow, Dagmar Godowsky, Ora Devereaux, Flora Hollister, William Brown and Ray Ripley, make for an unusually interesting and entertaining production.

Picking Cast for "Determination."

The United States Photoplay Corporation on January 30 closed a contract with William H. Turner, one of America's foremost character actors, to be cast in "Determination" in the part of Hicks, the family butler. The author, Capt. F. F. Stoll, has had over 100 applications for this particular part.

Turner has been screened in 150 different releases. He is a member of New York's famous Green Room Club and in Hicks, the family butler, has one of the most important parts in the cast. The actual casting for this photoplay is now under way. The name of the director will be announced soon.

P. J. Swift Succeeds H. E. Coleman as Washington Managers Executive

P. J. SWIFT, manager of the Washington, D. C., branch of the Famous Players-Lasky Corporation, has been made secretary-treasurer of the Washington Exchange Managers Association and a member of its executive committee to succeed Henry E. Coleman, of the Seaboard Film Corporation. Sam Flax, of the Liberty Film Corporation, has also been made a member of the executive committee to represent the independents.

The association held a very important meeting in the Washington offices of the Famous Players-Lasky Corporation last week. Among other things the management discussed the reported non-delivery of large numbers of packages of posters and other advertising matter. These shipments are proving the most difficult of all and have occasioned a great deal of correspondence and other expense.

The managers were of the belief that paper shipments should not be made C. O. D. It was suggested that beginning February 2 this practice be discontinued. There were very few shipments being made C. O. D. up to that date, however, so that the adoption of such a ruling by the exchanges will not cause any inconvenience or result in anything particularly new.

Approve World's Bill.

The loss of packages of posters and other advertising matter will be minimized by the proposal to send them by registered or insured parcel post.

An interesting talk was made by Jack S. Connolly on pending legislation in Congress. He explained the bill desiged to put a stop to film thefts, introduced in Congress by Representative Henry T. Rainey, of Illinois, at the instigation of Moving Picture World. Following the discussion on this legislation, the managers adopted the following resolution, copies of which are to be sent to Mr. Rainey and to each member of the House committee on the judiciary.

"Whereas, the motion picture industry being subjected to heavy losses by reason of the thefts of motion picture films constantly occurring while the films are moving in interstate commerce, and

"Whereas, large losses are annually sustained by reason of the pirating of films and their exportation from the country, and

"Whereas, Representative Henry T. Rainey, of Illinois, has introduced a bill in Congress 'to punish the transportation of stolen motion picture films in interstate or foreign commerce.'

"Therefore, be it resolved, that the Washington Exchange Managers Association record its approbation of such legislation and urge upon the members of Congress that this bill be seriously considered with a view to the passage of a law that will effectively stop these unlawful practices."

Consider "Bicycling" of Films.

Mr. Connolly also reviewed the censorship situation, speaking of conditions in Massachusetts, Virginia and other states where legislation is pending. The managers were glad to learn that the Sunday closing bill for the District of Columbia, drawn up for presentation to Congress was so absurd that it was withdrawn for further consideration.

"Bicycling" or "automobiling" of films, as it is known now, with exhibitors holding out shows in order to play them at two or more theatres paying only one rental, was discussed at length, and the executive committee was directed to look into the legal aspect of this situation with a view to ascertaining what action should be taken. The managers have certain affidavits, sworn to by their makers, upon which they expect to be able to collect large sums of money from the exhibitors involved.

Buhler Praises "The Willow Tree."

That "The Willow Tree," the Screen Classics, Inc., "fewer and better" special, starring Viola Dana, is the most artistic production he has seen this season is the unsolicited testimonial of Frank W. Buhler, general manager of the Stanley Booking Company in Philadelphia. Mr. Buhler's enthusiastic appreciation of "The Willow Tree" was expressed after he had seen a projection room showing of the production, on the strength of which he booked the Metro offering for the Stanley Theatre on Market street.

Blanche Sweet to Play Veiller's "Deadlier Sex"

"THE DEADLIER SEX," the third production starring Blanche Sweet made for distribution by Pathe as a special, has been completed and assembled in the Jesse D. Hampton studios and the first word from the West Coast is that it is one of the most unusual of the year. It was written for Miss Sweet by Bayard Veiller, whose remarkable play, "The Thirteenth Chair," proved one of the best money-making productions ever released by Pathe.

The popularity of Miss Sweet was voiced by exhibitors in every part of the country upon the release of "A Woman of Pleasure" and "Fighting Cressy." With the determination to support this popularity with pictures of the highest quality, Mr. Veiller was commissioned to undertake the preparation of her third picture. In "The Deadlier Sex" he turned out an unusual story and one in which all of his charm as a playwright is evident. Somewhat unlike his previous writings, "The Deadlier Sex" carries a delicious thread of humor through it.

The background of the picture is in the Maine woods and in splendid outdoor settings the drama and action of the production is staged.

Mahlon Hamilton plays opposite Miss Sweet. The picture was directed by Robert Thornby and supporting Miss Sweet are Russell Simpson, who was also in the cast of "Fighting Cressy," Walter Perry, Boris Karloff, Winter Hall, the well-known Australian character actor, and Roy Laidlaw.

An exploitation campaign of considerable scope has been outlined for the production. A special campaign book filled with live suggestions has been prepared and there is also a strong line of accessories.

The Kind of Stills It's a Pleasure to Write Captions for.

These excellent shots from "The Little Shepherd of Kingdom Come," in which Jack Pickford stars for Goldwyn.

Laemmle Explains "Diploma System" for His Directors and Cameramen

CAN a film company successfully make short-reelers, comedies and westerns and also hope to be successful in putting out special attractions? Can it go above this field and turn out productions of the super-picture class at the same time? Universal officials point to their Jewel productions as the answer to these questions.

Carl Laemmle was emphatic in his affirmation.

"Universal," he said, "is turning out every variety of picture. The short one-reeler is the little sister of the big six-reel production. We are better equipped to turn out super-productions, not in spite of, but because of our activities in the other fields. When we turn out a serial our sets depict every corner of the globe. The action, which, of course, must be lively, calls for energetic work on the part of the director and the cameraman.

"When we turn out a western, the director has the problem of putting his plot over quickly and condensing it to two reels. Pathos, gaiety, surprise must all be registered artistically—but it must be done quickly. When we turn out a comedy, and the comedies of to-day have discarded the 'slap-stick' idea, our director depends on subtle situations to put over the laugh.

"Because of our enormous output, we must have great production facilities. Our property rooms could hold the whole works of many big film companies and still have room for more. Our various companies have stars of every variety, extras of all conceivable types, players for every special situation.

Directors Work Up to Jewels.

"Our directors and cameramen, and we only hire the most experienced, go through a new school when they join our organization. They have to work up from the one-reel pictures. Then they graduate to the serials and from there to the special attraction class. They are learning all the time. When they get in the special attraction class they have profited by their previous work. As a result, a Universal special attraction is not marred by a 'serial-ish' tone. The director has learned to do the serial and not to do the 'serial' stuff in a big picture.

"After the special attraction stage, the director and cameraman, if their work has shown them capable of the Universal top-mark, are put on a Jewel production—the finest product of our organization. So, too, with our players—they must pass through all the stages of our work and then only a few of the best are chosen for Jewel casts.

Essence of the Best.

"A Jewel production is the essence of everything that is 'best' at Universal City. A Jewel picture is the sum total of all the technical ability, directorial excellence, artistic superiority and perfection in photography of the Universal organization, coupled with its best screen talent. Money, efforts, or time are not figured in their making. A Jewel picture may take five months to make—but never less than three. The most expensive settings, the finest casts, the best directors, and only stars who have earned that title, figure in their production.

"Only the pick of plays and scenarios are selected for Jewel features. Every bit of film, every scene must be perfect. Sometimes certain scenes are retaken twelve times before the desired effect is secured. Th titles alone cost more than any ordinary production. A title which is both artistic and unique adds a distinctive touch to an otherwise fine picture and stamps it with the seal of perfection.

Booked by Trademark.

"Jewels are never made in haste. They are not turned out by the yard. Because of the great care in their making Universal can release but a scant half dozen each year. That is why an exhibitor books a Jewel picture by its trademark.

"The mere fact that Jewel pictures like "The Right to Happiness," "Blind Husbands," "Forbidden" and "The Great Air Robbery" have been produced by Universal proves what I claim in answer to your questions. It is true, Universal turns out something of everything. We have a variety of both short and long subjects, but we have but one 'best of all.' With Universal, the 'best' is Jewel, and if I do say it myself—I believe Jewel is best."

Mintz Manager of Hallmark Serials.

M. J. Mintz, formerly connected with Clark-Cornelius as filed manager in the handling the sales and exploitation of the series of twelve Chaplin Classics, and for many years prominent in the distributing and sales end of the industry, has been appointed by **Frank G.** Hall, president of the Hallmark Pictures Corporation, as manager of serials for Hallmark.

Lasky Scenario Department Now in Its Own Building

A TWO story addition has been built for the home of the scenario department at the Lasky Studio, Hollywood. This has been caused entirely by the unprecedented rush of work resulting from the demand for Paramount Artcraft productions and the increased duties falling upon the scenario department because of this expanding output.

The research department under Elizabeth McQaffey has also grown to such proportions that it has been found necessary to move it into a larger building where its files of material can be accommodated.

The Lasky wardrobe department is now established in its three story concrete structure.

The publicity department, under the direction of Adam Hull Shirk, will be augmented by the advent of Barrett C. Kiesling, who begins work next week.

Names Third Kaufman Weekly.

"Puppy Love" is the title of the third picture for the Herbert Kaufman Weekly, which is being made by Selznick for release through Select. Work began on the picture recently at the Fort Lee studio under the direction of John Lopez, assisted by William Duffy.

The leading role is played by Albert Hackett, member of the well known theatrical family. Supporting him is Edna Murphy, William Frazier, Charles Edward, Mrs. Ford and Jay Strong.

The World's Classified advertising is a quick and low-priced means to business end. Buy, sell or exchange something? That's an effective method, as hundreds can testify.

Just by Way of Serving You a Little Racy Atmosphere from "The Sporting Duchess."
Alice Joyce, meanwhile, looks on and approves these views from her newest Vitagraph.

You See, Helene, "Respectable by Proxy" Means That Someone Else Must Buy Your Sugar.
Sylvia Breamer and Robert Gordon are the foxy proxyists in this Blackton production for Pathe.

Republic Reports Changes.

It was announced this week by Republic Distributing Corporation that Fred Salinger, who has been located at the Pittsburgh office of the organization, has been called to New York as manager of the New York City exchange.

Coincident with this announcement it is made known that Norman Moray, who was in the New York office, has been appointed a special representative of Manager of Sales George Meeker.

Oriental Atmosphere in Brockwell Play Strong

THE sets and costumes in "The Mother of His Children," the new Gladys Brockwell picture now being screened for Wiliam Fox under direction of Edward J. LeSaint, is said to possess a realism that is remarkable in the production of Oriental photoplays. The Arabian salon of the Princess Yve, for example, is furnished with infinite care. Furniture, drapings and carpets have been selected not only to fit the Oriental story, but with a keen eye to photographic effects.

A beautiful fountain babbles and splashes all through the salon scenes, the light simmering through the water and the ferns making a remarkably artistic bit. It is in front of this fountain that Miss Brockwell makes her genuflections before the gods to whom the Arabians bow.

To put the actors in the proper frame of mind, a special orchestra of four pieces plays Oriental music as the scenes are shot—music soft and languid or brazenly tempestuous, as required by the action.

The gowns of Miss Brockwell are exquisite studies of Arabian design, faithful to the Orient in every detail.

Florence Short in "The Smugglers."

Florence Short, well known motion picture and stage artists, is prominent in the cast of "The Smugglers," one of the series of eight William J. Flynn pictures being distributed by Republic Distributing Corporation. This is the series taken from interesting incidents in the career of Wm. J. Flynn, ex-chief of the United States Secret Service. Herbert Rawlinson has the leading male role in the pictures, which are in two reels each.

Ex-publicity Man Notes Progress Made in Planning of Press Matter

By Frank H. Williams.

HAVING served a considered term—"term" is good—as the main goat in the preparation of the press sheet issued by one of the leading picture manufacturers, I have always taken a considerable amount of interest in seeing just what sort of press material is most favored by newspapers, judging by the stuff that they run day in and day out.

Now that I'm out of the picture business and into the advertising business, I see a lot of newspapers every day and, while not losing my interest in picture press material, I'm able to view the proposition dispassionately and see just what's what in this matter.

The first thing that strikes me upon perusing the amusement pages of numerous dailies is the fact that any real novelty, anything out of the ordinary, anything that has a real news feature value, is used readily enough. Such things as the "Reviews in Rhyme" of the Goldwyn pictures prepared by Howard Dietz seem to make a big hit with the newspapers, judging by the way these reviews are used and played up.

Old Write-Ups Dying Out.

The second thing is the growing scarcity of the old-time "reading notices"—the write-ups that were printed by the papers whenever a theatre advertised, and only when a theatre advertised. These write-ups are becoming farther and farther between and apparently the day is coming when they will be eliminated entirely and the sole "reading notices" edging their way into the dailies will be those with real news or feature merit.

Third in the list of striking things is the preponderance of line cuts in the ads and the extensive use of the higher class ready-made ads issued by the larger companies. The reason for this is self-evident. Line cuts always print well. Half tones, on the other hand, print poorly with a too distressing frequency, no matter how carefully or expensively the electros are prepared.

Fourth—Newspaper advertising is being used more extensively than ever before by the theatres in putting over their pictures. Big space is the rule now where small space used to be all the vogue. The "legitimate" theatres are crowded into corners and out of the way places in all but the largest cities by the vast amount of picture advertising. And, judging by the past, more space will continually be used by the theatres.

Would Edit Press Sheet.

Now, if I was still concocting a press sheet and I had gained this information in an unbiased and dispassionate review of numerous newspapers, it seems to me I'd frame my press material accordingly. I'd edit my press sheet like a movie magazine. I'd fill it full of real feature material and practically eliminate the old time reading notices in which a brief summary of the film is given with blank spaces left for the theatre to fill in its name and the date of the showing. And I'd try mighty hard to find some new way of telling about the picture—a way so novel and interesting and fasinating that the newspapers would have to print it in spite of themselves. And in working up such novel write-ups I'd try not to pattern after anyone else, but I'd try to be entirely and utterly different.

Likewise I'd cut out the half tones and put in more line drawings, after convincing the boss that it was policy to do so.

Give More Space to Ads.

And, finally, I'd devote more space in the press sheet to ready-made ads and I'd make these ads so snappy and attractive that theatres would be mighty glad to buy extra space to run them in, because they'd know, instinctively, that my ads would bring throngs to see the picture.

Most of the progressive picture companies are conducting their press sheets on this plan nowadays, but, after talking with a number of theatre owners, I'm convinced that a lot of companies are still running their press sheets in the old-time, futile, valueless manner, which is sad.

Advertisement: Next week (illustrated) Second Anniversary Rambles Round Filmtown.

Frank Keenan in New York; To Stay To See Premier of "Smoldering Embers"

FRANK KEENAN, whose productions are distributed by Pathe, is paying New York his first visit in nearly a year. After a strenuous season of production in California, during which he turned out "The World Aflame," "Brothers Divided" and "The False Code," Mr. Keenan decided he wanted a change. His trip East followed. He called upon Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., immediately upon his arrival in New York.

Just before starting eastward, the noted star put the finishing touches on "Smoldering Embers," his next feature, and he will be in New York for its premier on February 8, the date set for its release by Pathe. "Smoldering Embers" was known under the working title of "Enter—a Vagabond," and is marked by the same human, wholesome appeal which has established "Brothers Divided," his current release, as one of the most satisfying picture of the new year.

To Remain East Six Weeks.

Mr. Keenan intends to remain East five or six weeks. He is stopping at the home of his son-in-law, Ed Wynn, at Great Neck.

There is still no let down in the popularity of "The World Aflame," which Mr. Keenan looks upon as one of his most uplifting efforts before the camera. This is indicated by the following letter received by Pathe from B. J. Piazzo, manager of the Palace Theatre in New Orleans.

"In regard to 'The World Aflame' playing at the Palace, I am glad to state that not since the beginning of his illustrious career on stage or screen has Frank Keenan given to theatre patrons such a timely story or a finer characterization than that of Mayor Burr in 'The World Aflame.' It is the biggest thing ever screened at the Palace Theatre. The picture smashed all records for each day, and for a week showing I cheerfully recommend it to all exhibitors.

Mr. Keenan has declined to discuss a report that he will go to France to produce. For the next few weeks he will be too busy preparing his future activities to consider anything else. While in New York Mr. Keenan will further his advertising plans to take in almost every channel of publicity that might further the sale of his splendid screen attractions.

Jury Declares Non-Suit in Case of Wells Against Atlanta Theatre

A JURY in the Superior Court, Atlanta, returned a verdict in the case of Jake Wells against the Criterion Theatre Company, the First National Exhibitors Circuit, Inc., et al., declaring a non-suit and refusing to grant Mr. Wells a permanent injunction restraining the Criterion from showing eight special Charlie Chaplin releases.

The case is the result of the alleged violation of a contract and it has been in the courts for some time. It was appealed to the State Supreme Court some time ago and the higher court reversed the decision of the lower court. Attorneys for Mr. Wells, following the court's declaring a non-suit, immediately instituted proceedings to again appeal the case to the Supreme Court.

Temporary Restraining Order.

When the first Chaplin release, "A Dog's Life," came out, it was shown exclusively in Atlanta by the Forsyth Theatre, which at that time was owned by Mr. Wells. When the second release, "Shoulder Arms," came out, it was also billed at the Criterion Theatre as well as the Forsyth.

Claiming that he had a contract with the First National Exhibitors Circuit, Inc., giving him the exclusive right to show the Chaplin pictures in Atlanta, Mr. Wells started court proceedings to secure a temporary and permanent injunction against the Criterion, restraining that theatre from showing the picture. A temporary restraining order was issued by Judge Pendleton of the Superior Court, but it was provided that either theatre could show the picture by depositing bond in the sum of $10,000 as security against possible damages. The bond matter was later adjusted.

Replying to the charges, the Criterion Theatre management stated that the exhibitors' circuit had not granted Mr. Wells an exclusive contract.

The action was brought against the theatre, the exhibitors' company, Sig Samuels, president of the Criterion Theatre Company, and Willard Patterson, manager of the theatre.

Bessie Barriscale Has Congenial Role In "The Luck of Geraldine Laird"

BESSIE BARRISCALE, by her work in 1919 productions, earned additional plaudits to her long list of successes, and in the current release, "The Luck of Geraldine Laird," she is given a part which, it is claimed, will make her a better bet for 1920.

Exhibitors throughout the country have taken advantage of the purchase by Robertson-Cole of Kathleen Norris' stories and are using the prestige obtained in exploiting the current Barriscale release.

Geraldine Laird is the central character of the production, which is founded upon Kathleen Norris' novel of the same name. Miss Barriscale plays the part of a woman who becomes a great success on the stage as the direct result of being deserted by her husband, and denounces him before a large company of her friends.

Then comes the reaction. Ashamed, she decides she must go to him at once, and the end finds the couple once more united.

Miss Barriscale is supported by Niles Welch, who was her leading man in "Beckoning Roads." He plays the humiliated husband. Dorcas Matthews has the role of a woman who leads the husband away from home at the story's beginning, and other parts of importance are taken by William Mong, Rosetta Marstini, George Hall and Boyd Irwin.

Statement on "U-35" Films by Fitzpatrick & McElroy

W. C. COOK, Eastern representative of Fitzpatrick & McElroy, of Chicago, who are the owners of "The Official Exploits of the German Submarine U-35," had this to say regarding the controversy existing between his firm and C. B. Price & Co., Inc., in connection with the distribution of submarine films:

"On January 26 I called our attorneys' attention to various trade paper articles. On Tuesday Justice Finch requested our attorney to notify B. F. DeWitt, counsel for C. B. Price, to appear in the Justice's chambers on Wednesday afternoon at 3.00 P. M. to receive instructions as to what statements they may make regarding his decision of January 24.

"In the above notification our attorney stated: 'Judge Finch states that the remarks contained therein are unauthorized, and that the defendants have won the motion, and that he required a bond in order to maintain the status quo. He did not, by his decision, and does not recognize any rights of your clients, nor protect their rights in this or any territory; nor did he adjudicate the defendant's film as a pirated print; but on the contrary, both the plaintiffs and the defendants had the right to sell and exploit the film in question.'

"On Wednesday Justice Finch in the presence of B. P. DeWitt, counsel for C. B. Price, directed that C. B. Price Co., Inc., desist from the further issuance of such statements."

Metcalfe Supports Corinne Griffith.

Earl Metcalfe, who had an important role in Vitagraph's screen version of "The Fortune Hunter" and who has been starred in many features, will be Corinne Griffith's leading man in her next Vitagraph production, "The Memento." He will be seen as Brad Mortimer, a vaudeville actor.

Active work on the production has been started under the direction of Edward Griffith. The scenario was prepared by two writers, Lucien Hubbard, who arranged the vaudeville scenes, and William B. Courtney, who did the same for the "small town stuff."

Harding with United in Boston.

W. Harding, who formerly was associated with World Films, has joined the sales force of United's Boston exchange. Harding will cover Rhode Island and part of Connecticut for United Picture Exchanges, the same territory he took care of in his former position.

Seitz and Smith Go South.

George B. Seitz, Pathe's serial producer-director-star, and his family, and Frank Leon Smith, author of "Bound and Gagged" and "Pirate Gold," the latest Seitz successes, with his family, have left for Palm Beach, Fla., where they will forget motion pictures for the next two weeks.

During Mr. Seitz's absence, Bertram Millhauser will continue his work in directing Juanita Hansen's first Pathe serial, "The Mad Talon," which was written by Mr. Seitz.

Bernard Depkin Will Direct New Pickwick

THE direction of the New Pickwick Theatre, 115 North Howard street, Baltimore, has been taken over by Bernard Depkin, Jr. Mr. Depkin now directs the New Wizard, Strand, McHenry and Pimlico theatres. The New Pickwick was added to those under his direction on Monday, February 2.

Behind this deal there is a business romance, for it was at the New Pickwick, eleven years ago, that Mr. Depkin started on his theatrical career as assistant manager, the theatre then being owned by J. Howard Bennett. Later, he was appointed to manager of the New Pickwick and four years ago left that playhouse to take over the management of the Parkway.

The Parkway was a success under the direction of Mr. Depkin and he was also offered the management of the New Wizard, Strand, McHenry and Pimlico theatres, which he accepted. Mr. Depkin recently resigned as manager of the Parkway and devoted himself to the operating of the above named theatres. He says that his intention is to make the New Pickwick a luxurious small theatre and the "bandbox" idea is to be carried out.

Plans for extensive changes to be made in the playhouse are now being drawn by Architect Oliver B. Wight, Munsey Building, who designed the Parkway and McHenry and changes recently made in the New Wizard. The New Pickwick will not be closed until June and will remain dark during the period of reconstruction.

Buys Rights to "The Fighter."

Picture rights to "The Fighter," a novel by Albert Payson Terhune, have been purchased by Myron Selznick. This is the second story by Mr. Terhune to be bought by Myron Selznick, the first being a serial which will be written specially for the Selznick Pictures Corporation.

"The Fighter" is a story of Caleb Conover, natural born battler, railway president and selfmade man, and his adventures have been made into a live and thrilling story by Mr. Terhune.

"The Fighter" will be produced as a feature special at the Selznick Fort Lee studio.

English Film Magnate Visiting Here.

Colonel H. A. Browne, chairman and managing director of Walturdaw, London, is in New York looking over the field. This is Colonel Browne's first trip over here since the war held English commerce in its grip and he is here renewing old acquaintances. How long he will stay is not made known, but probably it will be some weeks.

Ince System of Identification Impresses Criminology Experts

UPON completion of the first series of tests in relation to the Ince system of criminal identification held at police headquarters in San Francisco last week, the opinion voiced by attending officials left no doubt of their idea of the value of Thomas H. Ince's system nor of the far-reaching effect it would have on the old-fashioned methods now in use.

Such authorities as Chief D. A. White, of the San Francisco Police Department, Warden J. J. Smith, of the California State Prison, at Folsom, Mathew Brady, district attorney of San Francisco County, Captain Matheson of the San Francisco detectives and a group of thirty-five police chiefs gathered from all over California were most enthusiastic in their comments on the possibilities of the Ince system.

Warden Smith, nationally known as a criminologist, emphatically declared that the Ince system supplied a long-felt need and should be immediately installed in every state prison in the country.

Ince Gives Demonstration.

Just prior to Mr. Ince's demonstration, Chief White addressed the assembled police officials, pointing out the advantages to be gained by immediate adoption of the system and then introduced Mr. Ince, who proceeded to prove his contention.

Selecting one of the prisoners, Mr. Ince asked for his record and picture as made and filed under the old system. Holding the "still" beside the face of the original he pointed out that the subject, an old and clever offender, had resorted to a trick used by every experienced crook and had contorted his features under the camera and assumed a strained and altered expression for the very purpose of defeating the ends for which the picture was made.

Then posing the prisoner before the "movie" camera and directing him to walk, talk and act naturally without self-consciousness, Mr. Ince made a picture, that, when developed and flashed on the screen, depicted an exact life-size reproduction of the subject. No trait, mannerism or characteristic was missing. Every factor of physical make-up that tended to make the subject an individual distinct and different from others was caught by the camera.

"Right of Way" Has Two Endings, One True to the Novel, The Other Happy

IN releasing "The Right of Way," the Screen Classics, Inc., production of Sir Gilbert Parker's novel, starring Bert Lytell, Metro will give exhibitors a choice of endings to the story. There are two versions of the final episode, both convincing and dramatic, but one "unhappy" and the other "happy."

The unhappy ending finds the hero, Charley Steele, once a young lawyer of Montreal and a doubter of God, dying finally in the little French-Canadian settlement of Chaudiere in defense of money belonging to the church he never attended and whose teachings he never has been able to have faith in. This follows closely the plot of the original novel.

The happy ending is not the reverse of this, but a compromise, showing as it does Steele and the devoted Jo Portugais going off together in the woods in the hope of straightening out the struggle of belief against doubt within their hearts and minds. Steele hopes some day to return and feel worthy to ask Rosalie, the young postmistress of Chaudiere, to be his wife.

Could Not Distort Novel.

Exhibitors will understand without much comment the reason for the issuance of these alternative final episodes: that some audiences, no matter what are the artistic demands of a story, do not like a tragic outcome, preferring the conventional fortunate solution.

At the same time, Metro could not, in compatibility with its policy of producing well known stories and popular plays in a worthy manner upon the screen, so far distort this masterpiece of Sir Gilbert Parker's as to have it flatly contradictory to the novel. A solution was reached by making two last acts: the one true to the novel, the second not untrue to it, but leaving the final solution of the hero's happiness to the spectator of the film.

Beatrice Joy is Rosalie, Gibson Gowland is Jo Portugais and Virginia Caldwell is Kathleen. The production was directed by Jack Dillon.

Three Players in May Allison Film "The Cheater" Appear in Dual Roles

DUAL roles fall to the lot of each of the three principal players in "The Cheater," the Screen Classics, Inc., production in which May Allison stars, and which was adapted by Lois Zellner from "Judah," the notable stage play by Henry Arthur Jones. The story shows the activities of a clever trio of pretended Hindu fakirs.

May Allison plays the girl who, through the influence of her associates, sees only the wrong side of life. Living with her father in degrading surroundings, she smokes cigarettes and reads trashy fiction. This is one role. She assumes the other role as the Hindu Princess Vashti, in order to fleece people of money and jewels.

Frank Currier is her father, a grouchy sot, who thinks of nothing but getting money for drink. When money is in sight he disguises as a minister to assist his partners in graft.

Harry Van Meter is the head of the "gang." He is also a masquerader, pretending to be a Hindu crystal gazer, and in that guise obtaining money from foolish women of means.

"The Cheater" is in course of production at the Metro studios in Hollywood

Exhibitors Felicitate Kane on His Plans to Produce Independently

ONE of the most unusual exhibitions of cordial relationship and honest-to-goodness faith between exhibitor and producer is disclosed in the overwhelming response which has met the news of the formation of the Arthur S. Kane Pictures Corporation at 452 Fifth avenue, New York City.

From all parts of the country, telegrams are pouring into the offices of the infant concern, wishing the organization and its founder the best of success and pledging support in a material way to the efforts of the new producing organization.

With Tom Moore, the Washington showman, rising from a sick-bed to offer his "wholehearted co-operation" in a gratifying telegram, with hundreds of similar congratulations coming from other exhibitors, and with the inspiring remittance by W. E. Whitson, of San Diego of "$100 deposit on your first production upon your own price and condition and whenever available," the Arthur S. Kane Pictures Corporation got off to a fine start.

"I am home with grip," was the message from Mr. Moore, owner of the Rialto and Garden Theatres in Washington and one of the most farsighted exhibitors in the business, "but you can feel sure of my wholehearted co-operation in anything you do. With all good wishes, Tom Moore."

The generous offer of W. W. Whitson, proprietor of the Plaza Theatre, San Diego, was one of the most touching responses which met the announcement of Mr. Kane to produce for himself.

"We congratulate the corporation which is fortunate enough to have Arthur S. Kane at its head and congratulate also Mr. Kane upon the occasion of its launching. Wish you glowing success. We are wiring you $100 deposit on your first production upon your own price and conditions and whenever available and leave it to Kane. We in the West are not fast, but have advanced ideas. W. W. Whitson."

From S. Barrett McCormick, manager of the Circle Theatre, Indianapolis, Ind., came the following message:

"May I be included in the list of well-wishers for your new enterprise. I feel that the personality and business methods of Arthur S. Kane will always mean much to our industry. With sincerest best wishes, S. Barrett McCormick."

George Mayne, general manager of the Swanson Circuit at Salt Lake City, Utah, found the announcement of the Arthur S. Kane Pictures Corporation awaiting him when he returned from a trip to New York City.

"Just returned to the city" wired Mr. Mayne, "and found your announcement. We are for you and know that you will put over anything you undertake. If we can help you, just shout. Swanson Theatre Circuit, George Mayne, General Manager."

Fred Dolle of the Alamo Theatre, Louisville, greeted the news of the Kane venture into independent production with the following letter:

"As soon as you are ready with your proposition, I shall be only too glad to meet your representative to consider first run in Louisville. There is a possibility of my coming to New York very shortly, and if I do I shall be pleased to meet you personally. Please accept my best wishes for your success in this new venture. Yours very truly Fred Dolle, manager."

From Fitzpatrick and McElroy, owners of the extensive circuit in the Illinois and Michigan territory, came the following message:

"Congratulations to you in your new undertaking and our sincere wish that we shall be able to do as much business with you in the future as we have in the past with the firms who have been so prosperous under your able and efficient direction. Fitzpatrick and McElroy."

These are just a few of the hundreds of congratulatory messages that are being received by Mr. Kane.

Manager Carver and Family Theatre Exonerated of Advertising Charge

A TYPOGRAPHICAL error in the Buffalo, N. Y., Evening News was responsible for the most unfortunate report which discredited Manager Samuel Carver and the Family Theatre of Buffalo through its publication in the Moving Picture World and other trade papers. The phrase "This picture is offensive"—an error of the newspaper printer—started a sensational story that the Buffalo Evening News had refused advertising from the Family Theatre on the ground that it was of a misleading nature.

The facts of the case are these:

No other Buffalo newspaper printed the sentence as did the News, and the News held out the theatre's advertisement for one day merely to have it corrected.

The News is now publishing the theatre's advertising regularly and has not refused it, as first reported.

The picture in question was indorsed by the police department after two policemen had reviewed it and had declared it to be O. K.

Nobody representing the Buffalo Theatrical Managers' Association went to the city hall and registered a complaint about the picture, and no action at all was taken by the organization.

Moving Picture World regrets the embarrassment caused Mr. Carver and the Family Theatre, and takes pleasure in publishing this denial of any vestige of truth in first reports furnished it.

"White Moll" Company Moves to New Fox Studio

PEARL WHITE, who is at work on Frank L. Packard's underworld story, "The White Moll," for Fox Film Corporation, had the honor of being the first Fox star to work in the new studio of the company by which she is featured. The entire company making "The White Moll" moved to the new Fox building in West Fifty-fifth street, on Saturday, January 31, and Miss White immediately started the last few days' work on her first Fox special production.

Within a short time the star will have completed what promises to be one of the most startling and sensational of all underworld photodramas.

Richard C. Travers, former Essanay star, who returns to the screen after three years of war service, has a powerful role as the hero of this Packard story. Eva Gordon, who is cast for a difficult part, gives excellent support to the star. John Woodford, Jack Baston, William Harvey and Blanche Davenport all have worked hard to make the production one worthy of the star's fame.

Eddie Wynard, cameraman, has obtained some fine photographic effects in this picture, which has many novel scenes. There will be a few more interior sets put up and the company then will finish the interior views.

Heavy Eastern Bookings on "The Valley of Tomorrow"

EVERY little while we are told that people are tired of "Western" pictures. If this is so, it is not because of "The Valley of Tomorrow," starring William Russell, which is different from the usual western drama in that it is starting off with a rush of bookings, following the first-run houses, especially in New York and Brooklyn.

Following close upon the Olympic presentation in Brooklyn, come the Hamilton in New York, the Regent, the 42d Street, the Jefferson, Loew's New Roof, Loew's Circle, the 86th Street. Among the Brooklyn contracts which have reached the Chicago executive offices during the past few days are the Brevoort, the Shubert, the Royal, Mardi Gras, Lima, Loew's Broadway, New Liberty, etc.

Fox and Loew Book Lewis Picture.

Edgar Lewis's venture as a producer of special productions for Pathe distribution has received a flying start with "Other Men's Shoes," the picture version of Andrew Soutar's novel, according to reports received from all territories. Many of the biggest exhibitors have booked the Lewis special, among them being Marcus Loew and William Fox.

The production was released on February 4, but a week before release date nearly a thousand bookings had been recorded on the picture.

Herbert Steiner Promoted.

Herbert Steiner has been appointed by Myron Selznick as manager of the Selznick Bronx studio. He was formerly assistant to Mr. Hampton, manager of the Fort Lee studio.

Mr. Steiner took up his new work as manager last week and already has the affairs of the office in working order. He has been associated with the Selznick organization for some time.

Blackton Has Last Film by Cyrus Townsend Brady

NO man in the motion picture industry was more grieved to learn of the death of Cyrus Townsend Brady, author of a score of film successes than J. Stuart Blackton, who, strangely enough, purchased and produced the first great film success written by Dr. Brady, "The Isle of Regeneration," and also produced and will release through Pathe, "The Blood Barrier," the last film play written by the celebrated author.

"The Isle of Regeneration" was produced from the novel of that name several years ago and it brought to the attention of picture fans for the first time prominently Antonio Moreno and Edith Storey. It was produced under the supervising direction of Commodore Blackton, who had induced Dr. Brady to permit the novel to be filmed.

Early in the winter Commodore Blackton commissioned Dr. Brady to write a thrilling mystery story for him, and "The Blood Barrier" was the result. Stanley Olmsted prepared the scenario and the commodore finished directing the picture a few weeks ago, just before beginning his new feature, "Passers By." Dr. Brady had never seen the film. It will be his posthumous screen work.

New Freight Rates.

The United States Shipping Board has announced new freight rates from North Atlantic ports to Genoa and Naples. Motion picture films are listed at 65 cents a cubic foot or 1½ per cent. ad valorem. Celluloid scrap will be carried at the rate of 65 cents a cubic foot. The minimum charge on any one bill of lading will be $7.50.

Seven Productions Tax Capacity of Huge Lasky Hollywood Studio

UNPRECEDENTED activity exists at the Lasky Hollywood studio where the high water mark of production has been reached in seven Paramount Artcraft pictures which are now nearing completion. The steady stream of production has taxed the resources of the studio to the limit, despite the fact that some of the companies have been away from the buildings part of the time, either on location or shooting scenes along the coast or at some mountain resort.

Charles Maigne, the director who produced the Paramount Artcraft super special, "The Copperhead," and his all star company doing "The Fighting Chance" as a Paramount Artcraft special, have returned from San Francisco, where Mr. Maigne had been taking certain scenes for this Robert W. Chambers' story, the scenario of which is by Will M. Ritchey. Scenes will be taken at one of the beautiful homes in Burlingame.

James Cruze has completed Bryant Washburn's Paramount Artcraft picture, "Mrs. Temple's Telegram," and will commence work on "The Sins of St. Anthony," with the same star, this week. The scenario is by Elmer Harris. The story appeared in the Saturday Evening Post and from all accounts has a fascinating and distinctive plot.

Warwick Returns to Studio.

Robert Warwick, who made a flying trip to San Francisco after the completion of his Paramount Artcraft picture, "Thou Art the Man," has returned and commenced work on "The City of Masks," by George Barr McCutcheon, which Thomas Heffron is directing for Paramount Artcraft. The story deals with the cosmopolitan life of Manhattan and the novel characters who pass through life always under a masquerade. Walter Woods wrote the scenario.

Wallace Reid's newest enterprise is "Sick-a-Bed," the scintillating stage farce by Ethel Watts Mumford, on which work was commenced a few days ago. Clara Kennedy is the scenarist, while Sam Wood is directing the production. Bebe Daniels will be leading woman in this comedy.

The production of William De Mille's big Paramount Artcraft special, "The Prince Chap," featuring Thomas Meighan, will be completed in about ten days. Others in the cast are Kathlyn Williams, Lila Lee, Casson Ferguson and Ann Forrest. It is said that the emotional work of Thomas Meighan and Kathlyn Williams, playing the leads, is of a high order. In the juvenile episodes Peaches Jackson and May Giracci gave a delightful touch.

Secret De Mille Production.

Strict secrecy, extending so far as to shroud in mystery even the name of the stars and the title, is being observed in regard to Cecil B. De Mille's next production. His last Paramount Artcraft picture, "Why Change Your Wife?" has been completed and promises to be a worthy successor to his former triumphs, "Don't Change Your Husband" and "Male and Female."

Donald Crisp's special picture for Paramount Artcraft, "Held by the Enemy," is progressing favorably. The scenario was written by Beulah Marie Dix from William Gillette's famous play.

From location somewhere in the Sierras come indications of ardent work on the George Melford production, "The Round Up," featuring Roscoe Arbuckle. Still photographs and "rushes" depicting encounters with Apaches, broncho busting scenes and sheriff's activities are being shot in unique scenic surroundings. The company will remain in the mountains for another week at least.

Selznick Buys "Invisible Divorce."

Myron Selznick of Selznick Enterprises was so pleased with the screen version of "A Perfect Lover" that he has, according to a recent announcement, purchased another story by the same author. The author is Leila Burton Wells and the title of the new story is "The Invisible Divorce." It was originally published in the American Magazine. The story will be given its screen version at the Selznick West Coast studios under the supervision of Harry Rapf.

Touring Cars, Ladders, and Freight Engines Are Just a Few of Universal Stars' Vehicles.
Left, are Jack Perrin, Mac Wright and Kathleen O'Connor in "The Lion Man" serial; center, Priscilla Dean in "The Virgin of Stamboul"; right, Harry Carey in "Overland Red."

(*Continued from page* 1027)

ful Irish terriers. After several such episodes the writer felt that he would never want to become a picture actor if he would be called upon to eat words with one or more opponents in the manner that these players had been doing. In other words, the way in which the players almost chewed each other up must have got on the nerves of the people in the audience.

To the writer, moreover, there was not one male principal in the picture who possessed real personality, magnetism or charm. The female lead was a nice-looking girl, but the men were too thin, too wrinkled, too tall, too fat or too something else to create a sensation.

Applause in the Darkness.

The writer is not a "knocker" by trade and there is no cold-blooded plan to throw cold water on British pictures. It was difficult, nevertheless, for the writer to sit through the whole picture. Imagine our surprise, however, when several people in the house actually applauded when the end came. Evidently the feature had really pleased some one. We tried hard to see the enthusiasts through the semi-darkness of the theatre in order to try to figure out how or why they had applauded, but this proved impossible. The rest of the house was rather glum, however.

After the performance we examined the posters more closely and noticed an assortment of mud-colored lithographs that did not fit any of the regular frames used by the manager of the house. The three-sheets were too narrow and the six-sheets were too short for the poster stands, and even this added to the poor impression aroused by this one British release. We vowed then and there to wait a long time before venturing to enjoy an experience with another release from the same studio from which this feature had been issued. More and better British features are promised for Canadian audiences this month. We shall see.

Fire Destroys a Simplex Building but Production Is Not Hampered

THE newspaper headlines occupying front page position in the New York press of Saturday, January 31, carried beneath them a story which would indicate that the entire Simplex plant had been fire-swept and was entirely wiped out. This idea is quickly and effectively dissipated by a statement issued by E. M. Porter, general manager of the Precision Machine Company, which not only gives the industry the real facts concerning the fire and resultant damage, but breathes the spirit of organization progressiveness.

"The Simplex banner is still flying," says Mr. Porter, "and we want all of our friends to know that while it is true that we lost one of our buildings we are in no way crippled so badly as the first news stories carried in the daily press would indicate. In explaining our reasons for not being so badly affected, it might be well to say that our manufacturing plant covered four distinct buildings.

"The offices, mechanism, repair and general departments are located in the twelve-story building at 317 East Thirty-fourth street; the carpenter and lamphouse shops are on the opposite side of the street; the lens factory is at Morris Park, L. I., while the printing, nickel plating, electrical, enameling and screw machine departments occupy the five floors of the building at 327 East Thirty-fourth street.

Executive Meeting Called.

"It was the latter building that was burned on Saturday last, when a fire broke out at 4:30 a. m. in a manner that has not yet been determined. While the fire fighters were still pouring water on the flames, a meeting was called in our executive offices and plans were quickly evolved whereby our production program would be carried out as nearly as possible to schedule. This will be made possible through the putting on of a night force in the main building where duplicate machines of those in the burned building are located. The nickel plating, enameling and screw machine work has already been arranged for on the outside for the time being, and with the completion of tools for our Type "S" lamps and pedestals, there is no reason why the turning out in regulation quantity of Simplexes should in any way be affected.

Leases Additional Floor Space.

"At the same meeting referred to in the foregoing, new leases for additional floor space equivalent to that in the burned building were entered into and the equipping of these floors is already under way. There is no question but that this fire affects our plans, but in the matter of over-production only, as we had just completed a program that called for increased production far above that maintained last year. With the equipping of several other floors in our main building this program will be resumed and things go along as planned before the fire.

"Fortunately, all the work carried on in the burned building was such that can be taken care of in other ways in this emergency and need not force us to take advantage of the many offers that have been made to us from other quarters. Our distributors have responded wonderfully and it is a source of intense gratification to us to know that we have an organization built up that does not even pause when faced with the loss of one of its buildings."

Mr. Porter adds that he appreciates very much all of the messages that have poured in upon him from Simplex users as well as from the representatives of the industry, and wishes to take this opportunity of thanking them for the spirit that prompted the sending of these messages.

It will pay you to get a copy of "Modern Theatre Construction" by an experienced architect before you start building that new theatre. 270 pages, fully illustrated, sent postpaid for $3.00. *Chalmers Pub. Co.,* 516 *Fifth Ave., N. Y. City.*

Taylor Holmes, Blase, Bored, But Brainy in His Production, "The Very Idea."

Metro Will Handle This Feature Which Follows "Nothing But the Truth."

MOVING PICTURE WORLD

issue of

February 28th, 1920

will be a special

EXPORT NUMBER

This issue will contain timely articles on the film situation abroad, written by the best posted motion picture export men in New York; also there will be an interesting letter from an exhibitor in China.

GET IN ON THE OLD RATE

Phone
Murray Hill 1610
for particulars

This issue also will have a guaranteed circulation of 3000 copies in ***foreign*** English speaking countries, plus our regular circulation in the U. S. & Canada.

The new rates will become effective beginning in the first issue ***after*** the

EXPORT NUMBER

Keeping in Personal Touch

(*Continued from page* 1031)

Peter Dawe, who operates the Bijou and Palace theatres at Bridgeport, Conn., is building another theatre on State street, seating 1,600.

* * *

Bruno J. Becker, general manager of the Gale Henry comedies, is confined to his bed in New York at the Elks Club with a severe attack of influenza, according to word received by Gale Henry, his wife. Miss Henry states that she will leave Hollywood for New York in a day or two if her husband's condition has not improved.

* * *

Beulah Livingstone, director of publicity for Norma and Constance Talmadge, has affiliated with H. H. Wentworth, forming the Wentworth-Livingstone, Inc., for the personal representation of motion picture studios, artists, directors and authors, in the Putnam Building, New York.

* * *

Gus Schlesinger, manager of the sales department of the Inter-Ocean Film Corporation, has been spending a week at Atlantic City. Owing to the absence abroad of President Paul Cremelin, the resignation of Louis Brock to enter the service of Select and the departure of Castro Beeche for Costa Rica, Vice-President George W. Newgass and Mr. Schlesinger have been kept on the jump to maintain the regulation Inter-Ocean pace. Mr. Schlesinger has returned to New York all set for Inter-Ocean's spring drive.

* * *

Mr. McDonough, owner of the Keystone Theatre, 100th street and Broadway, has been very sick with pneumonia. He has passed the crisis and now on his way to recovery.

* * *

Harry Cohn, of the firm of Jack and Harry Cohn, producers of Hall Room Boys Comedies, has arrived in Los Angeles, and is stopping at the Hotel Alexandria. Harry Cohn is on the Coast to personally supervise the production of Hall Room Boys Comedies. He was accompanied to Los Angeles by Gladys Clark and Henry Bergman, of vaudeville fame, who will work in pictures under his direction.

* * *

Betty Shannon, the amiable and talented wife of Terry Ramsaye, is now regularly employed on the staff of Photoplay Magazine, connected with the New York office. Miss Shannon has always "free-lanced" her typewriter results heretofore, her work finding its way into many publications where it is always read with the eagerness her manifold talents justify.

* * *

Joe Brady had barely acquainted himself with the Pathe publicity routine when he was numbered among the scores of New Yorkers who have been stricken with the flu. He is back on the job.

* * *

Randy Lewis, director of Pathe publicity, visited Harrisburg on January 30, where he spent the week end with Allen Sangree, author of "Jinks" and other stories. Joe Reddy went with him as far as Philadelphia, where he has been seen frequently of late.

Miss Young Creates Fashion Show for Display in "Forbidden Woman"

IN "The Forbidden Woman," the second Equity release, which will have its premiere at the Merrill Theatre, Milwaukee, February 15, Clara Kimball Young will be seen in the role of Diane Sorel, a young French artiste. The wardrobe requirements for this role calls for nineteen different creations in the way of evening gowns, afternoon frocks, dinner gowns, armloads of furs, hats and jewelry sufficient to satisfy the hearts of all her feminine admirers, the value of which is said to exceed $26,000.

Miss Young has promised the best in production, scenic equipment, cast and photography in her pictures and in keeping with the general makeup of her productions, has surrounded herself with the gorgeous and artistic in dress. These creations are the result of study and labor by French designers, Miss Young and her technical director, all of whom have made a deep study of the harmony of colors and the value of color combinations for screen purposes. They have discovered the exact value of color under the light of the Cooper Hewitts.

Textile Colors Dominate.

"The average person knows nothing whatever of the distinction to be obtained by certain colors under the photographic lens," Miss Young declares, "or an indistinct white, while other colors change their identity in a most confusing manner.

"Another most important consideration is that the color scheme of the gowns worn must harmonize with the interiors, drapes and hangings used in the different sets, so that all strong, primary colors, shadings and gradations of tone are arranged for composition effects. In 'Eyes of Youth' I was forced to wear certain shaded cloth while the Yogi character was dressed in white.

"This color combination created the problem of arranging backgrounds of such shades that while I was properly silhouetted in a scene, the Yogi would also stand out. A number of days were spent by the director and myself before we struck the happy color schemes, and in one instance it was necessary to make use of a bare wall with hangings of tapestries as a background.

Flowers Mean Nothing

To Bessie Barriscale, here in Robertson-Cole's "The Luck of Geraldine Laird."

Each Picture Newly Costumed.

"If one were to judge my gowns from the standpoint of street wear and availability some of the color combinations would seem hideously out of place and clash outrageously. For this reason, many of the gowns worn by me in 'The Forbidden Woman' have been created and designed solely for use in this one picture, because by virtue of the peculiar combinations of color, they could not be worn for any other purpose or occasion.

"I never wear a gown twice for the simple reason that each new production demands a radical change in period, style and dress, and thus entails completely new wardrobe. For instance, the clothes I wear in 'The Forbidden Woman' could not possibly be used in my next picture, 'The Soul of Rafael,' laid in the period of 1850."

Screen Star Talks at Cambridge, Mass., House

THE personal touch between patrons of a moving picture theatre and a well established star is becoming more and more popular among managers as an agency for increasing the good-will of theatregoers, and Manager Ray S. Averill, of the Inman Square Theatre, Cambridge, Mass., was instrumental in bringing Montague Love to his theatre for a personal appearance.

General Manager Thomas D. Soriero, of the Strand Theatre, Lowell, Mass., cooperated with Mr. Averill in inducing the screen star to visit Cambridge. Mr. Love made a personal appearance at the Strand only a few days previously. Mr. Love, whose work has been confined to greater Boston for the past few weeks, was given a fine ovation by a crowd which packed every inch of available space at the playhouse.

The star delivered an instructive and pertinent address on the censorship of moving pictures. He pointed out the fallacy of over-zealous reformers attempting to subjugate the likes of the majority to the prejudices of the few. He said that if the proposed legislation is carried through to its lawful conclusion and the production of moving pictures is restricted and hampered—as the measure now pending would hamper the industry—the public would be robbed of a wholesome and free expression of contemporary life, and that one of the greatest industries would be seriously crippled. He was applauded vigorously for these sentiments.

Continuing, the star illustrated what would happen to moving pictures if they were cut and slashed as the so-called purists would have them. He urged the patrons to take a vital interest in the censorship matter and combat whatever influence they observe supporting the so-called rabid censorship bill.

Latest Reviews and Comments

Conducted by Edward Weitzel, Associate Editor

Sidelights and Reflections

THE fact that the entire daily press of New York and all of the trade papers united in proclaiming "Pollyanna," one of Mary Pickford's best pictures and her characterization of its twelve-year-old heroine a flawless piece of acting is a fine record for her first production for United Artists. Her engagement at the Rialto following that at the Rivoli found her admirers as enthusiastic and as full of wonder at the way Mary Pickford refuses to grow up and out of child parts. The command she has over herself physically and the manner in which she makes her arms, her legs and her whole body conform to her will and take on the semblance of childhood is art of the best sort. Not for one instant is she anything but a little girl.

And what a delightful youngster that little girl is! Pollyanna's goodness is the natural unaffected expression of her real nature. She is as far from anything approaching what is known as "the stage child" as could possibly be. The tricks of the average child impersonator are probably known to Mary Pickford, but she does not use them in this picture. She seems as unconscious in her movements as she is sincere in the portrayal of the sunny disposition and wise philosophy of the little girl.

It is another significant sign of the times to read the name of Burns Mantle at the head of "The Shadow Stage" department in "Photoplay." This accomplished critic, who has heretofore confined his activities to the spoken drama, is known as a vastly entertaining writer and of excellent judgment. His first installment of screen reviews shows sympathetic understanding and a well defined desire to assist in the elevation of the art of the motion picture. One of these days all of the critics of the daily press will be made to see the light.

There is one scene in "On with the Dance" which is new to the screen, but its humorously truthful reflection of life as it is lived in a big city will be recognized at once. The scene represents the interior of a crowded trolly car. Hanging on to a strap in the center of the car is a disdainful lady clad in an evening gown and opera cloak. Clinging to the next strap is her escort, also in evening clothes. The contrast between this stylishly attired couple and the rest of the passengers betrays that the two strap hangers are completely out of their element. The expression on the faces of the other passengers proclaims that they are all thinking the same thing: "If I wore clothes like that I'd ride in a taxi."

WEITZEL.

IN THIS ISSUE.

Water, Water, Everywhere (Goldwyn).
Do the Dead Talk? (Ebony).
The Paliser Case (Goldwyn).
All-of-a-Sudden Peggy (Paramount).
The Last Straw (Fox).
The Right of Way (Metro).
The Call Loan (Vitagraph).
Dangerous Hours (Paramount).
Sand (Paramount).
Daredevil Jack (Pathe).
The Luck of Geraldine Laird (Robertson-Cole).
Mary's Ankle (Paramount).
Footlights and Shadows (Selznick).
Excess Baggage (Paramount).
The Imp (Selznick).
Judy of Rogues' Harbor (Realart).

"Water, Water, Everywhere"

Goldwyn Presents Will Rogers in a Story Dealing with the Humor and Pathos of Prohibition.

Reviewed by Louis Reeves Harrison.

THERE is in "Water, Water, Everywhere" a generally good-humored view of the constitutional amendment denying us alcohol as a beverage. The story is derived from "A Hard Proposition," one of the popular "Billy Fortune" tales by W. R. Lighton published in the Saturday Evening Post. It is well typed and handled skilfully, but it depends very largely for interest on the personality of Will Rogers and his quaint observations both to the teetotaler and the tipler.

The humorous situations count heavily to make this Goldwyn production popular, and there is an element of pathos that brings out the good in common human nature. Rogers is realistically the plain ordinary man, with an accent on "plain," and there is a correspondence in both backgrounds and atmosphere, the former a hideous little town on a treeless and dusty plain.

There is a mine disaster thrown in for melodrama and several large ensembles more or less effective, but all are generous in activity and in the number of characters engaged. "Water, Water, Everywhere" may be classed as a good-natured, easy-going entertainment, built around a live subject, its lesson against "booze" with some consolatory quips for those who are still indulging their fondness for it on the quiet. The play held the close attention of a crowded house at the Strand, and it should prove a popular number wherever people are broadminded.

Cast.

Billy Fortune	Will Rogers
Hope Beecher	Irene Rich
Arthur Gunther	Roland Lee
Ben Morgan	Wade Boteler
Martha Beecher	Marguerite Livingston
Sam Beecher	Milton Brown
Steve Brainard	Victor Potel
Daddy Sammett	William Courtwright
Red McGee	Sidney DeGrey
Fay Bittinger	Lillian Langdon

Story by William R. Lighton.
Directed by Clarence G. Badger.
Length, Five Reels.

The Story.

"Water, Water, Everywhere" does not assuage the thirst of Billy Fortune nor of others in Hell's Bells where he lives. The saloon still thrives and both Billy and his pal, Doctor Morgan, are among the active patrons. They love the same girl, Hope Beecher, only there is little hope for Billy—she prefers Morgan. She is willing to marry her natural choice, but he must give up whiskey. She tells him plainly that "No man has ever quit after he was married." Billy decides to reform Morgan, even if he has to beat it out of him.

Billy decides to aid the cause of reform in a peculiar manner. Just to annoy the married women of the town, who have been active for prohibition, he urges the frequenters of the saloon to set up a soda fountain attended by pretty girls. They decide to first try courting a four-times widow who is leading the reformers, in order to bring about a compromise. The eligible men cut cards to decide who shall do the courting and Billy gets it, declaring that the only time he ever won at cards he lost. He goes to see the widow and looks over an album containing photographs of her first four husbands, while an interested crowd of spectators peers through the shutters. The widow becomes affectionate, and Billy makes a hurried exit in a badly frightened condition.

A soda fountain is now set up in Hell's Bells saloon, with music and dancing, and all the married men become patrons because of the pretty girls. "When you don't care what you're drinking you like to look at something good over the top of your glass," and there are pretty girls to serve the soft stuff. You can even get a little two-and-a-half per cent. stuff on the sly, but you have to drink thirty-seven bottles to get 100 per cent. drunk. Billy continues his campaign of doing good by saving Hope's sister from the toils of a villainous prohibitionist. He also gradually redeems Morgan, so that he and Hope are happy, but he is left out in the cold himself in a country where there are other fishes to be caught, though it is a "damned dry place to fish in."

Program and Exploitation Catchlines:

The Bubbles on the "Sody" Water Give Will Rogers the Blues as Well as His Pals in "Water, Water, Everywhere."

A Romance of Soft Drinks and Love, with Will Rogers as the Star.

Prohibition Came and Transformed Hell's Bells Saloon Into a Soda Fountain.—See What Will Rogers and the Rest of the Boys Do to Make it "Wet" Again.

"Water, Water, Everywhere"—But Who Wants Water Without a Kick Asks Will Rogers in This Drama on Prohibition.

The Wives in Redstone Voted It "Dry"—Will Rogers Turns the Saloon Into a "Sody" Parlor, with Pretty Girls as Waitresses—Then the Wives Turn Around and Decide That a "Wet" Redstone Is Best.

Exploitation Angles: Collect on Rogers' popularity and hook up with the soda fountain on that angle. In the exploitation department in this issue you will find a suggestion for a museum which can be adapted to your needs. It will work for any similar play. Pick out some of the captions and build your advertisements around these.

"Do the Dead Talk?"

Spiritualism Given Unbiased Treatment in Romance Produced by Ebony Film Company.

Reviewed by Mary Kelly.

CLOSING with this startling question even as it opens, Jack MacDonald's "Do the Dead Talk?" does not attempt to convert, but to unfold in absorbingly dramatic style a story of the mystic influences which affect human life. Such a theme, even though indifferently managed, would be assured of encountering serious interest at present. But in this picture there is an evident sincerity and dignity on the part of author, director and cast that calls forth additional praise. No defense of spiritualistic "quacks" is attempted; on the contrary there is an expose of their practices, depicted in direct contrast to those of honest advocates.

The inference is that the supernatural forces which either impel or stay human action at vital crises are but the presiding spirits of departed dear ones—that their undying love is the means of preventing hideous earthly mistakes. But there is nothing convincing about the argument as it is presented. The strange intuitions that, first by warning, then by advising, change destinies, are as unaccountable at the conclusion as at the beginning of the drama. The love motive is a supremely tragical one, having for its source the attraction between brother and sister, ignorant of their relationship. It follows through a carefully constructed series of climatic incidents in which the suspense element has been expertly handled.

Rather than for personal attractiveness or finesse of performance, the principals, Willard Burt and Hermain France, win because of their conscientious, intelligent interpretation of their respective roles of brother and sister. Hermain France, by means of her vivacious personality and delicious sense of comedy, lends a sparkling touch to the prevailing somberness of the scenes. In the role of Dr. Lodge, conductor of legitimate seances, Stanley Wheyman appears in an excellent make-up and assumes an appropriate manner, marking him a unique rather than an eccentric character. Constantin Panton, in a contrasting role of a fake practitioner, is equally effective. A number of other capable performers are seen in subordinate parts.

Cast.

Dorothy Carleton Blanche Smith	Hermain France
Bobbie Carleton Robert Stanton	Willard Burt
Captain Smith	Grant Foreman
Mrs. Smith	Elizabeth Yach
Dr. Richard Stanton	H. A. Cross
Mrs. Stanton	Josephine Stevenson

Written and directed by Jack MacDonald.

Length Five Reels.

The Story.

Bobbie and Dorothy Carleton, while very young children, are called to their mother's deathbed to receive her comforting message that she will always be near to protect them. Shortly after, during the great tidal wave of 1900, when so much of Galveston was destroyed, brother and sister are separated. The loving spirit of their mother always presiding, they both fall into good hands. The boy becomes the adopted son of a surgeon, Dr. Stanton, and the girl is cared for by a kind-hearted sea-captain and his wife, Capt. and Mrs. Smith.

Dorothy loses her memory and is renamed "Blanche Smith." Bobbie abandons all hope of finding his sister. Years later, while out riding, he makes her acquaintance. She is impressed by his attractiveness and succeeds in learning that his name is 'Bob." When she is at the mercy of two ruffians, Robert, sitting in his study, suddenly feels an invisible presence urging him to some sort of action. At first he resists, but finally obeys the spirit call and arrives in time to rescue the girl whom he knows as "Blanche."

Time passes and Robert becomes his foster-father's partner. Once more he is given the opportunity to save Blanche, this time from burning to death. Blanche is deeply infatuated and lengthens her period of convalescence so that she may have the young doctor at her side. A love affair, at once charming and appalling progresses and soon there are preparations for a wedding. But just before the ceremony Capt. Smith, on board ship many miles away, finds an old newspaper relating the details of Bobbie's adoption by the Stantons, and the facts concerning the separation from his sister. The Captain is unable to reach them in time to prevent the ceremony, but by means of another psychic warning, Bobbie suspects the truth, confirms it in a stirring climax, somewhat marred by crudities of subtitles, and a catastrophe is averted.

Program and Exploitation Catchlines:

"Do the Dead Talk?"—A Cinema Presentation of Phenomena That Is Giving Spiritualism Wide-spread Interest.

If You Are a Scoffer, See it; If a Believer, Don't Miss it; If a Sceptic, Come and Be Entertained.—"Do the Dead Talk?"—A Photoplay on Psychic Science and Its Influence on Human Life.

Exploitation Angles: .Emphasize the theme rather than the cast. Indicate that it is not a propaganda picture, but is essentially narrative. Hook up with the Sir Oliver Lodge appearances with big catchlines.

Mad as a Hatter.

Will Rogers, funny as usual in Goldwyn's "Water, Water, Everywhere."

"All-of-a-Sudden-Peggy"

Paramount-Artcraft Comedy Features Marguerite Clark as Lovable Irish Heroine.

Reviewed by Mary Kelly.

IN "All-of-a-Sudden Peggy" we have the happy assurance once more that "God's good to the Irish" even when they are stranded in an English home. Thus, with mischief in her eye and intrigue in her heart, Marguerite Clark, as the impulsive Peggy, flits gracefully amid the staid surroundings of a British manor and receives the flattering glances from every male member of the household. It is a gay, frolicking comedy with a wealth of wit in the subtitles, and a laugh at almost every turn of the wheel. Whether Marguerite Clark, so typically of the "maid in America" stamp, should be awarded the generous Irish brogue with which the author has invested her, might be questioned. At any rate her interpretation of irresistible Peggy is delightful.

An improved effect might have been gained in several scenes by more painstaking directing and closer attention to enlivening certain incidents. The cast has been wisely chosen, and includes foremost among its members, Jack Mulhall as an ardent and altogether charming lover, and Orral Humphrey, who has mastered to a fine degree the details of an eccentric make-up and characterization. Lillian Leighton, Maggie Fischer and Sylvia Jocelyn have the other important roles. As a background for constantly varying scenes, appropriate and pleasing sets have been secured.

Cast.

Peggy O'Mara	Marguerite Clark
Hon. Jimmie Keppel	Jack Mulhall
Mrs. O'Mara	Lillian Leighton
Lady Crackerthorpe	Maggie Fischer
Anthony, Lord Crackerthorpe	Orral Humphrey
Millicent Keppel	Sylvia Jocelyn

Play by Ernest Denny.

Scenario by Edith Kennedy.

Directed by Walter Edwards.

Length Five Reels.

The Story.

Anthony, Lord Crackenthorpe, who is given to hunting and trapping spiders, invites Mrs. O'Mara, wife of a late professor of zoology to help him write a book on his favorite subject. His mother, Lady Crackenthorpe, is infuriated at the presence of Mrs. O'Mara and her daughter, Peggy, who take up their abode at the Crackenthorpe home.

Fearing that Anthony will fall in love with the vivacious Peggy, Lady Crackenthorpe's brother invents a scheme for distracting Peggy's attention from the heir to the Crackenthorpe estate. In reality, a romance is well under way between Anthony and Peggy's mother, who is quite as deeply interested in spiders as he is. Thus, when Jimmy, the younger son, returns, he is advised to start an "affair" with Peggy, which he does quite willingly. She, however, is more devoted to playwriting than to Jimmie.

But upon learning that her mother is in love with Anthony and has refused to accept him until she sees her daughter safely married, Peggy is obliged to use strategy. She departs from the Crackenthorpe residence and leaves a note saying that she has become the wife of Jimmy.

Upon arriving in the city, her purse is stolen from her, and, being unacquainted, she suddenly decides to go to Jimmy's rooms. Her movements are watched by a scandal-loving neighbor, who annoys the girl, but does not deter her from carrying out her plan. In the morning Jimmy rushes in, finds her, and soon reads of his marriage to her in the morning paper. Presently Lady Crackenthorpe arrives, indignant and unforgiving. The situation does not improve upon her learning that the story of their marriage was false. Disaster to all seems imminent, but Peggy saves the day (for herself and Jimmy at least) by making up her mind that she does love him and will marry him "all of a sudden."

Program and Exploitation Catchlines:

Marguerite Clark in the Role of an Irish Girl with All-of-a-Sudden Ways.

She Was Supposed to Have a Husband But Didn't—The Papers Announced Her Marriage and She Made Good.

A Picture That Sparkles with Fun, Telling a Sprightly Love Story.

Winsome Marguerite Clark in a Rollicking Comedy Drama with a Surprising Finish.

Exploitation Angles: The star's the thing. Marguerite Clark does not disappoint her admirers in this feature. Explain that the picture is of the "Peg o' My Heart" type, but has a new charm of individuality. Describe it as a play that will win favor with every son and daughter of Erin.

"The Paliser Case"

Pauline Frederick and an Excellent Supporting Cast Do Credit to Goldwyn Mystery Drama.

Reviewed by Mary Kelly.

FOR superb acting—acting which denotes on the part of every principal, a successful effort to express the highest degree of intelligence and emotion, "The Paliser Case" is a photodrama that could be hardly surpassed. Pauline Frederick, already listed among the most distinguished of screen artists, gives a performance remarkable in its reality and picturesqueness. Sensitive, magnetic, vital, this Goldwyn star fulfills every requirement of her role.

The story has nothing new to offer. The plot, if handled less skillfully, might assume the outlines of cheap melodrama. Ambitious young singer, talented but penniless, subjected to a hasty union for convenience, disillusioned by discovery that the ceremony was fraudulent, retribution coming to her betrayer —these are the tried and true ingredients for an old-time thriller. But the production shows a logical arrangement of incidents, an admirable management of surprises, a profusion of invaluable details and evidences of skillful direction, and is elevated to the ranks of dignified drama, intense with emotional climaxes. Only in the murder scene does the element of cheapness appear and momentarily lend an off-color effect.

James Neil triumphs as the girl's father, Angelo Cara, of royal Portuguese descent, a character which he portrays in truly impressive style, never forgetting to evince the nobility and family pride indispensable to such a characterization. Albert Roscoe, Carrie Lee Ward, Warburton Gamble and Alec Francis are prominent among the lesser luminaries of the cast. A high standard of photography and scenic background is maintained. The star's discrimination once more asserts itself in her selection of gowns, as in her acting.

Cast.

Cassy Cara	Pauline Frederick
Keith Lennox	Albert Roscoe
Cara	James Neil
Margaret Austen	Hazel Brennan
Mrs. Austen	Kate Lester
Tambourina	Carrie Lee Ward
Monty Paliser	Warburton Gamble
Paliser, Sr	Alec Francis
Jack Menzies	Eddie Sutherland
Maj. Archie Phipps	Tom Ricketts
Mrs. Colquhuon	Virginia Foltz

Story by Edgar Saltus.

Scenario by Elfrid Bingham.

Directed by William Parke.

Length Five Reels.

The Story.

Cassy Cara, heroine of "The Paliser Case," a singer and the daughter of a Portuguese violinist, is befriended by Keith Lennox, after she rescues her father from a gang of thugs. She falls in love with Keith, who is engaged to Margaret Austen. This engagement is broken quite undesignedly by Cassy, who is seen by Margaret in the act of emerging from Keith's apartment after a business conference.

Cassy sings at a formal soiree, and is admired by Monty Paliser, possessed of more wealth than respectability. He takes a marked interest in her, and finally, to relieve her fathers financial distress, Cassy consents to marry him. She is the victim of a mock ceremony, and upon discovering too late, Paliser's treachery, Cassy, blind with humiliation and rage, leaves him and tells her story to her father and Keith. She plans to kill Paliser that night while he is watching the opera. Unknown to her, Keith forms a similar plan and is overheard at the club when he announces that he will make Paliser pay.

Paliser is murdered, after which the arrest of Keith follows. Cassy rushes into court to defend him and announces that she is guilty. Keith denies her statement. Before either are prosecuted, a confession from the real murderer clears them both of the charge and leaves open the path for happiness.

Program and Exploitation Catchlines:

Pauline Frederick Gives Her Admirers an Intensified Impression of Her Supreme Emotional Powers.

To Save Her from the Charge, He Confessed to Murder. To Save Him, She Took the Blame. Who Was Guilty? It Is Startlingly Revealed in "The Paliser Case."

Pauline Frederick, an Aspirant for Grand Opera Fame, Travels the Road of Poverty, Disillusionment and Sorrow, But Is Rewarded by Love.

Exploitation Angles: Lay due stress upon the interest value of the story as well as the attractiveness of the star. Advertise the feature as one that will command the most absorbed interest from start to finish. Mention that the supporting cast is one that is worthy of surrounding a star like Pauline Frederick.

Soaked in Secrecy

Pauline Frederick in a mysterious moment from her Goldwyn, "The Paliser Case."

"The Last Straw"

Buck Jones Featured in Fox Production Which Spins First Rate Western Romance.

Reviewed by Robert C. McElravy.

ENTER Buck Jones, expert horseman and promising screen performer, among the ranks of cowboy heroes! Buck, who is a tall, clean-cut fellow, with a clear eye and ready smile, makes a good impression in this Fox subject, "The Last Straw." He appears as Tom Beck, a ranch hand, and is surrounded by a group of rough-riding chaps, including Wiliam Gillis, Charles Le Moyne, H. W. Padgett, Hank Bell and others who have done previous good work in the films.

Not the least enjoyable feature of this pleasing Western romance is the reappearance of Vivian Rich, always a graceful figure on the screen, as the heroine. She plays the role of Jane Hunter, an Eastern miss, who has been training with a fast crowd and is suddenly called West to take charge of an inherited ranch.

There is an interesting clash between the hero and the heroine when they first meet. Tom has certain ideals as regards the fair sex and he is not slow to inform the cigarette-smoking, cocktail drinking owner of the ranch that she doesn't come up to them. Of course, Jane is angered by his puritan attitude, but once she gets used to the new life and sees Tom in action she forgets her old habits and learns to love him.

The story pictures in a dramatic way the roundup of a band of cattle thieves, operating under a crooked foreman. Some splendid horseback riding is a strong feature, and there is some good humorous character work.

Cast.

Tom Beck	Buck Jones
Jane Hunter	Vivian Rich
Bobby Cole	Jane Tallent
Dick Hilton	Colin Kenny
Hepburn	Charles Le Moyne
Alf Cole	Bob Chandler
"Two Bits"	William Gillis
Sam McKee	H. W. Padgett
Pat Webb	Hank Bell
Riley	Zeib Morris
Rev. Beal	Lon Poff

Story by Harold Titus.

Scenario and direction by Denison Clift.

Length, Five Reels.

The Story.

Tom Beck, in The Last Straw," is employed on the H. C. ranch, which has just passed, by inheritance, into the hands of a young eastern girl named Jane Hunter. Tom and his cowboy friends are awaiting the coming of Jane with considerable anxiety, which is increased by numerous cattle-stealing of late, calling for a strong hand in managing the ranch.

Jane appears one day, a modish young miss, fond of cocktails and cigarettes, and with few, if any, ideas about Western life. She takes a liking to Tom's looks, but feels decidedly piqued when he refuses to drink with her and airs his ideas about the manner in which young women should conduct themselves. Their first meeting breaks up with a quarrel.

There presently appears Dick Hilton, a young man from the East, formerly in love with Jane. She makes Dick welcome, but surprises him by refusing to drink a cocktail with him. The new life has already taken hold of her and Dick discovers that any love she formerly had for him has completely vanished. Jane herself begins to understand that she already loves Tom.

Tom takes up the dangerous task of ridding the country of a band of cattle thieves, headed by Hepburn, foreman of the H. C. ranch. In this he is succesful after exciting conflicts and he wins the love of Jane.

Program and Exploitation Catchlines:

A Rough Riding Picture Which Tells a Whirlwind Story of the Round-up of a Band of Cattle Thieves.

Western Romance with Buck Jones—The Screen's Latest Cowboy Hero.

Story of a Cowboy Who Changes a Tenderfoot Cigarette-Smoking Eastern Girl Into a Typical Western Lass and Wins Her Love.

Buck Jones—A New Western Star—See Him in "The Last Straw"—A Rough Riding Story of Ranch Life.

Exploitation Angles: Play up the new star and then link him up with Miss Rich. Do a little extra exploitation work to get the new name over. Work in with the story, using such lines as "A moral cowboy and a new woman boss." "He didn't believe in a woman drinking cocktails—and he told her so." Don't give too much of the story. Merely hit the high lights.

"The Right of Way"

Metro Presents Bert Lytell in a Powerful Story of Multiple Personality from the Novel of Sir Gilbert Parker.

Reviewed by Louis Reeves Harrison.

OF tremendous power in centering attention and holding interest is "The Right of Way" as produced by Metro. The big note is man, noble in reason, infinite of resource, yet perpetually on trial for his baser instincts. The finest aspirations of his soul impel him upward and onward—his native appetite drags him back and downward. Such in general is the motif of the Metro six-reel feature as brought out in the characterization of a noted criminal lawyer, Charley Steele, impersonated by Bert Lytell. At no time can Steele reconcile the wrong, injustice and cruelty shown to him in a thousand horrible forms, with the idea of an all-powerful and compassionate God. Not an aggressive atheist, he cannot take the religious view of a power beyond all our present comprehension.

So dominating is the character of Charley Steele that other people, no matter how strong in temporary interest, can dwindle away to insignificance as the story moves on. Bert Lytell catches the sphinx-like mood of the character he interprets, and he holds it undisturbed to the end. He piques the curiosity of the spectator by his attitude of supercilious disdain toward men, even in the midst of serious danger.

In all departments of production, Metro has worked sincerely and skilfully to give "The Right of Way" consistent dignity and power. Backgrounds are rich and complete. The types are well chosen. We are at the edge of the mystery of life while we are watching Charley Steele sent drifting out into the flood of circumstance. There is enough of the emotional to suit primitive minds and an abundance to be enjoyed by the great majority of minds not primitive. The Metro version of "The Right of Way" should prove a big winner with all classes everywhere.

Cast.

Charly Steele	Bert Lytell
Joe Portugais	H. Gibson Gowland
Rasalie Eventurail	Laetrice Joy
Kathleen Steele	Virginia Caldwell
"Billy" Wantage	Antrim Short
Paulette Dubois	Carmen Phillips
The Seigneur	Frank Currier
The Cure	Henry Harmon
Capt. Tom Fairing	Larry Steers

"The Hills for Yours,"
Says Bert Lytell in his Metro, "The Right of Way."

Story by Sir Gilbert Parker.
Adapted by June Mathis.
Directed by Jack Dillon.
Length, Six Reels.

The Story.

"The Right of Way" goes to a man when he is at his best. Charley Steele wins a great criminal case in Montreal by the inordinate use of stimulants. He despises himself immediately thereafter. When Joe Portugais, the lumberjack accused of murder, turns to Steele with gratitude for saving his life, Steele waves him away with contempt. "You're as guilty as Hell," he explains.

Steele as easily wins a beautiful girl from the man she loves and marries her. He reasons that when man can pervert nature to his will and cause a great miscarriage of justice, the role God plays is not one of great significance. Steele believes as little in God as he does in human nature. He has married into a religious family, but he discovers that his wife's brother has forged his name for a large sum to cover crooked dealings. Sickened of puritanical pretense, Steele goes to a tough resort some miles from Montreal and there joins the lumberjacks in a carouse. His indifference to danger and his contempt for the rough element leads to a furious revolt against him. He is beaten insensible and thrown for dead in the river.

Steele is saved and cared for by none other than Joe Portugais, but when the eminent criminal lawyer recovers consciousness his past is a blank. Joe Portugais alone knows him, and he keeps silent. As he recovers, Steele takes up the simple life in a village and finds contentment through faith in human nature, but he cannot reconcile his thoughts to an ideal of the Almighty.

Later on, when his wound is cured and consciousness of his past returns, Steele decides to remain in oblivion. His wife has married the man she loves. He has been forgotten as a degenerate member of society. He goes to work for a fanatical old tailor, whose weak mind goes wrong from horror of Steele's atheism. To give the atheist a sign, the crazed man brands him with a red hot cross. One suffering follows another now, Steele growing gentler and sweeter, until the final tragedy that reveals to him one beautiful thing on earth—human love.

Program and Exploitation Catchlines:

"The Right of Way"—A Compelling Story with MAN as the Theme.

He Held Disdain Toward Men—He Was a Man That Would Not Believe—See Bert Lytell in This Ever Inspiring Drama of Multiple Personality.

Powerful Story of a Criminal Lawyer Who, After Winning His Case, Degenerates and Is Then Cared for by the Man He Saved—One Suffering Follows Another and Finally His Hardened Mind Is Made to Realize the One Great Thing—Human Love.

Exploitation Angles: Play up the star, but make the story angle the big appeal. Tell your patrons that this is something different from the light stories in which Lytell has lately appeared. Give a hint of the big situations, with such lines as "He despised man and had no faith in God." "The man who wouldn't believe" and similar phrases.

"The Call Loan"

An O. Henry Story Produced by Vitagraph.

Reviewed by Louis Reeves Harrison.

THE Call Loan" is a two-reel story of the warm friendship which springs up among men in isolated situations and trying circumstances. Three cattle herders, leading a rather lonely life, become strongly attached to one another, living one for all and all for one, so long as they are closely associated on the ranch. Good fortune spills money into the lap of one, and he becomes a bank president. Another takes long chances and becomes a speculator in cattle. The third remains a cowboy. Just for old time's sake the bank president loans ten thousand to the speculator to put through a big deal, while he expects to split up with his chums if all goes well. Meantime, there comes a bank examiner, who detects the loan of ten thousand and declares it to be fraudulent. The money must be returned to the bank within twenty-four hours in order to avoid criminal action.

An interesting situation is thus brought into existence, with surprising results. The cowboy hears of some shipments of bulion to be made and decides to save his old pals by becoming a train robber. The bank president detects him in this scene, follows him and battles with him to prevent the robbery. He saves his old pal from becoming a criminal. The return of the speculator with over twenty thousand saves the situation—he is just as loyal as the other two, not only alive to his responsibility, but big and generous in his division of the profits. The three characters are clearly and strongly typed, the picturization is vivid, and the whole forms an entertaining short story.

"Dangerous Hours"

Thomas H. Ince Special Production for Paramount is Well Acted Story of Social Unrest.

Reviewed by Edward Weitzel.

ANOTHER of the long list of stories adapted from the Saturday Evening Post, the Thomas H. Ince picture "Dangerous Hours" is up-to-date in theme and contains a number of sensational scenes in which a detachment of "reds" turn an honest strike into a bloody riot. Running through the plot is a wholesome love interest; also a strong plea for out and out Americanism. The production is of good quality and the cast an able one, although there is no well-known star at its head. The author of "Dangerous Hours" has sounded a note of warning to those ardent, but misguided young dreamers that allow themselves to be influenced by the preaching of the extremists that claim to work for the liberation of mankind and whose sole object is to plunder and kill.

Lloyd Hughes acts the part of John King, the young American fresh from college, who becomes the tool of the Bolsheviki. He has the proper appearance and necessary earnestness and wins sympathy for the character all through the picture. Barbara Castleton is excellent as May Western. Claire DuBrey as Sophia Guerni, Jack Richardson as Boris Blotchi and Walt Whitman as Doctor King have the other important characters.

Cast.

John King	Lloyd Hughes
May Weston	Barbara Castleton
Sophia Guerni	Claire DuBrey
Boris Blotchi	Jack Richardson
Doctor King	Walt Whitman
Michael Regan	Lew Morrison
Andrew Felton	Gordon Mullen

Story by Donn Byrne.

Scenario by C. Gardner Sullivan.
Directed by Fred Niblo.
Length Five Reels.

The Story.

"Dangerous Hours" applies to the time spent in the company of present day revolutionists. John King, whose father has made every sacrifice to send him through college, does not return home after graduation, but gets mixed up with a group of "reds," who want him for their leader on account of his American birth and his fearless spirit. Taking part in a strike riot instigated by the foreign agitators led by Boris Blotchi and Sophia Guerni, the misguided young man finds himself arrested, tried and sent to prison. When his term is up King goes back to his Bolshevik friends, and Sophia Guerni pretends to be deeply in love with him for the way he has suffered for the cause.

Awaking at last to his duty to his father, King goes home and finds that the aged man has been almost heartbroken at his long absence. May Weston, the sweetheart of his boyhood, is also overjoyed to see him, but John's head is too full of his mission to liberate mankind to let his heart advise him. His pride also stands in his way. Miss Weston has been left a properous shipyard by her father and is now at the head of the business. John is determined to go back to the city and follow up his mission, and old Doctor King lets his son leave without telling him that he is almost penniless.

Once back with Sophia and her comrades, John finds that they are planning to go to the town he has just left and make trouble for Miss Weston. The men in her shipyard have started an honest strike which they expect to settle by peaceful methods, but the Guerni-Blotchi group intends to stir the workers up to riot and blood shed. The scheme is carried out. John goes along, but keeps away from his father and May Weston, until sent to treat with his old playmate. So blinded is John King that he does not see how greatly in the wrong he is until he finds himself in the center of the mob which has broken down the gate of the shipyard and wrecked the office with a bomb. The sight of May lying stunned and bleeding in the ruins brings John to his senses. He turns upon his former friends and is himself badly wounded in helping to drive them away from the yard. When he recovers sufficiently to go to Miss Weston and acknowledge his terrible error, he finds her well on the road to recovery and only too happy to forgive him. The old sweethearts come to the right understanding.

Program and Exploitation Catchlines:

A Vital Picture That Has a Message for All.

Gripping Photoplay Depicting the World as It Is Today.

Are You Living in "Dangerous Hours?"—See the Strikes—Fires—Crimes of the Red Guard—Secret Work of "The Committee of Terror"—All in This Thrilling Drama.

Spectacular Drama Showing the Evils in the Working of the "Reds."—A Compelling Picture of the Day.

Exploitation Angles: Work on the chief theme and advertise largely. Tell that this deals with the chief problem of the day, the traducing of real labor through Bolshevist interference. In small towns try to get the local editor and the Loyal Legion excited. They can help powerfully to put this story over. Get after all similar organizations. Direct your advertising to "real laborers" and draw a strong line between laborers and agitators.

"Sand"

William S. Hart and His Famous Pinto Pony Featured in Excellent Western Drama Released by Famous Players.

Reviewed by M. A. Malaney.

BILL HART is back in a true-to-life western role in "Sand," which is announced as the first of the New Hart series that the rugged actor is depending entirely upon his own efforts to "put over." And "Sand" has sand. It is a typical Hart picture, only somewhat better than those he has been making for the last year or so. It shows careful attention to everything, a novel plot and enough thrills to make it please most everybody. The Pinto pony shares honors with the star. In one scene Hart and the horse leap from a cliff into a river and the only criticism of this is that the scene is altogether too short. The story has been worked out so that the audience is given an idea of the finish, but it brings a certain amount of sympathy to the hero. Particular mention should be made of Mary Thurman, who is the leading woman. She is creeping into the class of Mack Sennet graduates who have made good as first class leading women or stars. The locations chosen for this picture are not very original, but that fact does not deter from its value as entertainment. There are a few river scenes that will command the admiration of everybody.

A Study in Sand

Presented by Bill Hart in his first William S. Hart production for Artcraft, "Sand."

The only difference in the character portrayed by the star in this picture, as compared to any of his previous western dramas, is that he is a hero throughout, and not a bandit or bad man.

Cast.

Dan Kurrie	William S. Hart
Margaret Young	Mary Thurman
Joseph Garber	G. Raymond Nye
Joseph Kirkwood	Patricia Palmer
Pete Beckett	William Patton
Jim Kirkwood	Lon Poff
Pop Young	Hugh Sackson

Directed by Lambert Hillyer.
Length, 4,800 feet.

The Story.

"Sand" opens with Dan Kurrie on the way to Candor to replace a station agent who has grown old in the service of the railroad. The train stops at a small station where a railway hold-up occurred and Kurrie is told the bandits escaped into the river and then all trace was lost of them. Arriving at Candor, Dan Kurrie finds he is to replace Pop Young, father of his sweetheart. He declines the job, but Pop assures him he has another position, so Kurrie goes to work. Pop's new job is in the general store of Joseph Garber, who also is a stockholder in the railroad, and who aspires to marry Young's daughter. Finding Kurrie in his way, he manages to have him fired. Kurrie immediately gets a job on a ranch, where he worked years ago, and at the same time gets his old Pinto pony back.

In a talk with a pal, Kurrie mentions his pleasure at receiving the pony back. Part of this conversation is overheard by his sweetheart, Margaret Young, and she believes he is talking about a girl on the ranch. Believing Kurrie false, she renounces him and decides to marry Garber. Kurrie is crushed, but out on the range he tries to forget her.

One day while riding near the railroad he is fired upon by a Mexican. He returns the fire, hits his man, who confesses to a plot to hold up a train which is nearing. Here comes a series of thrilling episodes, fast riding and a leap from a cliff to the river. Kurrie arrives on the scene as the hold-up is going on, fires at them in the rear and the gang is captured, with the aid of the surprised trainmen. Pulling off the masks of the bandits, the leader is discovered to be Garber—and at the same time Margaret Young, who was on the train running away from Garber, appears. Garber is unmasked as the leader of the gang which has been committing all the hold-ups. Dan and Margaret come to the right understanding.

Program and Exploitation Catchlines:

Bill Hart's Famous Pinto Pony Is Back in Moving Pictures. See Him in "Sand."

Have you "Sand" Enough to Stow Away and Forget the Girl You Love After She Gives Herself to Another? See Wm. S. Hart in "Sand."

"Sand" Has Plenty of Sand—and "Pep" Too. And It Has Bill Hart.

Exploitation Angles: Make the usual drive on Hart, but give plenty of space to the fact that in this picture his famous Pinto pony makes his reappearance after an absence of nearly two years. You can get a lot out of this where the horse is remembered. Make a cut-out, then paint all except the lettering with glue and dust with fine sand.

"Daredevil Jack"

Jack Dempsey Makes Good in Fifteen Episode Serial Produced by Brunton.. Distributed by Pathe.

Reviewed by Margaret MacDonald.

TWO of the fifteen episodes of "Daredevil Jack" exhibited to the press are sufficient assurance that this serial produced by Robert Brunton and distributed by the Pathe Exchange, Inc., is going to be a winner. Jack Dempsey, champion heavyweight, plays the title role, and gets away with it in a surprising manner. Perhaps his ring experience serves him in fighting camera shyness. The fact remains that he is perfectly at ease, does not make any serious attempt to act, and therefore puts many convincing punches into the picture.

The star of the serial is surrounded by a coterie of players of ability and note, who fit without a wrinkle into the characterization of the Frederic Chapin and Harry Hoyt story. There are improbabilities in the plot, such as are found in the majority of screen serials, but the picture is well directed and thoroughly interesting. The serial is one that will get over without effort, and exhibitors will be perfectly safe in booking it. Dempsey is youthful enough to fit into the romance of the story which, it is anticipated, will develop later, and while the first two episodes have more to do with punches than with smiles, there are hopes that the situation will evolve some merriment later. "The Mysterious Bracelets" and "The Ball of Death" are the titles of the first two episodes.

Cast.

Jack Derry	Jack Dempsey
Leonard Billings	Herschell Mayall
Edgar	Albert Cody
James Meeney	Frederic Starr
Meeney's Gangsters	Frank Lanning "Spike" Robinson Al Kaufman S. E. Jennings
Cyril Dennison	Edward Hearn
The Butler	Clyde Benson
Glory Billings	Josie Sedgwick
Molly	Langston
Mrs. Corcoran	Aggie Herring

Story by Frederic Chapin and Harry Hoyt.
Scenario by Jack Cunningham.
Directed by W. S. Van Dyke.

The Story.

Jack Derry in "Daredevil Jack" accidentally becomes involved in a mystery surrounding Glory Billings, when fate makes him her rescuer in a kidnapping episode.

In the early stages of the story two prospectors are searching for gold in a western desert. One of them is obliged to return to the settlement with his sick wife. The other, after promising his partner a half interest in what he finds, continues with his little girl into the wilderness. The author then skips several years ahead, and we find the girl, Glory, living in the home of her guardian, Leonard Billings. One day, when she is motoring along the country road alone, she is stopped and seized by three men with whom she is struggling when Jack Derry, a college athlete, happens along in time to beat off the kidnappers and rescue the girl.

As the story develops Billings is found in possession of a secret told him by Glory, to the effect that her father, on his last prospecting trip, discovered a subterranean basin of pure oil. At his death he placed a bracelet on the wrist of his daughter, and its mate on the arm of an Indian woman who cared for him, stating that the numbers on the bracelets would reveal the whereabouts of the oil location. A man by the name of Meeney is also in possession of the information and has the bracelet belonging to the Indian woman. Meeney and his gang are now persecuting Glory for the purpose of securing the other bracelet. In the various exciting situations that develop, Derry is always on hand, usually through the information sent him by the Billings butler, as the official rescuer of Glory.

The story becomes even more interesting when a new complication appears. It so happens that Billings has been instrumental in placing Derry's father in prison, by getting him to sign a paper purported to be a release of certain mining interest in favor of Billings, but which is in reality a confession framed by Billings to place Derry in prison and to relieve himself of certain obligations.

The second episode closes on what promises to be a big thrill, when a football loaded with a bomb is about to be kicked off.

"The Luck of Geraldine Laird"

Kathleen Norris Story Furnishes Excellent Vehicle for Bessie Barriscale Robertson-Cole Production.

Reviewed by Margaret I. MacDonald.

THERE is an abundance of human interest in the Robertson-Cole-Barriscale production, "The Luck of Geraldine Laird." Again Bessie Barriscale appears successfully in the role of the injured wife, and this time in a character of sufficient individuality and pluck to see the affair through to the finish, and in the end to put friend husband back where he belongs.

The production is especially pleasing in detail. The first reel shows Geraldine Laird's home life, and the establishing of a reason for Dean Laird's leaving home. There is intermingled with a tragic situation a pleasing vein of comedy, the action of which is scattered among a number of interesting characters. Miss Barriscale's work is quite up to her usual high standard. She is successful in both the light and heavy requirements of the part, and is never amiss in the portrayal of any emotion.

When the Luck Changes.

Bessie Barriscale finds a haven in Robertson-Cole's "The Luck of Geraldine Laird."

It is not intended that great admiration should be felt for the delinquent husband, and the director has painted him in correctly insipid shades. The part is played well by Niles Welch. William V. Mong is one of the comedy characters of the play in the role of Leo Goldman. Dorcas Matthews as Kennedy Bond, a Broadway play broker, also does good work.

Cast.

Geraldine Laird	Bessie Barriscale
Dean Laird	Niles Welch
Louis Redding	Boyd Irwin
Kennedy Bond	Dorcas Matthews
Leo Goldman	William V. Mong
Paula Lucas	Rosetta Marstini
George Fitzpatrick	Ashton Dearholt
Herman	George Hall
Mrs. Fitzpatrick	Nannie Wright
Children	Mary Jane Irving Theo-Alice Carpenter

Story by Kathleen Norris.
Direction by Edward Sloman.
Length, Five Reels.

The Story.

In "The Luck of Geraldine Laird," a young wife makes the mistake of listening to the persuasions of her mother that she and her husband, Dean Laird, make their home with her. Through so doing an unhappy situation arises in which Dean becomes the only bread winner. The other members of the family lay down their oars, and are content to eat the bread of idleness.

Dean Laird dabbled in play writing, and when it happened that Kennedy Bond, a Broadway play broker and a good looking young woman in the bargain, came to town, she so played upon his vanity and ambitions that he decided to accompany her to New York. In so doing he left a note for his wife, stating that he had grown tired of trying to make a success of married life, and requesting that she forget him.

Geraldine, determined to save her husband from himself, follows him to the city, and on her way to his room finds that he is still absorbed in Kennedy Bond. In the struggle for a livelihood she becomes a saleslady in the shop of a modiste, and is discovered there by a theatrical manager who had seen her in her home town impersonate Sarah Bernhardt. The result of this meeting is that she enters the chorus of his company and at a moment when the show is about to fail, jumps in and saves it. Through her new associations she meets her husband, who has been pronounced a failure as a playwright, exposes him before a group of mutual friends, and finally forgives him, when they both decide to start life over again.

Program and Exploitation Catchlines:

Suppose You Were the Mother of Two Children and Was Deserted and Left Without Funds—What Would You Do? See What Bessie Barriscale Does in "The Luck of Geraldine Laird."

Story of Unusual Heart Interest of a Woman's Awakening.

Interesting Picturization of Well-known Story Showing How a Woman's Pluck Won Her Happiness and Brought Back the Man She Loved.

Bessie Barriscale in the Appealing Role of a Young Wife Who Made Her Husband Appreciate Her True Worth.

Exploitation Angles: Play up Miss Barriscale, but do not overlook the many good angles in this story, the mother-in-law problem, the husband who was put in his place and the wife who won where her husband lost. All three should be played up if you have the space. If you have only one chance use the "she put friend husband where he belonged." This will appeal to the women and the men will have to come.

"Mary's Ankle"

Paramount Presents Doris May and Douglas McLean in Well Made Farce Comedy.

Reviewed by Jacob Smith.

"MARY'S ANKLE" as a stage farce was a big success a few years back, and "Mary's Ankle" as adapted for the screen by Paramount is just as big a success, if not bigger, for many reasons. First of all it presents two youngsters, who, in a short space of time, have become extremely popular. In fact, their names today are almost as well-known among theatre patrons as many old-time stars. Reference is made to Douglas McLean and Doris May, who were a tremendous hit in "23½ Hours Leave." They seem to be just the size and just the type that audiences like. We make particular mention of the stars because the writer has heard so many people remark "we saw them in '23½ Hours Leave' and they were great; we'd like to see them in 'Mary's Ankle,'" and that is why the Broadway-Strand, Detroit, enjoyed a big busines during the seven days that "Mary's Ankle" played there.

The picture is a capital farce and a capital picture, clean and humorous throughout. Photography, direction, settings and supporting cast are all deserving of praise.

Cast.

Dr. Arthur P. Hampton	Douglas MacLean
Mary Jane Smith	Doris May
Johnny Stokes	Victor Potel
Stub Masters	Neal Burns
George P. Hampton	James Gordon
Angelica Burns	Lizette Thorne
Mrs. Merrivale	Ida Lewis

Story by May Tully.
Adapted by Luther B. Reed.
Directed by Lloyd Ingraham.
Length, Five Reels.

The Story.

The story of "Mary's Ankle" tells of the financial embarrassment of a young doctor named Arthur P. Hampton. He has two chums, Stub Masters and Johnny Stokes, and while walking along the street on Tag Day they are separated from all but a few pennies by a pretty girl with whom the Doctor falls in love. His pals know that he has an Uncle George who has promised him a large sum of money if he marries, so Stub send out fake wedding announcements.

It so happens that Mary Jane Smith, the girl who tagged the trio, lives with her aunt, a Miss Burns, who is an old sweetheart of Uncle George. He writes to Mary's aunt and invites the pair to be his guests on a voyage, and also requests that they search for his nephew, which Mary proceeds to do. While at the Doc's office she sees one of the wedding announcements and is greatly surprised because she was under the impression that he was single.

When the young man enters she becomes confused, dashes out and in her hurry sprains her ankle. The Doc comes to her rescue and then asks her to pose as his wife. Before the steamer departs Stub and Johnny break the truth to Uncle George, who flies into a rage, but a mantle of quietness settles about the gathering when Mary and the Doc inform the old sweethearts that they are to be made man and wife by the captain as soon as the vessel passes the three mile limit.

Program and Exploitation Catchlines:

He Was Flat Broke—She Was Lonely—His Rich Uncle Offered Him Money if He Married—See How "Mary's Ankle" Brought the Pair Together.

Unusually Funny Comedy Drama About "Mary's Ankle."

Come and See "Mary's Ankle"—A Comedy Drama of Loves and Laughs.

Entertaining Story of a Doctor—A Pretty Girl and a Sprained Ankle—Doctor Treats Ankle—Ankle Belongs to Pretty Girl—Girl Likes the Doctor—They Wed—All in "Mary's Ankle," with Doris May and Douglas McLean.

Amusing Farce Featuring the Two Well-Known Players, Doris May and Douglas McLean.

Exploitation Angles: Play the stars up strong and work on the title angle. You can start off well with teasers asking "Who is Mary?" "Have you seen Mary's ankle?" and similar lines. With a great air of mystery, announce that you will show Mary's Ankle in your lobby the opening day, the police permitting. Borrow a stocking model for the ankle and place it ina nicely draped cabinet. Try a hook-up page with shoes, stockings, skirts and other adjuncts of the well regulated ankle.

"Footlights and Shadows"

New Olive Thomas Picture, Released by Select, Brings Out Star's Beauty.

Reviewed by M. A. Malaney.

"FOOTLIGHTS AND SHADOWS" is a love story, pure and simple. Undying love, and finally happiness after barriers have been broken down and misunderstandings straightened out is the theme. It's the story of a stage favorite, engaged to a cabaret owner, although she doesn't love him. Along comes a millionaire, who is suffering from loss of memory and fever and who, in this condition, gets into the apartment of the actress by mistake and collapses.

The cabaret scenes are not only novel, but quite artistic. Miss Thomas wears a dress of lace the like of which has not been seen in movies before. During the cabaret entertainment a big fire breaks out and the performance is given on the roof. People jump out of the windows and a general panic ensues. A very important feature of this production is that it serves to bring out the beauty of the star more than ever. There is no denying her personal attractiveness.

Miss Thomas is kept busy in "Footlights and Shadows." In fact, there are very few scenes in which she does not appear. The supporting cast is good, but has little to do outsidle of Alex Onslow, who plays the man with the lost memory. His work is excellent.

Turn Out the Guard!

Olive Thomas needs help in this moment from her Selznick, "Footlights and Shadows."

Cast.

Gloria Dawn	Olive Thomas
Jerry O'Farrell	Alex Onslow
Peter Shaw	Ivo Dawson
Doctor	Mr. Farrell
Colored Mammy	Mrs. Hicks
Mr. Johnson Frank Reynolds	E. Van Bousen
Detective	Mr. Busby
Manager	Robt. Keeling

Directed by John W. Noble.
Story by Bradley King.
About 5,000 feet.

The Story.

Gloria Dawn is a new favorite on Broadway. She is an innocent girl who has risen fast and becomes star of "The Midnight Revue," playing in a roof cabaret. Peter Shaw, wealthy man-about-town, part owner of the restaurant, having exhausted all other tactics, proposes marriage. Dazzled by the prospects of wealth and luxury, she accepts, though she does not love him.

The same night a strange man enters her apartment with his own key. She discovers he is irrational and is horrified when he falls unconscious. She calls a physician, who advises that he be not moved. This puts her in a predicament, which is made worse when Shaw calls. She safely conceals from Shaw the fact that the man is in her apartment by persuading him to leeave and call again. The mysterious man passes through a delirium and during his convalescence he is still dazed, being unable to remember his name. But he falls in love with his hostess and she is attracted to him.

Later she learns he is Jerry O'Farrell, millionaire sportsman, who contracted fever while tiger hunting in Africa. With a happy heart she goes to inform him of his identity. But during an unguarded period he had slipped away, after having tripped over a tiger-skin, an incident which served to restore his memery. He left Gloria's apartment so hurriedly that he neither remembers her address nor her name, but later determines to search for her. The search is without results, but some time later he attends the revue, and during the performance fire breaks out. Panic reigns and O'Farrell is trampled under foot. Gloria recognizes him and fighting her way through the mob rescues him. Next morning she wakes up to read that she is a heroine. O'Farrel reads of her bravery and learns her address. Going there, he finds Shaw, who has learned of the man who has been staying with Gloria. He no longer wants her and makes an insulting proposal. There is a struggle, during which O'Farrel enters the room and almost chokes Shaw. The latter then beats a retreat and explanations follow, O'Farrell taking Gloria in his arms.

Program and Advertising Catchlines:

Beautiful Olive Thomas Again a Follies Girl in Her Newest Picture, "Footlights and Shadows."

She Didn't Know His Name; She Didn't Know Anything About Him, Yet She Loved Him.

If You Believe in Leap Year, Girls, Here Is a Little Miss That Can Show You How to Get a Husband. See Olive Thomas in "Footlights and Shadows."

Exploitation Suggestions: Here is a chance to work the "leap year picture" stunt. There is a title in this picture that says "Oh, Lord! You must have sent me this man," and you can be right up-to-date by playing up this angle. Another item to be considered is Miss Thomas' beauty, which certainly shows up to perfction in this production. Although beauty contests and tie-ups with stores on this idea are a bit stale you can use it again. A window full of face powder, perfumes, etc., in several drug stores with this sign: "You can be as beautiful as Olive Thomas in 'Footlights and Shadows' at the Blank Theatre, by using these" would be attractive.

"Excess Baggage"

Carter De Havens Confront Mother-in-Law Problem in Two-Reel Comedy for Famous Players.

Reviewed by Margaret MacDonald.

THE mother-in-law problem is the one placed on the shoulders of Mr. and Mrs. Carter De Haven in the Famous Players two-reel comedy, "Excess Baggage." The situation in which the mothers of the youthful couple arrive on the scene at the same time, affords some amusing incidents in which the husband is the goat.

The picture opens with a tiff over a phonograph record, the husband preferring the exhilarating jazz type, while his wife persistently holds out for a more classic style. In the midst of the discussion a telegram comes for him stating that his mother is on her way to visit them. The fact that his wife's mother is also expected does not help matters, and when both mothers appear on the scene within a few minutes of each other, a lively time is had by all concerned through the jealousies to which mother-in-laws are popularly supposed to be addicted.

The most serious comic offenses occur in connection with the bedrooms of the visiting mamas. Finally, after the young couple are driven almost to distraction, and have given up most of their comforts to please the respective mothers, a telegram comes with an invitation for the older members of the quartet to be guests at a picnic in a distant town. When the sky has cleared the husband confesses to having persuaded his father to send the telegram. The comedy is clean and wholesomely entertaining.

"Judy of Rogues' Harbor"

Realart Picture Starring Mary Miles Minter Is Melodrama Beautifully Produced.

Reviewed by Edward Weitzel.

ADMIRERS of the stories written by Grace Miller White will be delighted with the screen production of "Judy of Rogues' Harbor," made by Realart with Mary Miles Minter as the persecuted heroine. Like "Tess of the Storm Country" it is filled with melodramatic happenings, the good folk being very, very good and the bad folk very, very bad. The dramatic complications supply the story with constant physical action and include an anarchistic attempt on the life of a governor of an eastern state, and the efforts of a brutal young farmer to force Judy to become his wife after he has wronged her supposed sister. There is a mystery about Judy's birth, which is one of the main props of the plot, and her devotion to a little crippled boy may be depended upon to win her an unusual amount of sympathy. Some of the scenes of Judy's ill-treatment and of Jim Shuckles' exhibitions of brutality might be toned down a trifle without hurting their effectiveness.

There are two features of the production that will satisfy the most ardent lover of the beautiful: certain of the exterior long shots, and several of the close-ups of Mary Miles Minter. In the language of the circus poster: These features alone are worth the price of admission. The character of Judy is well within the star's best line of endeavor and she brings to it the youthful charm so essential to its success. The supporting company is composed of such reliable actors as Theodore Roberts, Herbert Standing, Charles Meredith, Allan Sears, Clo King, Fritzie Ridgeway and that remarkable child actor Frankie Lee.

William Desmond Taylor has shown good judgment in his selection of local color. The scenario is rather overcrowded with incident owing to the necessity of compressing the novel into six reels, but there is heart interest in every foot of the six reels.

Cast.

Judy	**Mary Miles Minter**
Lieut. Teddy Kingsland	**Charles Meredith**
Gov. Kingsland	**Herbert Standing**
Grandpop Ketchel	**Theodore Roberts**
The Lady of the Roses	**Clo King**
Olive Ketchel	Fritzie Ridgeway
Jim Shuckles	Allan Sears
Denny	Frankie Lee
Peter Kingsland	George E. Periolat

Story by Grace Miller White.
Scenario by Clara Beranger.
Directed by William Desmond Taylor.
Length, six reels.

The Story.

In "Judy of Rogues' Harbor," a black page in the life of the governor of an eastern state is the cause of the unhappiness which pursues the young heroine until the repentant man does his best to right the wrong. Years before the story opens the daughter of Grandpop Ketchel made a runaway match, and her father never forgave her for it. Her husband trusted all of his business to the governor, then an obscure lawyer, and when he died left his fortune in the care of Kingsland. Bent on securing the money for himself Kingsland separated the widow and her child, promising to take care of the little girl. He also withheld from the widow any knowledge of the mining stocks which had made her husband suddenly rich, and placed little Judy with her grandfather without telling him of his relationship to the child.

When Judy is first introduced she is about sixteen. Old man Ketchel is sullen and morose and often beats her and little Denny, a grandchild. Judy's love for the boy is the strongest passion of her nature and she willingly takes his beatings on her own shoulders. Living in the same house is Olive Ketchel, who is supposed to be her sister. Olive has been betrayed by Jim Shuckles, a neighbor, and the fellow now claims to be in love with Judy. The young girl knows the condition of affairs and despises Jim accordingly. In a brutal flogging given to Denny by the drunken Jim, the boy is badly injured, and Judy makes the rest of the family think that he has died from its effects. She scares them into digging a grave at night and helps them to bury what they take to be the boy's body. Judy then carries the little chap to a mysterious neighbor, known as the Lady of the Roses, who has befriended her and taught her all the good she has ever learned from others.

Governor Kingsland has a son who is plotting against his father. When Peter Kingsland learns that the governor, after having been saved from assassination by the help of Judy, is about to confess his wrongdoing, the younger man plans to have his father put in an asylum, but Judy again comes to the rescue. She takes him to the home of the Lady of the Roses. Brought face to face with Judy's kind friend the governor finds himself in the presence of the girl's mother. The truth is spoken at last, and the governor's grandson, who has become a staunch ally of Judy's, eventually makes her his wife.

Program and Exploitation Catchlines:

- Another Story by the Author of "Tess of the Storm Country." Mary Miles Minter the Heroine of Grace Miller White's Latest Novel.
- See Mary Miles Minter as Judy of Rogue's Harbor and Watch the Brave Fight She Makes for the Life of Little Denny.

Exploitation Angles: Use the popularity of the book and the past reputation of the author to attract attention to the picture. Speak of the beauty of the production, and of the opportunity the story gives Mary Miles Minter to win sympathy for the part she plays.

"The Imp"

Elsie Janis Starred in Mystery Drama Produced by Selznick.

Reviewed by J. M. Shellman.

"THE IMP," by Elsie Janis and Edmund Goulding, in which the former has the starring part, affords good entertainment, with several thrills and heart throbs in the last reels. The first part is slow, but is relieved by touches of subtle humor. The story starts out with a novel introduction showing the character of Jane Morgan as impressionable and daring by photographing the front part of a runabout from the driver's seat as it dashes along the road and then giving a close-up of the speedometer on which the dial finally twists itself into a knot because the machine gains such speed.

It is not until the Imp meets with the supposed crook that the interest of the audience is really aroused. The situations appear to have been built by artificial methods rather than a natural sequence of events, but the audience really liked the surprise climax. Miss Janis as Jane Morgan does well with the part in the latter half of the play, but her humor in the first part is somewhat forced. Joe King is to be commended for his natural and efficient work as Dr. Gregory. The man who played the chauffeur has a very small part, but his interpretation stands out as a piece of fine acting. Generally speaking, the attraction should prove a good box office attraction.

Cast.

Jane Morgan	Elsie Janis
Jane's Mother	Ethel Stewart
Jane's Father	E. J. Ratcliffe
Dr. James	Duncan Penwarden
The Deacon	John Southerland
The Leopard	Joe King
The Warden	Wm. Fredericks
The Butler	Arthur Marion
Comedian	Jack Ridgeway
Maid	Miss Forest
Hampden	Joseph Granby

Directed by Robert Ellis.
Story by Elsie Janis and Edmund Goulding.
Length, five reels.

The Story.

The story of "The Imp" concerns Jane Morgan, a pretty girl, who takes unusual interest in criminals. She has many treasures, one of which was a pocketbook that belonged to Annie Adams, alias "The Imp," a noted pickpocket. She is accidently struck on the head with a golf club which causes a coma and she believes she is Annie Adams. She is caught robbing a bank and only her wealthy father's influence saves her.

Dr. Gregory, a young specialist, is called in. He allows her great freedom and as a result she joins a gang of "bad men," led by 'The Leopard," with whom she falls in love.

On a "big" job Jane and "The Leopard" are caught by the police after the bad man has shot the butler. She tries to say it was she who killed him. A surprise comes when "The Leopard" is found to be none other than Dr. Gregory and the "death gun" contained only blanks. During her convalescence love develops and she and the doctor are happy together.

Program and Exploitation Catchlines:

- Society Girl Suddenly Becomes a Victim of Asphasia and Leads a Life of a Crook, But Is Saved by Her Sweetheart.
- Mystery, Thrills, Heart Throbs and Climatic Situations Will Make You Tingle with Pleasurable Excitement in This Subtle Drama of High Society and Chinatown Slums.
- Becoming a Denizen of the Underworld, Society Girl Is Brought Back to Her Station in Life through the Heroic Efforts of the Man She Loves.

Exploitation Angles: Play on Miss Janis' stage and war activities for your appeal. Get your patrons interested in the star rather than the story and the star will interest where the story may not. Use more lithographs than usual to get the regular theatre-goers and attract the class who do not ordinarily follow photoplay advertising. These strangers may be made regulars after Miss Janis gets them in.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star).
Should a Husband Forgive? Vol. 42; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Wings of the Morning. Vol. 42; P-672.
Heart Strings (William Farnum—Six Parts). Vol. 43; P-299.
The Adventurer

PEARL WHITE SERIES.

The White Moll.

TOM MIX SERIES.

The Feud. Vol. 42; P-1008.
The Cyclone. Vol. 43; P-776.
The Daredevil.

FOX ENTERTAINMENTS.

The Lincoln Highwayman (William Russell). Vol. 43; P-296.
The Devil's Riddle (Gladys Brockwell).
The Shark (George Walsh). Vol. 43; P-633.
Shod With Fire (William Russell).
Flames of the Flesh (Gladys Brockwell). Vol. 43; P-146.
The Square Shooter (Buck Jones).
Tin-Pan Alley (Albert Ray and Elinor Fair). Vol. 43; P-296.
The Hell Ship (Madlaine Traverse(
What Would You Do? (Madlaine Traverse). Vol. 43; P-778.
The Last traw (Buck Jones).

SUNSHINE COMEDIES.

Sheriff Nell's Comeback.
Her Naughty Wink.
Her Private Husband.
The Heart Snatcher.
The Great Nickel Robbery.
A Light Weight Lover.
Training for Husbands.

MUTT AND JEFF.

Cutting Out His Nonsense. Vol. 42; P-1191.
He Ain't Done Right by Our Nell. Vol. 43; P-638.
On Strike. Vol. 43; P-638.
Shaking the Shimmy.
The Rum Runners.
The Plumbers.

FAMOUS PLAYERS-LASKY

The Miracle of Love (Cosmopolitan). Vol. 43; P-146.
The Heart of Youth (Lila Lee), Vol. 43; P-470.
An Adventure in Hearts (Robert Warwick), Vol. 43; P-469.
Victory (Maurice Tourneur Production). Vol. 42; P-672.
More Deadly Than the Male (Ethel Clayton). Vol. 42; P-1101.
The Cinema Murder (Marion Davies), Vol. 43; P-462.
Behind the Door (Hobart Bosworth). Vol. 43; P-300.
His Wife's Friend (Dorothy Dalton), Vol. 43; P-466.
A Girl Named Mary (Marguerite Clarke), Vol. 43; P-467.
Wanted—A Husband (Billie Burke). Vol. 42; P-1187.
Red Hot Dollars (Charles Ray). Vol. 43; P-296.
Everywoman (Super-Special—All Star Cast). Vol. 42; P-1190.
Jan. 4. The Woman in the Suitcase (Enid Bennett). Vol. 43; P-637.
Too Much Johnson (Bryant Washburn). Vol. 43; P-942.
The 13th Commandment (Ethel Clayton), Vol. 43; P-466.
Jan. 11—Sand (Wm. S. Hart).
Jan. 18—Mary Ellen Comes to Town (Dorothy Gish).
Jan. 18—Huck Finn (Special).
Jan. 18. The Tree of Knowledge (Robert Warwick). Vol. 43; P-634.
Jan. 25—What's Your Husband Doing? (McLean & May).
Jan. 25—Dangerous Hours (Ince Super Special).
The Copperhead (Lionel Barrymore—Super Special).

February.

Double Speed (Wallace Reid). Vol. 43; P-944.
All-of-a-Sudden Peggy (Marguerite Clark).
The Six Best Cellars (Bryant Washburn). Vol. P-941.
On With the Dance (Mae Murray- Super Special —Seven Reels).
The Amateur Wife (Irene Castle).
Black Is White (Dorothy Dalton—Ince).
Mary's Ankle (MacLean—May—Ince).
Huckleberry Finn (Super Special—Six Reels).
Young Mrs. Winthrop (Ethel Clayton).

Comedies.

The Night of the Dub (Ernest Treux—Two Reels). Vol. 43; P-939.
Jan. The Garage (Arbuckle).
Feb. Ten Dollars or Ten Days (Sennett).
Feb. Hoodooed (DeHaven).

Burton Holmes Travel Pictures.

Jan. 25—From Blarney to Broadstairs.
Feb. 1—Belgium Smiles Again.
Feb. 8—Filming Ferocious Formosans.
Feb. 15—Parisian Faces and Figures.
Feb. 22—Oriental College Boys and Co-eds.
Feb. 29—The Yankee Watch on the Rhine.

Paramount Magazine.

Jan. 25—Nature's Beauty Parlor.
Feb. 1—Famous Women in World's Work.
Feb. 8—Museum Mysteries.
Feb. 15—The Lure of Fashion.
Feb. 22—On the Job with Grandma.
Feb. 29—The Growth of the North American Continent.

GOLDWYN DISTRIBUTING

Almost a Husband (Will Rogers). Vol. 42; P-1014.
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Jinx (Mabel Normand). Vol. 42; P-1186.
The Gay Lord Quex (Tom Moore). Vol. 43; P-147.
Jubilo (Will Rogers). Vol. 42; P-1007.
The Loves of Letty (Pauline Frederick).
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes).
A Misfit Earl (Betzwood-Louis Bennison).
Toby's Bow (Tom Moore). Vol. 42; P-1189.
Water, Water Everywhere (Will Rogers).
The Silver Horde (Rex Beach Production).
The Paliser Case (Pauline Frederick).
The Blooming Angel (Madge Kennedy).
Duds (Tom Moore).
The Little Shepherd of Kingdom Come (Jack Pickford).
Moving Day (Mr. and Mrs. Carter DeHaven—Two Reels).
A Much Needed Rest ("Smiling Bill" Parsons—Two Reels).
The Little Dears (Mr. and Mrs. Carter DeHaven—Two Reels).

BRAY PICTOGRAPHS.

In Far Away New Zealand and Other Subjects.
Girl Pottery Makers of the Caribbeans and Other Subjects.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

Islands of the St. Lawrence.
Cutting Up.
The Story of Zinc.
"Meat" Again.
Eventide.

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.

Six Feet Four (William Russell). Vol. 41; P-1703.
The Hellion (Margarita Fisher). Vol. 43; P- .
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol. 43; P-297.
The Westerners. Vol. 43; P-297.

ZANE GREY PICTURES, Inc.

The Desert of Wheat (Six Parts—Hampton Production).
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Parts).

ARTCO PRODUCTIONS.

The Capitol (Leah Baird—Six Parts)). Vol. 43; P-149.
Cynthia-of-the-Minute (Leah Baird—Six Parts).

ROBERT BRUNTON PRODUCTIONS.

The Joyous Liar (J. Warren Kerrigan). Vol. 42; P-1011.
The Lord Loves the Irish (J. Warren Kerrigan). Vol. 42; P-1011.
Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-778.

PATHE EXCHANGE, INC.

Releases for Week of January 18.

The Web of Deceit (Dolores Cassinelli—Six Parts). Vol. 43; P-299.
No. 11 of The Black Secret (The Death Studio).
No. 4 of The Adventures of Ruth (The Stolen Picture).
Slippery Slickers (Harry Pollard—One Reel).

Releases for Week of January 25.

No. 12 of The Black Secret (The Chance Trail).
No. 5 of The Adventures of Ruth (The Bank Robbery).
The Dippy Dentist (Harry Pollard—One Reel).
Pathe Review No. 35.
Topics of the Day No. 39.

Releases for Week of February 1.

Other Men's Shoes (Crauford Kent—Seven Parts). Vol. 43; P-632.
No. 13 of The Black Secret (Wings of Mystery).
No. 6 of The Adventures of Ruth (The Border Fury).
All Lit Up (Harry Pollard—One Reel).
Pathe Review No. 36.
Topics of the Day No. 40.
Pathe News No. 10.
Pathe News No. 11.

Releases for Week of February 8.

No. 14 of The Black Secret (The Hidden Way).
No. 7 of The Adventures of Ruth (The Substitute Messenger).
Getting His Goat (Harry Pollard—One Reel).
His Royal Slyness (Harold Lloyd—Mildred Davis—Two Reels).
Pathe Review No. 37.
Topics of the Day No. 41.
Pathe News No. 12.
Pathe News No. 13.

Releases for week of February 15.

Respectable by Proxy (Sylvia Bremer and Robert Gordon). Vol. 43; P-939.
No. 15 of The Black Secret (The Secret Host).
No. 8 of The Adventures of Ruth (The Harem Model).
No. 1 of Daredevil Jack (The Mysterious Bracelets—Three Parts—Jack Dempsey).
Waltz Me Around (Harry Pollard—One Reel).
Pathe Review No. 38.
Topics of the Day No. 42.
Pathe News Nos. 14 and 15.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

ROBERTSON-COLE

Beckoning Roads (Bessie Barriscale). Vol. 43; P-148.
Dec. The Tong Man (Hayakawa). Vol. 42; P-1009.
The Beloved Cheater (Lew Cody). Vol. 43; P-633.
Haunting Shadows (H. B. Warner). Vol. 43; P-632.
The Third Generation (Betty Blythe). Vol. 43; P-777.
The Beggar Prince (Sessue Hayakawa). Vol. 43; P-943.
The Luck of Geraldine Laird (Bessie Barriscale).
Seeing It Through (Zasu Pitts).

SUPREME COMEDIES.

Dec.—Their Little Wife.
Jan.—Hearts and Diamonds.
Jan.—Her Nearly Husband.
Jan.—Mollie's Millions.
Jan.—A Four Cylinder Frame-Up.

MARTIN JOHNSON.

Dec.—Home of the Hula Hula.
Jan.—Saving Savages in South Seas.
Jan.—Cruising in the Solomons.
Feb.—Domesticating Wild Men.
Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Jan.—The Last Resort.
Jan.—Flaming Ice.
Feb.—Sheep O'Leavenworth.
Sons of Salooskin.

METRO PICTURES CORP.

Lombardi Ltd. (Bert Lytell). Vol. 42; P-160.
Please Get Married (Viola Dana). Vol. 42; P-1191.
Fair and Warmer (May Allison). Vol. 42; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63.
The Willow Tree (Viola Dana—Six Parts), Vol. 43; P-465.
The Right of Way (Bert Lytell—Six Parts).
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
Stronger Than Death (Nazimova—Seven Parts). Vol. 43; P-631.
Nothing But the Truth (Taylor Holmes—Six Parts), Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
February—Old Lady 31 (Emma Dunn).
February—Shore Acres (Alice Lake).
February—Eliza Comes to Stay (Viola Dana).
February—Juda (May Allison).
March—Alias Jimmy Valentine (Bert Lytell).
March—The Hope (Special Cast).

HALLMARK PICTURES CORP.

The Trail of the Octopus (Serial).
A Woman's Experience (Bacon—Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).
The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All Star).
High Speed (Gladys Hulette and Edward Earle), Vol. 43;P-467.
Carmen of the North (Anna Bos).
The Veiled Marriage (Anna Lehr and Ralph Kellard).

TRIANGLE

Jan. 4—The Clodhopper (Charles Ray).
A Lunch Room Romance (Mabel Normand—Sennett—One Reel).
Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels.)
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

RELEASES FOR WEEK OF JAN. 5.

The Day She Paid (Francelia Billington).
No. 13 of The Great Radium Mystery (The Scalding Pit).
No. 2 of The Lion Man (The Rope of Death).
Sweet Patootie (Lyons-Moran—One Reel).
The Inner Ring (William Courtenay—Stage Women's War Relief—Two Reels).
Adam and Eve a la Mode (Rainbow Beauties—Two Reels).
The Jay Bird (Hoot Gibson and Josephine Hill—Western—Two Reels).

Releases for Week of January 12.

The Triflers (Edith Roberts—Six Reels), Vol. 43; P-462.
No. 14 of The Great Radium Mystery (Hemmed In).
No. 3 of The Lion Man (The Kidnappers).
Some Shimmiers (Lyons-Moran—One Reel).
Bill's Wife (Ben Wilson—Okeh—One Reel).
A Baby Doll Bandit (Jimmy Adams—Jewel—Two Reels).
Naughty Lions and Wild Men (Century—Two Reels).
West is Best (Hoot Gibson and Josephine Hill—Western—Two Reels).

Releases for Week of January 19.

No. 15 of The Great Radium Mystery (The Flaming Arrow).
No. 4 of The Lion Man (A Devilish Device).
The Sweet Dry and Dry (Lyons-Moran—One Reel).
Romeo's Dad (Thomas Wise and Gail Kane—Stage Women's War Relief).
All for the Dough Bag (Rainbow—Two Reels).

Releases for Week of January 26.

The Phantom Melody (Monroe Salisbury). Vol. 43; P-774.
No. 16 of The Great Radium Mystery (Over the Cataract).
No. 5 of The Lion Man (In the Lion's Den).
Bungled Bungalows (Lyons-Moran—One Reel).
Hearst News No. 57.
Brownie's Taking Ways (Century Wonder—Two Reels).
International News No. 57.
New Screen Magazine No. 50.
Blind Chance (Western—Bob Burns and Peggy O'Dare—Two Reels).

Releases for Week of February 2.

Marked Men (Harry Carey). Vol. 43; P-148.
No. 17 of The Great Radium Mystery (The Wheels of Death).
No. 6 of The Lion Man (In the House of Horrors).
Ain't Nature Wonderful (Lyons-Moran—One Reel).
Tom's Little Star (Constance Binney and Otis Skinner—Stage Women's War Relief—Two Reels).
The Great Air Robery (Lieutenant Locklear and Francelia Billington—Six Reels). Vol. 43; P-301.
Hearst News No. 5.
New Screen Magazine No. 51.
Universal Current Events No. 5.
The Prospector's Vengeance (Mildred Moore and George Field—Western—Two Reels).

Releases for Week of February 9.

Rouge and Riches (Mary MacLaren).
No. 18 of The Great Radium Mystery (Liquid Flames) (Final Episode).
No. 7 of The Lion Man (Doomed).
Elmo the Fearless (Elmo Lincoln—Serial). Vol. 43; P-940.
Non-Skid Love (Lyons-Moran—One Reel).
Over the Transom (Jimmie Adams—Two Reels).
Hearst News No. 6.
Good Little Brownie (Century Dog—Two Reels).
International News No. 6.
New Screen Magazine No. 52.
Universal Current Events No. 6.
Kaintock's Ward (Bob Burns and Peggy O'Dare—Two Reels).

Releases for Week of February 16.

No. 8 of The Lion Man (The Dungeon of Despair).
No. 2 of Elmo the Fearless (The Racing Death).
Old Clothes for New (Lyons-Moran—One Reel).
The Madonna of the Slums (Holbrook Blinn and Jeanne Eagles—Stage Women's War Relief—Two Reels).
The Bull Thrower (Edna Gregory and Phil Dunham—Two Reels).
A Sagebrush Gentleman (Bob Burns and Charlotte Merriam—Two Reels).
No. 7, Hearst News.
No. 7, International News.
No. 53, New Screen Magazine.
No. 7, Universal Current Events.

VITAGRAPH

The Invisible Hand (Antonio Moreno—15 Episode Serial—Every Week).
The Golden Shower (Gladys Leslie). Vol. 42; P-1188.
The Tower of Jewels (Corinne Griffith). Vol. 43; P-295.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
Pegeen (Bessie Love), Vol. 43; P-464.
The Vengeance of Durand (Alice Joyce). Vol. 42; P-362.
Dew Drop Inn (Semon Comedy). Vol. 42; P-1014.
When a Man Loves (Earle Williams). Vol. 43; P-634.
The Sins of the Mothers (Anita Stewart).
The Midnight Bride (Gladys Leslie). Vol. 43; P-944.
Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey).
Slaves of Pride (Alice Joyce). Vol. 43; P-636.
The Juggernaut (Anita Stewart).
Deadline at Eleven (Corinne Griffith).
The Sporting Duchess (Alice Joyce—Seven Parts).
The Head Waiter (Semon—Two Reels).
The Friendly Call (Julia Swayne Gordon).
Solid Concrete (Larry Semon—Two Reels).

BIG V COMEDIES

(Two Reels.)

Dames and Dentists (Jimmy Aubrey).
Pipe Dreams and Prizes (Harry Mann).
Knights and Knighties (Montgomery and Rock).
Maids and Muslin (Jimmy Aubrey).
Throbs and Thrills (Montgomery and Rock).

O. HENRY FEATURES.

(Two Reels.)

The Day Resurgent (Gypsy O'Brien).
The Roads We Take (Jay Morley).

FIRST NAT'L EXHIBITORS

Back to God's Country (Nell Shipman). Vol. 42; P-1013.
The Thunderbolt (Katherine MacDonald). Vol. 42; P-453.
The Virtuous Vamp (Constance Talmadge). Vol. 42; P-536.
Mind the Paint Girl (Anita Stewart). Vol. 42; P-536.
Heart O' the Hills (Mary Pickford). Vol. 42; P-[illegible]

Current Film Release Dates

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The Beauty Market (Katherine MacDonald). Vol. 43; P-774.
In Old Kentucky (Anita Stewart). Vol. 43; P-145.
The Greatest Question (D. W. Griffith).
A Daughter of Two Worlds (Norma Talmadge), Vol. 43; P-463.
The Inferior Sex (Mildred Harris Chaplin).
Two Weeks (Constance Talmadge). Vol. 43; P-939.
The Turning Point (Katherine MacDonald).
The River's End (Marshall Neilan).
The Family Honor (King W. Vidor).
Polly of the Storm Country (Mildred Harris Chaplin).
A Day's Pleasure (Charles Chaplin—Two Reels). Vol. 42; P-1009.
A Twilight Baby (Lehrman—Four Parts). Vol. 43; P-635.

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.

Distributed by Select Exchanges.

A Regular Girl (Elsie Janis). Vol. 42; P-454.
The Country Cousin (Elaine Hammerstein). Vol. 42; P-536.
Sealed Hearts (Eugene O'Brien). Vol. 42; P-362.
The Glorious Lady (Olive Thomas).
Piccadilly Jim (Owen Moore), Vol. 43; P-464.
Out Yonder (Olive Thomas). Vol. 43; P-150.
The Broken Melody (Eugene O'Brien). Vol. 43; P-147.
Sooner or Later (Owen Moore).
Greater Than Fame (Elaine Hammerstein). Vol. 43; P-636.
The Imp (Elsie Janis).
Footlights and Shadows (Olive Thomas).
His Wife's Money (Eugene O'Brien).
The Woman Game (Elaine Hammerstein).

SELECT PICTURES.

Distributed by Select Exchanges.

The Undercurrent (Guy Empey). Vol. 42; P-536.
Faith of the Strong (Mitchell Lewis).
A Scream in the Night (Special). Vol. 42; P-1192.
Isle of Conquest (Norma Talmadge). Vol. 42; P-245.
The Last of His People (Mitchell Lewis). Vol. 42; P-187.
She Loves and Lies (Norma Talmadge), Vol. 43; P-469.
Girl of the Sea (Williamson Submarine Production).
Trilby (Clara Kimball Young—Tourneur Reissue).

NATIONAL PICTURES.

Distributed by Select Exchanges.

Jan.—Just a Wife.
Jan.—Blind Youth.

REPUBLIC PICTURES.

Distributed through Republic Exchanges.

Twelve-Ten (Marie Doro). Vol. 43; P-146.
The Blue Pearl (Edith Hallor).
The Amazing Women (Ruth Clifford).
Prisma Pictures (Nature Color Pictures).
Kinograms (News Reel).

REALART PICTURES

Special Features.

Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts).

STAR PRODUCTIONS.

Anne of the Green Gables (Mary Miles Minter). Vol. 42; P-455.
Erstwhile Susan (Constance Binney). Vol. 42; P-854.
The Fear Market (Alice Brady), Vol. 43; P-465.
The Luck of the Irish (Dwan). Vol. 43; P-774.
Judy of Rogue's Harbor (Mary Miles Minter).

FEATURE RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King).

A. H. FISCHER PRODUCTIONS.

The Amazing Lovers (Grace Darling).

SOL LESSER.

Sky Eye. Vol. 43; P-298.

UNITED ARTISTS.

Broken Blossoms (Griffith).
His Majesty the American (Fairbanks). Vol. 42; P-245.
When the Clouds Roll By (Douglas Fairbanks). Vol. 43; P-298.
Pollyanna (Mary Pickford). Vol. 43; P-636.

GAYETY COMEDIES.

Fireman! Save My Gal! (George Ovey).
Ladies Must Dance (George Ovey).
Bounced (George Ovey).
A Saphead's Sacrifice (Vera Reynolds and Billy Bletcher).
Ruined by Love (George Ovey).
Twin Bedlam (Vera Reynolds and Billy Bletcher).

(One Reel)

Are Floorwalkers Fickle?
Cursed by His Cleverness.
His Fatal Bite.

CHRISTIE FILM COMPANY.

(One Reel)

All Jazzed Up.
Two A. M.
Kidnapping Caroline.
Bobby's Baby.
Settled Out of Court.

(Two Reels)

Nov. A Roman Scandal (Colleen Moore).
Go West, Young Woman (Fay Tincher), Vol. 43; P-470.
Jan.—Save Me Sadie (Eddie Barry). Vol. 43; P-942.

CHESTER OUTING PICTURES.

(One Reel Each.)

The Fifteen Million. Vol. 42; P-854.
Considering Posey. Vol. 42; P-854.
Temple Bells and Wayside Shrines.
No Coma in Acoma.
The People in White.
Editorial Horseplay.
The Simple Life.
Mr. Outing Gets a Soup Dream.

EQUITY PICTURES.

Silk Husbands and Calico Wives (House Peters).
Eyes of Youth (Clara Kimball Young). Vol. 42; P-362.
The Forbidden Woman (Clara Kimball Young).

CAPITAL FILM COMPANY.

(Two Reels Each)

Faithful Unto Death.
Escaped Convict.
The Square Gambler.

ADOLPH PHILIPP FILM CORPORATION.

(Musical Film Comedies—Two Parts Each)

The Midnight Girl.
Oh! Louise!

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

Vigilantes (Seven Reels).
"Lightning Bryce (Serial Featuring Ann Little and Jack Hoxie). Vol. 42; P-362.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
The Wolves of Wall Street.
The Last of the Open Range.
Vigilantes (Seven Reels).
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

ROMAYNE SUPER-FILM CO

Culver City, Cal.

Jan. 1. The Villain Still Pursued Her.
Jan. 15. Shot in the Kitchen.
Feb. 1. Underground Romeo.

HALL ROCM BOYS COMEDIES.

Dec. 2—The Chicken Hunters.
Dec. 16—Taming the West.
Dec. 30—The Millionaire Paupers.
Jan. 13—Wrong Again.
Jan. 27—Neck and Neck.

BULL'S EYE FILM CORPORATION.

(Two-Reel Comedies Every Two Weeks Featuring Gale Henry.)

Ham An——
This Way Out.
Legends of the Wilderness.

(Two Reels Each.)

Billy West Comedies.

Haunted Hearts.
A Scented Romance.
Hot Dogs.
Blue Blood and Bevo.
Bone Dry.
$1,000 Short.
A Rural Romance.

FROHMAN AMUSEMENT COMPANY.

Texas Guinan Westerns.
Mack Swain Comedies.
The Invisible Ray (Ruth Clifford and Jack Sherrill—Serial).

GROSSMAN PICTURES INCORPORATED.

Face to Face (Marguerite Marsh).

PIONEER FILM CORPORATION.

The Long Arm of Mannister (Henry Walthal). Vol. 42; P-245.
Atonement (Grace Davison).
Hidden Code.
Sins of the Children.

Facts and Follies Series.

(One Reel Each.)

Baseball and Bloomers.
Back to Nature.
Camping By Proxy
In the Sweet Dry and Dry
My Kingdom for a Meal

S. L. K. SERIAL CORPORATION.

The Fatal Fortune Serial.

D. W. GRIFFITH.

The Mother and the Law.
Hearts of the World.
The Fall of Babylon.

TYRAD PICTURES, Inc.

729 Seventh Avenue.

And the Children Pay (Seven Reels).
Your Wife and Mine.
Human Passions.
The Red Viper (Six Reels).
It Happened in Paris.
Man and Woman.
Johnny Dooley Comedies (Two Each Month).
Brind's Educationals (One Every Week).

VICTOR KREMER.

Reissue of Chaplin Burlesque on Carmen (Four Reels).
Feb. 1—Reissue of The Champion (Chaplin—Two Reels).
April 1—Reissue of Work (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).
March 1—Reissue of Jitney Elopement (Chaplin—Two Reels).

W. H. PRODUCTIONS.

The Superman (Six Parts). Vol. 42; P-854.
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

C. P. PRICE & CO., INC.

The Log of U-35, Vol. 43; P-470.

JACOB WILK, 1476 BROADWAY.

10 Alice Brady Reissues.
10 Robert Warwick Ressues.

ALGOOD FILM CORPORATION

The Whirlwind (Charles Hutchinson—Serial). Vol. 43; P-634.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Change the Transient to a Steady Patron by Some Judicious Lobbying

IT'S a mighty good thing to have an established clientele. It's also poor business to remain contented with the knowledge that your regular patrons are aware that you run a good show and prefer your house to that of your competitors.

The American family is the champion short distance lease holder of the world and the fact that three moves equal a fire has no terrors for it, and even its sincere attachment to your theatre will not induce it to forego the favorite sport of swapping landlords, with the result that many familiar faces cease being familiar about moving day of each year. Which explains and also emphasizes the fact that it is more than well to keep new patrons coming faster than the old ones shift to new residential sections outside of one's territory.

The Modest Violet Inappropriate.

Moreover, the casual patron, drawn into the house when passing constitutes a fair percentage of the velvet that one seeks in every business enterprise. And, to draw him in, it is not sufficient to put on a good show, but to make every one in the vicinity aware of the fact. The modest violet will never be the exhibitor's appropriate emblem. And, when the stranger enters your portals, induce him to return by an attractively displayed menu of future eye-feasts to come. Let him know that, no matter how good was the picture that you have just shown him, you've just as good coming right along. You can do this with the right kind of a lobby display. By the right kind I mean one with the arrangement of which you have taken as much care as did the producer in the selection of its wording, color and press work.

The finest posters that ever came out of a lithographer's plant and the most fetching photos cannot be expected to achieve their purpose if you stick them up in the lobby in a manner to suggest that they are being utilized to cover a crack in the wall or mask a grease spot. Treat them as if you appreciated their artistic value and cost and they will receive the respect and attention of your patrons.

Tell Us Your Troubles

WHENEVER any exhibitor or house manager runs up against a snag in the matter of equipment—it choice, use or installation; whenever you are in doubt as to just what you should do to make a new house attractive or improve an old one—ask the "Better Equipment" Department and we will dig up the dope for you. BUT don't forget to enclose a stamped return envelope with your inquiry.

Give Your Display a Show Case.

Your posters and photographs are the samples of what you are showing on your screen and the manner in which you display them will be taken as an indication of the manner in which you project the picture. Give your samples the benefit of an appropriate show case and double their attractiveness and cash producing value.

It does not cost much to do this and the revenue creating power of a set of harmonious lobby display frames is way beyond comparison with the expense involved.

Here are a few examples of what may be done in the way of dressing up your lobby without putting a crimp into the house bank roll. They are the product of the Consolidated Portrait and Frame Company, of 1029 West Adams street, Chicago, who manufacture the "Bilt-Rite" lobby display frames.

A Reversible Back.

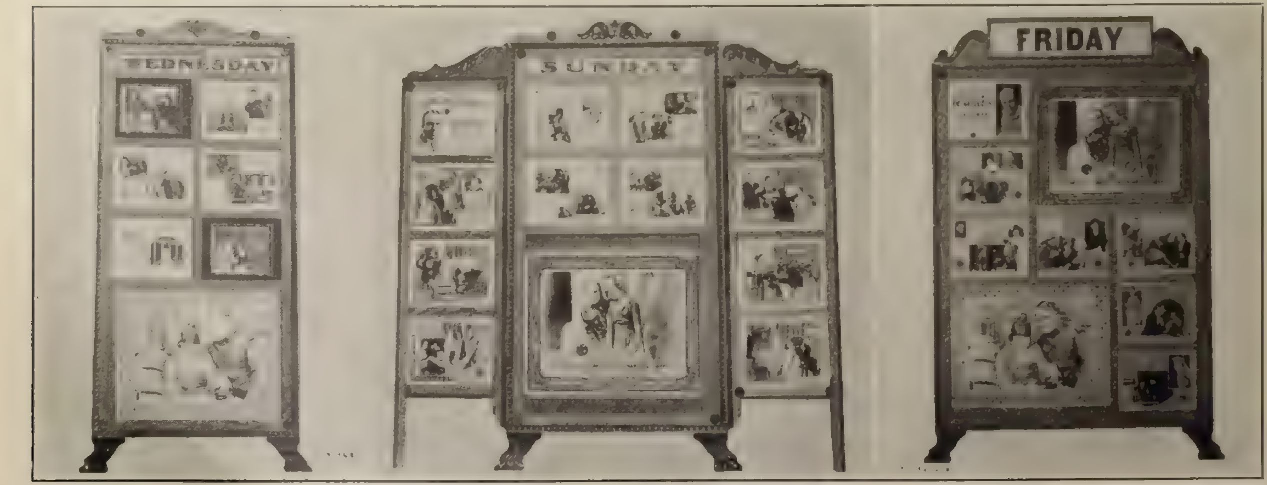
The frame headed "Wednesday" is built in golden oak, mission, green filled or gilt finish as may be desired. It is of embossed oak and contains date space and is fitted with a reversible back which permits the display of either 8 by 10 or 11 by 14 photos in the same frame.

Frames slotted at top, mounted onto a reversible back display 8 by 10 photos. When 11 by 14 photos are to be used, back is reversed and serves as back only, holding photo in the 11 by 14 opening.

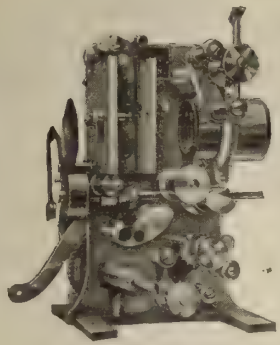
This frame will accommodate one 22 by 18 photo and six 11 by 14 or 8 by 10 photos and has easel and legs.

The frame headed "Sunday" is built with folding wings that make it easy to handle and adapt it to odd corners. It has easel and couch feet and may be had in the same finishes as the "Wednesday" frame.

In this frame, twelve 11 by 14 and one 22 by 28 photos may be displayed and the latter may be either oblong or up-



Who Says That They Never Come Back?
It certainly is not the exhibitor whose lobby blossoms with displays like the above.



Comments of The Trade Press

"* * * for steadiness, clearness, definition and general all-around satisfactory operation, has never been bettered by any suitcase type of projector * * * All requirements seem to have been adequately cared for by the designer * * * has many features that are a distinct departure in motion picture equipment. "The Rotary" accomplishes its mission in regal style."

E. R. Bragdon,
Technical Editor in the "Moving Picture News."

"Taken as a whole, the Rotary Portable Projector seems to be a very practical machine, in excellent form for portable purposes."

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Projection Editor in the "Moving Picture World."

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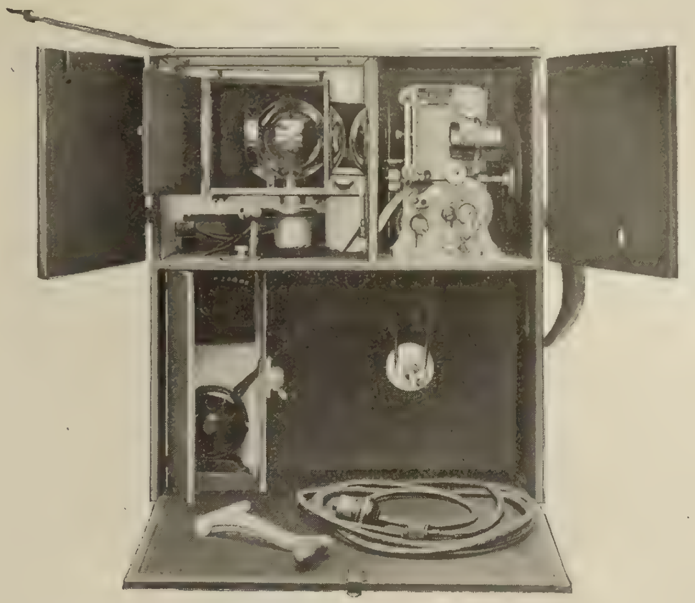

"The Rotary"
Portable Projector

Every important trade publication has commented on the merits of "The Rotary." The new "presser movement" - - - and the common-sense arrangement of the case - - - puts the machine in a class by itself.

The size and weight of a suitcase - - - "The Rotary Portable Projector" is literally a professional machine in miniature. To see it in operation is to be convinced.

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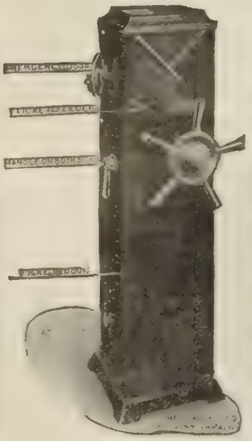

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NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

right. There is a date space at top of the centre panel as shown in the illustration.

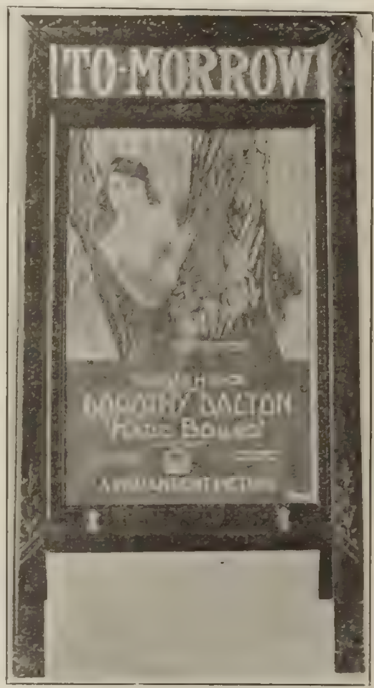
The frame headed "Friday" will take two 22 by 28 photos and seven 11 by 14 and has date frame at top. This also is built in golden oak, mission, green filled or gilt finishes as may be desired.

Setting Off the Poster.

The frame from which Dorothy Dalton smiles upon us takes a one sheet poster and is built of mahogany finished, hand carved moulding. It has date space at top and the glass front door is fitted with lock and key.

The frame is supported on legs and easel as shown.

The Consolidated Portrait and Frame Company have almost ready for distribution a book on lobby display entitled "Lobbyology" which will interest the readers of this department. As there will undoubtedly be a large demand for it, I would suggest that you put in a request for it now and make sure of a copy hot off the griddle.

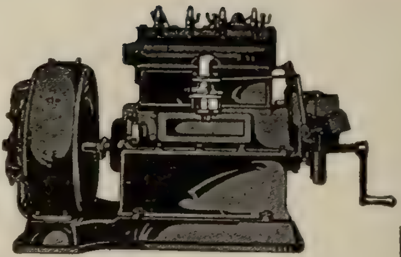


This Frame
makes a one-sheet look like a masterpiece.

This Reference Book Fits Pocket Books and Pockets

THE "Pocket Reference Book for Projectionists and Managers," by James R. Cameron, price $2.00, is a pocket volume 3¼ by 5¾ inches. It contains 150 pages.

Among its meritorious features may be mentioned 19 pages of wiring and other diagrams, a lens table of film projection, one on carrying capacity of copper wire, others on current required by motors, volts lost on copper wire, definitions of practical electrical units, useful equivalents for electric heating problems, carrying capacity of wires, equivalents of units of length, conversion tables, watts to h. p. and h. p. to watts,



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60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.
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View of American Projectoscope Closed

Announcing

THE NEW

AMERICAN PROJECTOSCOPE

MOTOR-DRIVEN

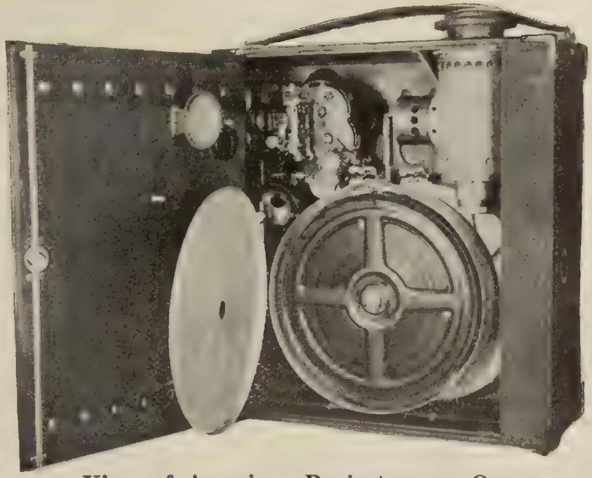
The American Projectoscope, known throughout the film trade as "The Portable Motion Picture Projecting Machine Without An Apology"—the most perfect type of portable projector yet put on the market, is now obtainable with a motor-drive. It is approved and endorsed by the foremost projection experts of the industry.

IDEAL FOR SCHOOLS & CHURCHES

Here is the ideal machine for showing motion pictures in schools and churches. Small, light, foolproof. Film can be stopped at any point. Run either forward or backward. No experience necessary. Anyone can operate it.

FOR SELLING MERCHANDISE

The American Projectoscope is perfect as a commercial projector. Equip your salesmen with rolls of commercial film showing your product in process of manufacture or in operation, provide them with American Projectoscopes and watch the orders roll in. "Seeing is believing." Your salesmen will be able to "show" prospects. They can demonstrate your motion pictures in a customer's office. Show pictures on a wall, window curtain, even on the ceiling. Thousands are in use for this purpose.



View of American Projectoscope Open

FOR FILM INSPECTION

Directors, film editors, etc., find the American Projectoscope without an equal for inspecting films in the laboratory. It permits you to stop the film anywhere. Run it backward or forward. No possibility of further mistakes in titles or scenes. Inspect any portion of a film at your leisure.

EASILY PORTABLE—RUNS FILM FORWARD OR BACKWARD

The new American Projectoscope, motor-driven, weighs but 25 pounds. In the hand-driven model the weight is but 20 pounds. It carries like a suitcase. The fact that films can be run either forward or backward, or stopped and held stationary on the screen makes the Projectoscope an especially desirable machine for demonstration purposes. Permits a salesman to lecture any point of a film, to turn back to any point desired.

BACKED BY GUARANTEE—REASONABLE IN PRICE

The strongest kind of a guarantee goes with each and every American Projectoscope. The thousands already in use have all given satisfaction plus. Houses that began with two or three Projectoscopes are now ordering enough to equip all their sales force. The Projectoscope is reasonable in price. Write for descriptive literature and prices.

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SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	9.00
One Hundred Thousand	15.00

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May we not submit our designs without obligations to you? Write us.

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Automatically supplies only such voltage as arc requires. No waste of current in ballast

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West 114th Street, Cleveland, Ohio

inches to millimetres and centimetres to inches, sizes of wires for motors of different horse power, reflecting power of walls, paper, etc., light loss due to arc lamp globes, power required for driving fans and sparking distances in air.

The laws governing the exhibition of motion pictures in Massachusetts, Connecticut, New Jersey, New York and Pennsylvania are also given. Seventeen pages are occupied by an exhaustive tabulation of current supplied by towns in New York, New Jersey, Massachusetts, Connecticut, Pennsylvania, Ohio, Rhode Island, Virginia, Maryland and Vermont. In this tabulation the current is designated as alternating or direct and voltage given.

A. C. is described as to cycles and phases, and where more than one voltage is obtainable, that suitable for picture service is given.

A directory of picture producers and distributors and another of laboratories, equipment and accessory manufacturers are among the contents.

Tell Us About It

THIS department exists for the purpose of spreading the glad tidings of anything in the way of equipment, its use or arrangement that makes or saves money for picture theatres or studios.

The door is wide open and the lid entirely absent to any exhibitor, house or studio manager or manufacturer who has a story to tell or a device to describe, the reading of which will tend to increase efficiency in the showing or making of films.

Send photos and diagrams whenever possible and address your communication to "Better Equipment" Department, Moving Picture World.

The Typhoon Breeze Makers Proceed to Stir Things Up

THE Typhoon Fan Company, 281 Lexington avenue, New York City, manufacturers of the Typhoon cooling, heating and ventilating system, is experiencing at the present time a marked increase in their business activities. So great has been the demand for the Typhoon system that it has been necessary to equip a new factory in New York City.

Much new machinery has been purchased and is being erected as fast as received, and several engineers are being added to the sales force. Ernest Glantzberg, president of the Typhoon Company, has just returned from Chicago, where he closed negotiations for several installations, and has left again for the South, where he will inspect other installations at Knoxville, Nashville, Memphis and Atlanta, continuing to New Orleans, where he will spend the next two or three weeks.

What Prohibition Did.

Installations are being made in Kansas City, Minneapolis, Omaha and Des Moines, in charge of Engineer Edward Beck. In an interview with Mr. Glantzberg before his departure for New Orleans, he stated that the increased business so early in the season was no doubt due in part to the great number of new theatres being built throughout the country. He also stated that prohibition is having its effect upon the build-

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All Summer

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Try Reco Hoods for
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For 5, 10, 25 and 40 W. Lamps

Possess every advantage. Save you dollars in lamp renewals. Preclude bothersome dipping. Are easily put on or taken off.

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2	Simplex Type "S"	$325.00
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2	Powers 6B	225.00
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400 Mahogany Folding Seats with Wood Arm Rests (Good as New)
600 5-Ply Veneer Theatre Seats

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WRITE US YOUR WANTS—WE CAN FILL THEM

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FOR
Managers and Projectionists

By JAMES R. CAMERON
Author of Motion Picture Optics, etc.

A Book That Fits the Vest Pocket

Contains a number of electrical, mechanical and optical tables, diagrams and data together with a directory of film producers and exchanges, motion picture machine manufacturers and distributors, theatre and motion picture supply houses and a lot of general information regarding the showing of motion pictures, the handling and care of the motion picture projector and accessories.

A book that may save you dollars in cash and will save you hours in time.

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By JAMES R. CAMERON
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Community Motion Picture Bureau
AND
Y. M. C. A.

Written in plain, everyday, understandable language and the only text book published, covering motion picture projection in question and answer form.

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THEATRE SUPPLY COMPANY,

125 WEST 45TH STREET
NEW YORK CITY

ing of a great many of these theatres, while in many parts of the country, especially where the "flu" has hit hardest, many theatre owners are anxious to put their houses in a state of absolute safety through proper ventilation.

He stated, also, that the popularity of the Typhoon system has been brought about through its low cost of installation and absolute reliability of operation.

The following is a list of some of the more recent sales: Tivoli Theatre, Chattanooga, and the following Marcus Loew theatres: Metropolitan, Memphis; Grand Theatre, Atlanta; Vendome, Nashville; Knoxville, Knoxville; also the D. W. Griffith studio at Larchmont, N. Y.; the Stratford Theatre, Chicago; the Howard Theatre, Atlanta; and Saenger Theatre, Shrevesport, La.

Jim Milligan, who quit the World to become a Typhoon fan, has promised to send diagrams of the above installations as soon as he can get down to a forty-four hour week basis for himself. They will be worth studying by our readers.

Wants Heating Dope.

Moving Picture World:

This spring I contemplate the construction of a new theatre and am anxious to obtain suggestions from you in regard to the most practical heating plant to install.

The auditorium will measure about 48 feet in width, 150 feet in length, and 29 feet in heights. At the front of the building there will be a lobby measuring 14 feet by 44 feet, and two stores, each 17 feet by 44 feet. Over each store will be offices of the same dimensions, which will require heat during the winter months. The seating capacity of the theatre will be at least eight hundred (800).

I am taking the liberty of asking you for suggestions before placing my order for a furnace or boiler.

William Smalley.

Your auditorium would contain 208,800 cubic feet, the stores and offices, presuming that their ceilings would be 10 feet in height, would add 29,920 cubic feet, making a total of 238,720 cubic feet to be heated.

Basing the heating ratio at 1 to 100, this would call for about 2,000 square feet of radiating surface for the auditorium and about 300 square feet of radiating surface for stores and offices.

But you must take into consideration the fact that your ventilating system will change the air in cold weather at least four times per hour, thereby quadrupling the drain on the steam pressure through condensation in the radiators.

To care for this, your boiler must have a steam generating capacity of approximately 8,000 square feet for auditorium and 300 square feet for offices and stores. This calls for a total boiler capacity of 8,300 square feet.

To Be Safe.

To be on the safe side, a capacity of 9,000 cubic feet for the boiler would be advisable. Then you can take care of extraordinary conditions and warm the lobby at times, which has not been figured in the requirements.

But do not make the mistake of figuring your heating installation cost on a fixed price or a competitive basis. Make up your mind as to the outfit that will actually heat your house and have some capacity in reserve and have your heating contractor and the manufacturer guarantee the results. Do not expect either heating contractor or manufacturer to work some magic by which a small plant will be fooled into doing the work of a large one. And do not make the bid competitive. If you insist on installing a plant too small for the requirements, you cannot expect a contractor to turn down the order. It's more than human to refuse to sell a wise guy a substitute after he has refused to pay for the real thing. A reputable heater builder knows what his plants will do. He will not deliberately sell you too large a plant. He certainly does not want to raise up a kicker in your territory by selling you one that is too small. Let him advise you.

Then place your order with the heating contractor and see that you get the make and size that you specify.

Preview with the DeVry

SINCE a poor projector kills a good film, "preview" your films with the *quality* projector—the DeVry.

The DeVry is mechanically superior. It is made with the accuracy of a fine watch. It *stands up* to hard work! All this, and more, is made evident by all its projections.

Also—note these advantages: The De Vry lets you preview any film *in your comfortable office*—that keeps you out of the cold, empty theater! It lets you preview *while your theater is crowded*—that saves your time! It *costs nothing for an operator*—that saves you money! In fact, a De Vry *soon pays its first cost.*

To Film Exchanges a De Vry is of equal and inestimable value.

The De Vry is housed in a handsome, leather-covered box. The box looks like a suitcase. Weighs 20 pounds. You carry it anywhere. It has its own motor. It projects a picture up to 12 feet square and up to 80 feet distant.

You will like the De Vry! It is a real wonder. It does what we say. All we are asking is—the opportunity to *show you!* We are represented in 60 cities. Let us give you a free demonstration—in *your own office,* or *home.* It's no trouble at all! It's our business. There will be no obligation. (We have an interesting illustrated Booklet on the press.) So—wherever you live—we hope you will fill out and at once mail the coupon below. Why not do it—*before you turn over this page?*

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The De Vry Corporation
1256 Marianna Street, Chicago
New York Office - - 141 West 42nd Street

The De Vry Corporation, 1256 Marianna St., Chicago. Dept. B

☐ *Yes. You may give demonstrations of the De Vry, without obligation, at the following address.*

☐ *Yes. Please send free booklet as soon as it is off the press.*

Name..............................
Street..............................
City..............................
State..............................

Can Any Reader Help Him?

Moving Picture World:

One of our customers who has an Edison Home Kinetoscope, serial 2328, is desirous of buying some film for use in this machine. Our understanding is that this machine takes a special film, or other than standard size.

It occurred to us that perhaps you may know of some concern who may have some of that film and would be willing to dispose of it. If so, we will be obliged to you if you will either refer our inquiry to them or give us the name and address of the firm.

Enclosed please find stamped envelope for reply.

Thanking you in advance for the favor, we beg to remain

H. K. Barnett Theatre Supply Company.
The House of Service.
New Orleans, La.

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COOL AND VENTILATE

When the warm weather comes are you going to hang up a sign on the front of your theatre like this—

CLOSED
FOR
THE SUMMER

and if you do, what's going to become of your patrons?

TYPHOONS will keep your theatre open and keep it cool.

Write for Catalogue "M"

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New Orleans, La.

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Chicago, Ill.

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The

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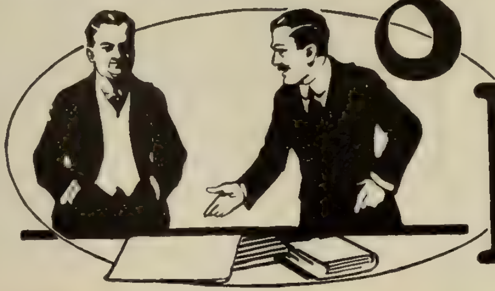

You're taking a big chance in running your business in hit and miss fashion. Make sure of getting every cent that's coming to you. Install a

PERFECTED AUTOMATICKET REGISTER

It will enable you to sell tickets faster. Will keep your tickets under lock and key and will give you an automatic check on cash receipts.

Ask us to send further facts.

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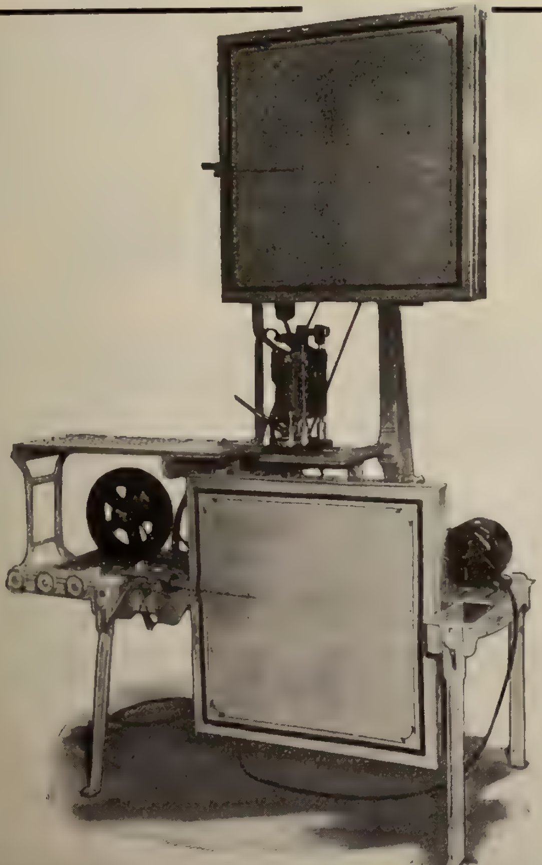
Foreign Representatives
TRANS-REGIONAL TRADING CORPORATION
NEW YORK LONDON PARIS



The Gillette Multiple Reel Machine

operates in conjunction with any type of head and lamphouse

ENABLES the exhibitor to run his full performance on one machine without stops for the changing of reels.

DOES all the rewinding, no rewinding by hand.

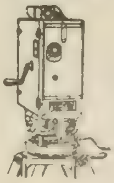
All reels enclosed in metal magazines.

The small town exhibitor with this machine can put on as good a performance as the exhibitor in the largest city with two machines and expensive equipment.

The exhibitor using one machine can pay for this appliance in a few months time by the increase in his door receipts.

WRITE us at once for further information. We are filling our orders as rapidly as possible.

GILLETTE MULTIPLE REEL MACHINE COMPANY
571 EAST MAIN ST., GALESBURG, ILLINOIS



MOTION PICTURE CAMERAS, NEW OR USED

400-foot Photo Cines, Model No. 5. Forward and Reverse Trick Crank. Reflecting focus device. Tessar F:3.5. A splendid value $145.00

The latest Universal with the wonderful internal shutter dissolve, complete as listed for $512.00. Bass special.......... $467.00

200-foot capacity Topical or News Weekly Camera. Tessar F:3.5 lens. A snap at $75.00

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Eastman Negative Film, $37.50 per 1,000 feet.

FREE Bass Motion Picture Camera Catalog. Write your needs. Expert advice. Cameras exchanged.

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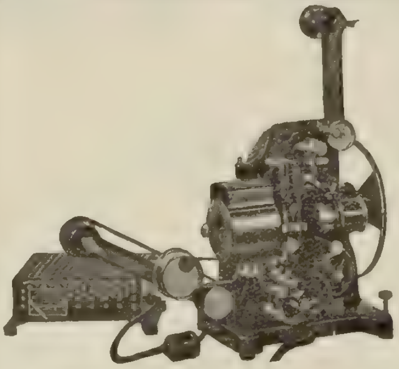

New Premier Pathéscope with 4-ampere Rheostat and Weston D. C. Voltmeter

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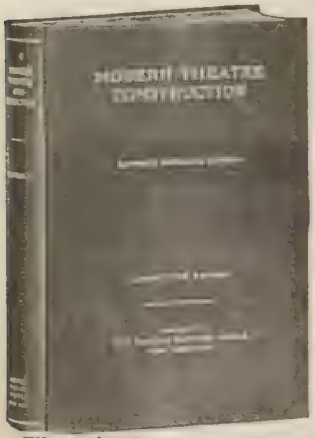

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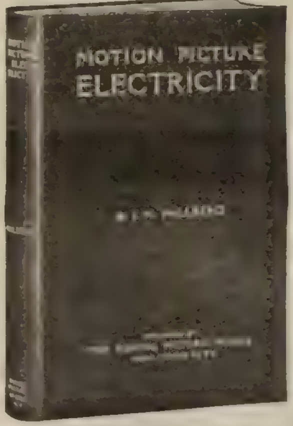

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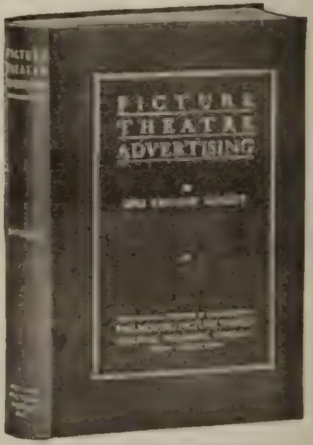

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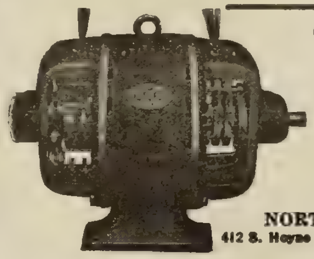

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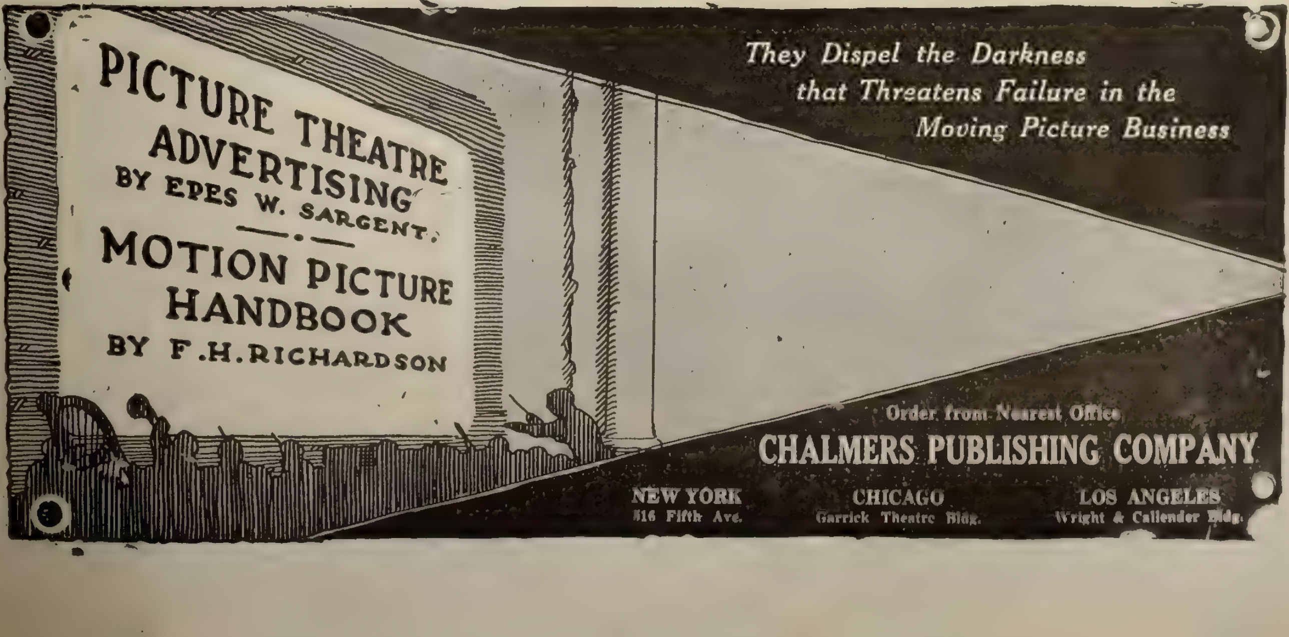

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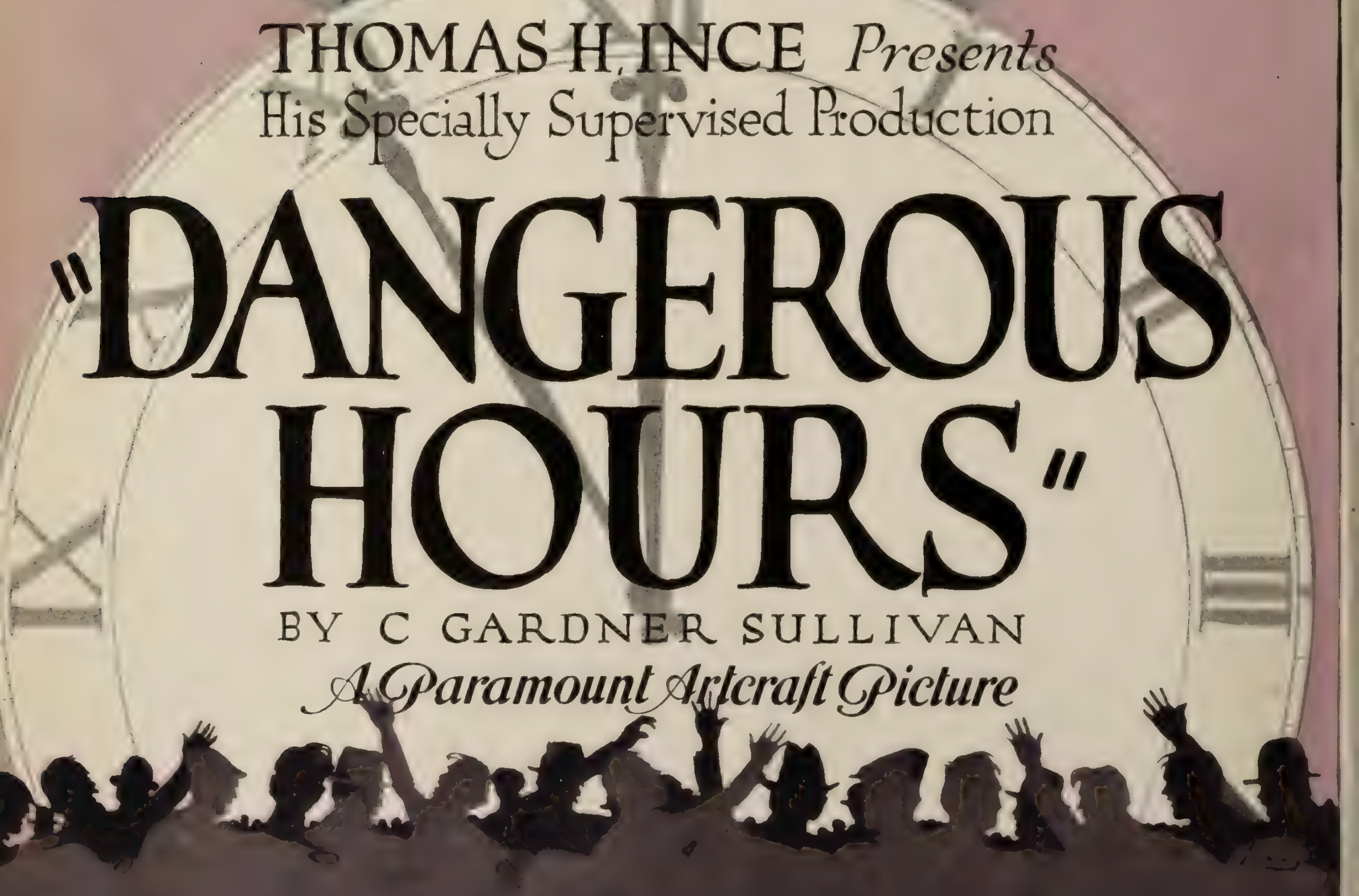

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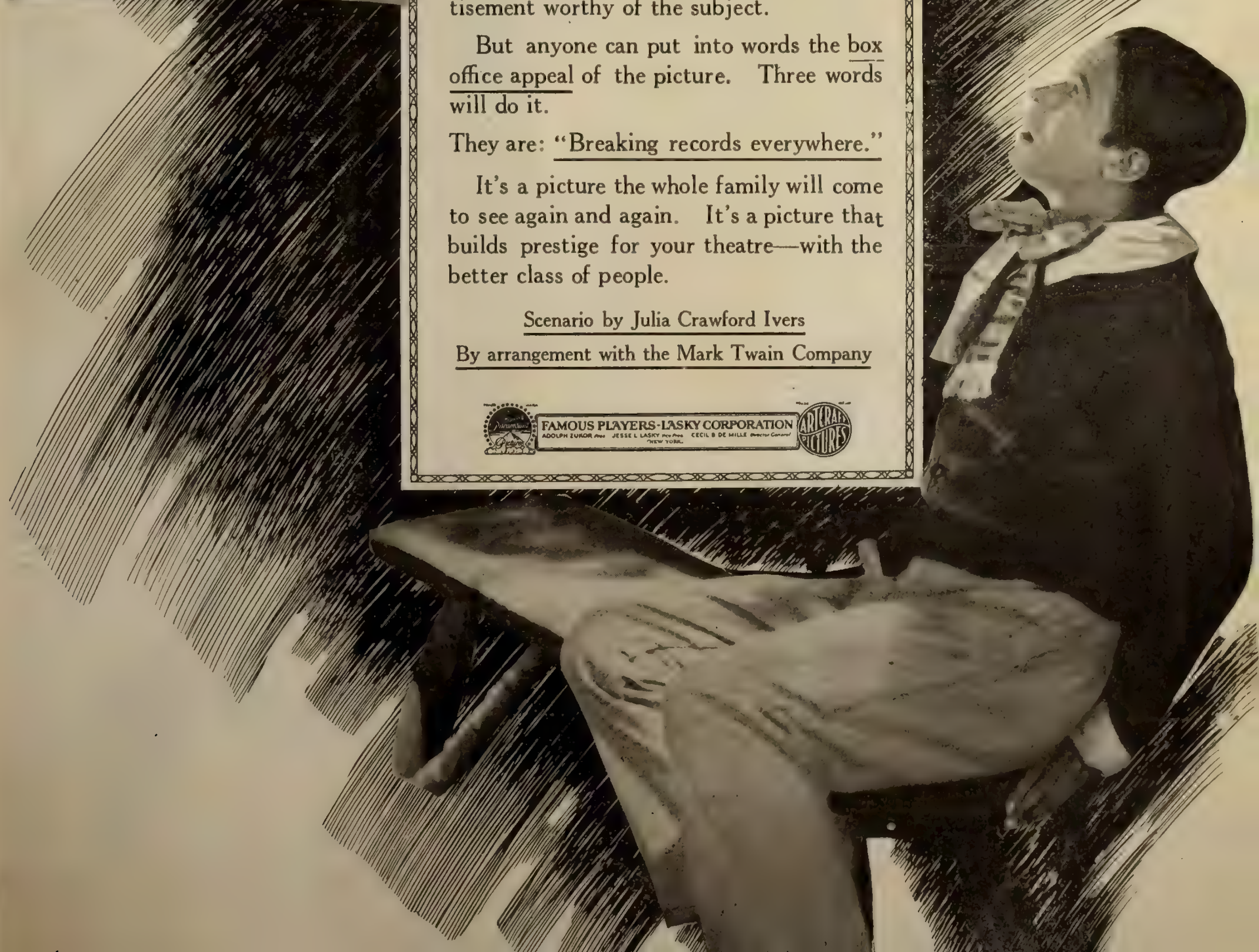

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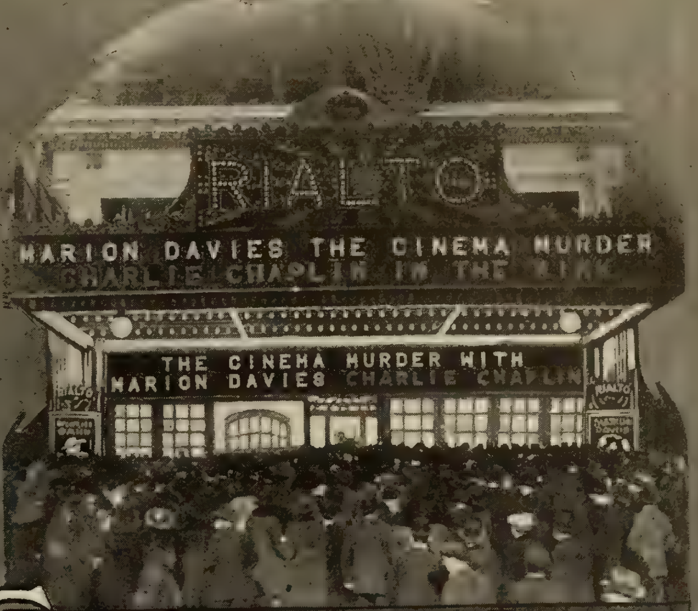
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in Bradley King's

"Footlights and Shadows"

Scenario by R. Cecil Smith

Direction- John W. Noble

EUGENE O'BRIEN

in May Tully and Du Vernet Rabbell's

"His Wife's Money"

Ralph Ince Production

Scenario by R. Cecil Smith

OWEN MOORE

in Lewis Allen Browne's

"Sooner or Later"

Scenario by R. Cecil Smith

Direction-Wesley Ruggles

ELSIE JANIS

in Elsie Janis and Edmund Goulding's

"The Imp"

Direction—Robert Ellis

Made by Selznick

Distributed by Select

SELZNICK PICTURES

ELAINE HAMMERSTEIN

in Frank Dazey and Leighton Osmun's

"THE WOMAN GAME"

Scenario by G. Marion Burton
Direction—William P. S. Earle

Made by Selznick Distributed by Select

NATIONAL NP PICTURES

"JUST A WIFE"

Adapted from the play by
Eugene Walter

Direction — Howard Hickman
Scenario by Katherine Reed

**NATIONAL
PICTURE
THEATRES INC.
Lewis J. Selznick**
President

Distributed by Select

REPUBLIC RP PICTURES

Whether the

SKY IS BLUE *or* RED *or* YELLOW *or* GREEN

on February 22

THE REPUBLIC DISTRIBUTING CORPORATION

will present

CHIEF WILLIAM J. FLYNN'S "THE SILKLESS BANKNOTE"

Visualized by WILSON MIZNER

Starring HERBERT RAWLINSON

At the

CAPITOL THEATRE, NEW YORK CITY

Starting Sunday, February 22

and each week thereafter a different

CHIEF FLYNN PICTURE *for* EIGHT WEEKS

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director **BRITON N. BUSCH, President**

Executive Offices, 130 W. 46th St., N. Y. C. Exchanges Everywhere

REPUBLIC RP PICTURES

NOW READY FOR BOOKING

"Mothers of Men"

an Edward José production

presented by
Film Specials, Inc.

adapted from the story written by
William Henry Warner and DeWitte Kaplan

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director **BRITON N. BUSCH, President**

Executive Offices, 130 W. 46th St., N. Y. C. Exchanges Everywhere

JOSEPH LEVERING
presents

HIS TEMPORARY WIFE

By Robert Ames Bennet **Directed by Joseph Levering**

With an all-star cast

RUBYE De REMER -- EDMUND BREESE -- MARY BOLAND
EUGENE STRONG --- W. T. CARLETON

The alluring title of this picture gives you splendid opportunities for the exploitation. *Why* a "*temporary*" wife? *Why* a wife for *one day only*? *Why* did a wife for a day become *his wife for all time?*

First-run bookings on this picture have been instantaneous. Some exhibitors put more "steam" behind it than they have given many big specials. A good story. Fine production standards and an all-star cast of names.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Benjamin B. Hampton *presents*

The SAGEBRUSHER

The photoplay of the novel by

EMERSON HOUGH

Directed by EDWARD SLOMAN

A Benjamin B. Hampton—Great Authors Production

With an all-star cast:

ROY STEWART MARGUERITE De La MOTTE NOAH BEERY
BETTY BRICE ARTHUR MORRISON GORDON RUSSELL

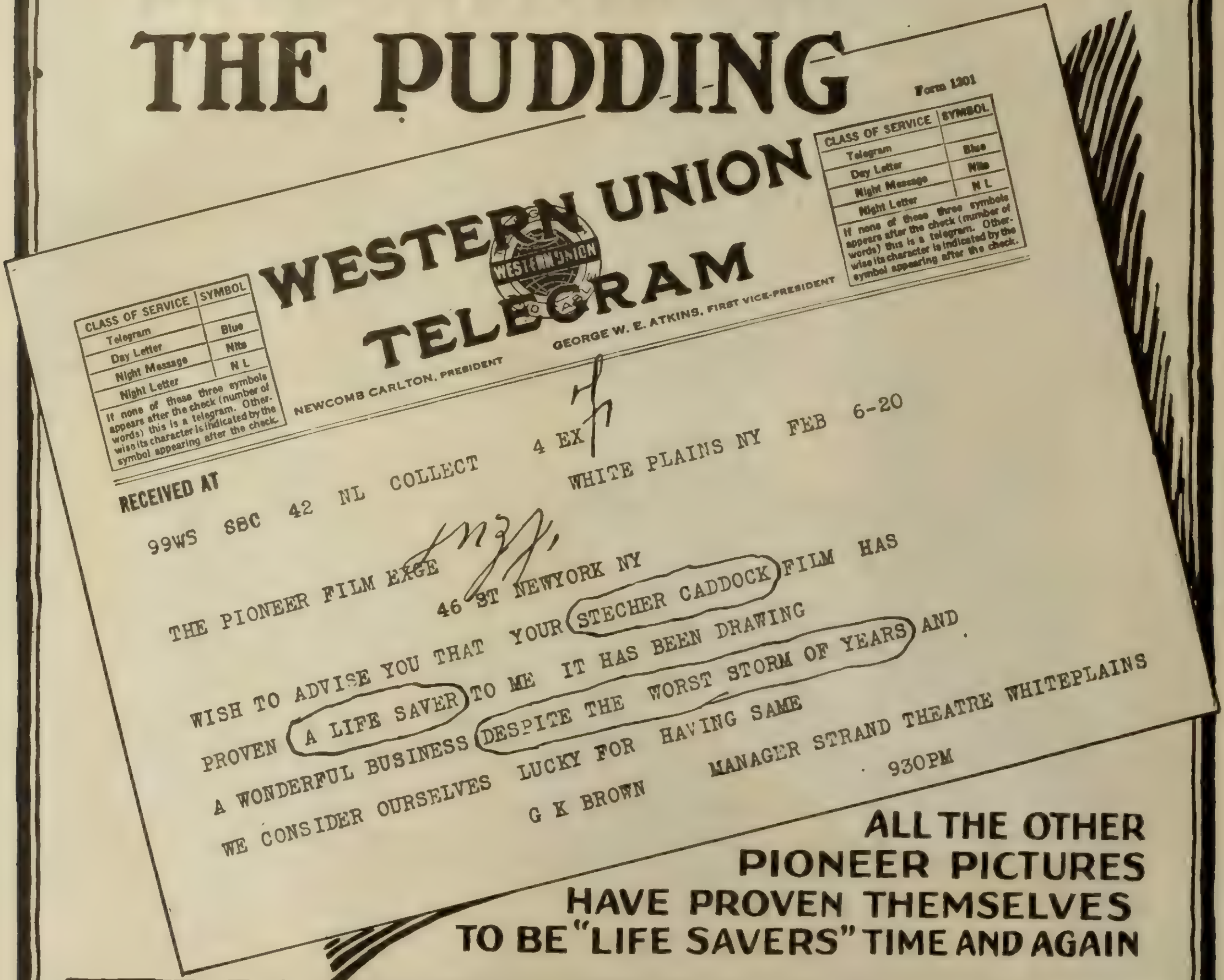
The third consecutive nationally successful production made by Benjamin B. Hampton and his fine organization.

The third production on which Mr. Hampton has lavished six months of attention—and received all the values and benefits that are derived from slow, careful endeavor.

The third Benjamin B. Hampton production to be welcomed at once into the big first-run theatres of the nation because of its drawing power and popularity. *It does pay to do big things well!*

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

THE PROOF OF THE PUDDING



Form 1201

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

99WS SBC 42 NL COLLECT 4 EX WHITE PLAINS NY FEB 6-20

THE PIONEER FILM EXGE
46 ST NEWYORK NY

WISH TO ADVISE YOU THAT YOUR STECHER CADDOCK FILM HAS
PROVEN A LIFE SAVER TO ME IT HAS BEEN DRAWING
A WONDERFUL BUSINESS DESPITE THE WORST STORM OF YEARS AND
WE CONSIDER OURSELVES LUCKY FOR HAVING SAME
G K BROWN MANAGER STRAND THEATRE WHITEPLAINS
930PM

ALL THE OTHER PIONEER PICTURES HAVE PROVEN THEMSELVES TO BE "LIFE SAVERS" TIME AND AGAIN

THE SINS OF THE CHILDREN
With STUART HOLMES and ALMA HANLON
By COSMO HAMILTON

ATONEMENT
With GRACE DAVISON and CONWAY TEARLE
By COUNT LEO TOLSTOI

VIRTUOUS SINNERS
With WANDA HAWLEY and NORMAN KERRY

SUSPICION
With GRACE DAVISON

THE LONG ARM OF MANNISTER
With HENRY B. WALTHALL
By E. PHILLIPS OPPENHEIM

THE BOOMERANG
With HENRY B. WALTHALL
By WM. HAMILTON OSBORNE

THE GIRL FROM NOWHERE
With CLEO MADISON and WILFRED LUCAS

THE FACTS AND FOLLIES SERIES
Produced under Personal Supervision
BERNARR MACFADDEN

THE HIDDEN CODE
With GRACE DAVISON

PIONEER FILM CORPORATION

130 West 46th ST., New York

PIONEER ATTRACTIONS

RUIN!

The ugly fist of ruin smashed through the smooth shell of their smug, well-ordered lives. Prison confronted the father--poverty and disgrace the daughter. Then, in their black hour of despair, came a lonely, bitter man, for whom life had lost it's savor. How he sacrificed himself to save them, and how he saved himself in the act of sacrifice is told in this powerful picturization of Basil King's greatest book.

SAMUEL GOLDWYN AND REX BEACH PRESENT

BASIL KING'S

FAMOUS STORY

THE STREET CALLED STRAIGHT

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Booth Tarkington's

—Excerpt from "Who's Who"—

TARKINGTON, Booth, author; The Gentleman From Indiana, Monsieur Beaucaire; The Two Vanrevels; Cherry; In The Arena; The Conquest of Canaan; The Beautiful Lady; His Own People; Guest of Quesnay; Beasley's Christmas Party; Beauty and the Jacobin; The Flirt; Penrod; The Turmoil; Penrod and Sam; Seventeen. Plays: Monsieur Beaucaire, The Man From Home; Cameo Kirby; Your Humble Servant; Springtime; Getting a Polish; The Country Cousin; Clarence.

Edgar's idea of his father—rolling in wealth, but remarkably close with pennies.

Not the best boy
in town, nor
the worst.
Just a regular
American kid.

Edgar's idea of a good time—a pony, a high hat, and the biggest ice cream cone in the world.

EDGAR IN A NATURAL MOMENT

IN "Penrod" and "Seventeen," Booth Tarkington revealed himself to the world as the greatest living authority on that mysterious person—the small boy.

In the Edgar stories Tarkington's first original work for the screen—he creates a boy that everybody will revel in—

—a real American Boy, neither wholly good nor irredeemably bad, but always human.

The story of his weird boyish career, his mental reactions, his mischiefs, his dreams, his loves and his triumphs makes the most fascinating, the most deliciously humorous series ever shown in motion pictures.

SAMUEL GOLDWYN PRESENTS

BOOTH TARKINGTON'S

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Edgar Stories

The Adventures and Emotions of Edgar Pomeroy

It may be gathered that Edgar is not overly fond of medicine.

Marjorie is Edgar's sweetheart, but she obstinately refuses to believe it.

Better Comedies—
Better Characters—

According to Edgar, his sister's life is taken up with this sort of thing.

Should the woman forgive? Evidently Marjorie's mother remains firm.

BETTER
BOOK
THEM!

Edgar is quite sure he could play the part of President without much trouble.

Edgar has a slight encounter with the water sprinkler.

WATCH
FOR
THE
FIRST!

The Adventures and Emotions of Edgar Pomeroy

EDGAR STORIES

DIRECTED BY E. MASON HOPPER

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN *President*

"You've got to act like a man now."

The little outcast muttered the words to himself as he wandered through the silent hills. His life was a fight against odds--a fight for a name, for a home, for the girl he loved. Jack Pickford makes Chad a character that will live long in the minds of the public--and longer still in the house records of all theatres that show the picture.

SAMUEL GOLDWYN PRESENTS

JACK PICKFORD

IN

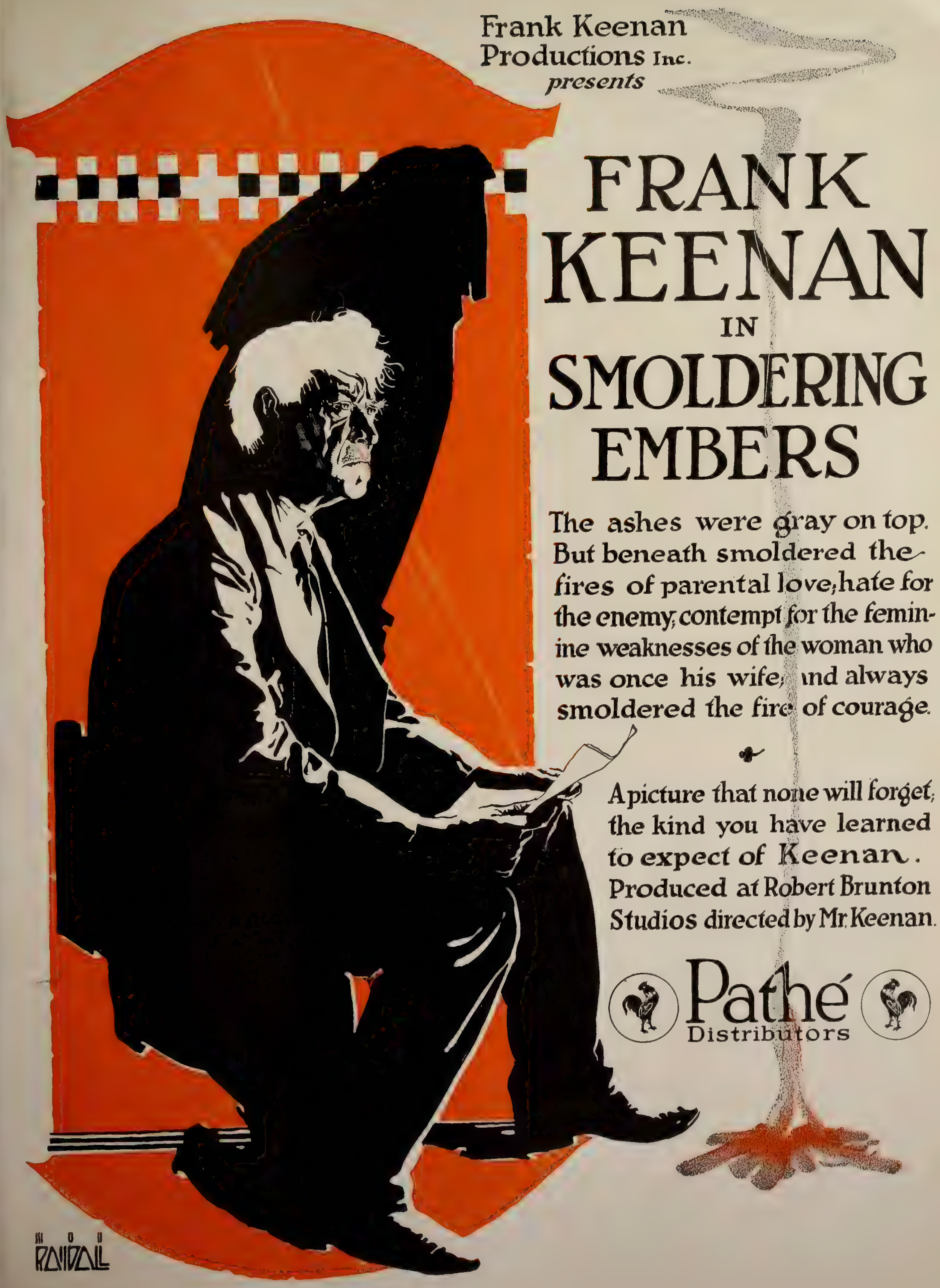
THE LITTLE SHEPHERD OF KINGDOM COME

BY JOHN FOX, JR.

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*



Frank Keenan
Productions Inc.
presents

FRANK KEENAN
IN
SMOLDERING EMBERS

The ashes were gray on top. But beneath smoldered the fires of parental love; hate for the enemy; contempt for the feminine weaknesses of the woman who was once his wife; and always smoldered the fire of courage.

◆

A picture that none will forget; the kind you have learned to expect of Keenan. Produced at Robert Brunton Studios directed by Mr. Keenan.

Pathé
Distributors

An *Edgar Lewis* Production

Pathé
Distributors

OTHER MEN'S SHOES

As adapted from the story by ANDREW SOUTAR

Edgar Lewis has created success after success. Who could forget

"THE BARRIER"

"THE GREAT DIVIDE"

"THE SIGN INVISIBLE"

"THE BAR SINISTER"

and the rest of that splendid list?

Other Men's Shoes is as fine as the finest; a picture that you can run and run and that goes bigger every day!

Ask the nearest Pathé exchange to screen it for you.

Pathé

Distributors

A
BLACKTON PRODUCTION
RESPECTABLE BY PROXY

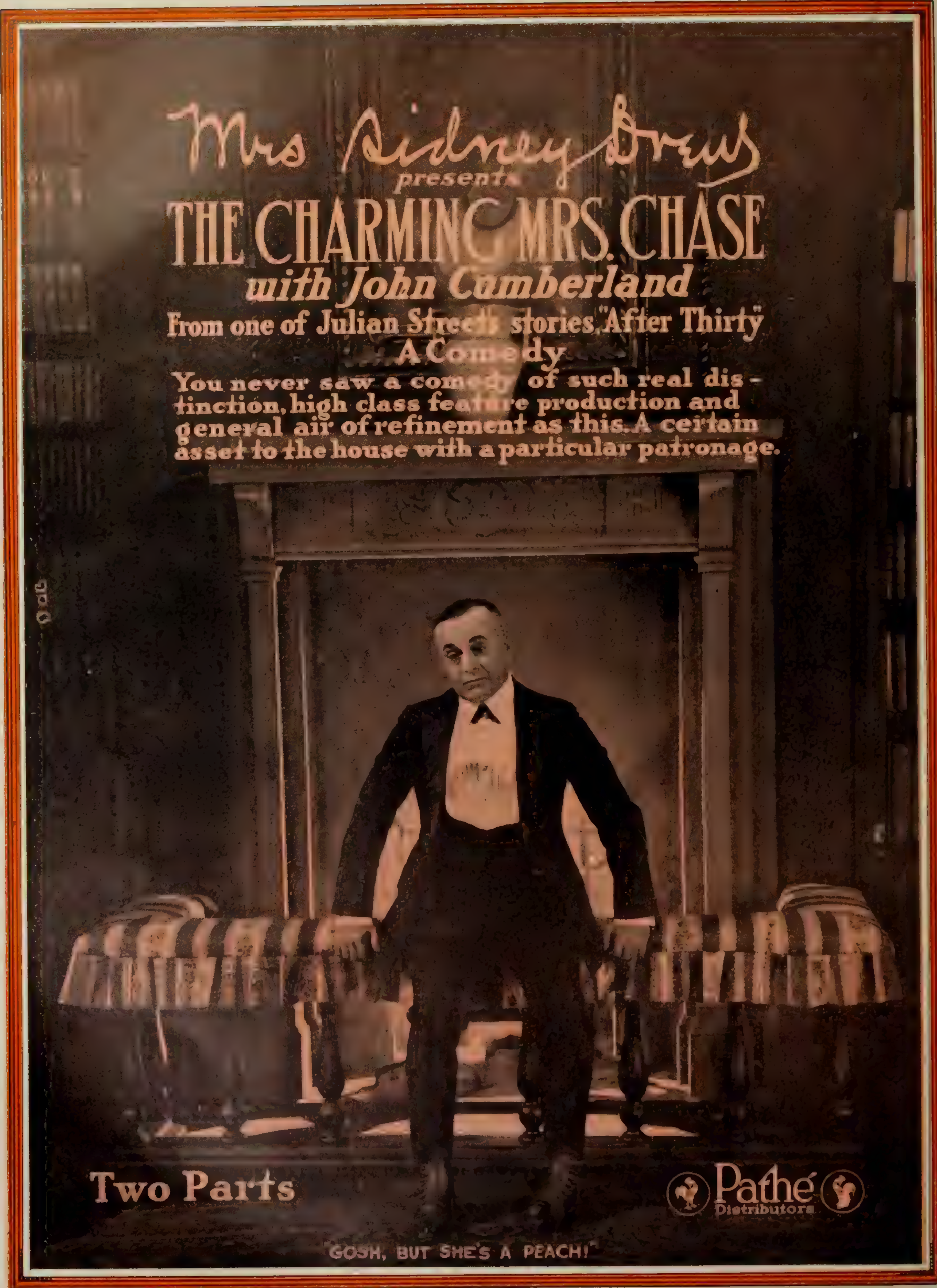
Pathé
Distributors

with
SYLVIA BREAMER
and
ROBERT GORDON

Once in a blue moon comes a picture that simply reeks with opportunities for catch line advertising; for curiosity-arousing phrases. This is such a picture. Get this; a charming girl thinking a young man dead, passes herself off on his aristocratic mother as her son's widow. Lovely! -For a while, then the man comes back and finds her in his home. What happens?

Directed by J. Stuart Blackton.

Pathé
Distributors



Mrs Sidney Drew
presents

THE CHARMING MRS. CHASE

with John Cumberland

From one of Julian Street's stories "After Thirty"

A Comedy

You never saw a comedy of such real distinction, high class feature production and general air of refinement as this. A certain asset to the house with a particular patronage.

Two Parts

Pathé Distributors

"GOSH, BUT SHE'S A PEACH!"

A Feature in Everything
Except Length—

Pathé News

For ten years it has been preaching the value of good pictures. More than any other film it has given the motion picture habit to the public.

❧

TWICE A WEEK AND
ALWAYS INTERESTING

MARY MILES MINTER

Directed by William D. Taylor in

JUDY OF ROGUES' HARBOR

From the novel by Grace Miller White
Scenario by Clara Beranger

REALART
PICTURES CORPORATION

REALART PICTURES

A Worthy Successor to "Anne of Green Gables"

Broader in its emotional appeal, richer in stirring dramatic situations than any picture in which

MARY MILES MINTER

has heretofore appeared, and affording to the star wonderful opportunities for demonstration of her versatility,

"JUDY OF ROGUES' HARBOR"

is offered to exhibitors in the belief that both from box office and entertainment viewpoints it will prove the most gratifying Mary Miles Minter production yet released.

If you ran "Anne of Green Gables" three days, you will want "Judy of Rogues' Harbor" for a week!

REALART
PICTURES CORPORATION
469 FIFTH AVE, NEW YORK

Another Smashing

"Christie two-reel comedies are the highest class entertainment for the best theatres"

Trailing the bridegroom's dress suit--

Christie Special

latest release

HER BRIDAL NIGHT--MARE

Featuring

COLLEEN MOORE

EDDIE BARRY
EARL RODNEY
HELEN DARLING
GENE COREY

Directed by
Al E. Christie

it's a scream in "Her Bridal Night--Mare"

Wonderful Posters

Wonderful Newspaper Ads

Wonderful Lobby Display

Wonderful Publicity Helps

Everything Complete and Ready

Write for a copy of the Big Advertising and Publicity Campaign Book that shows how to exploit "The Sacred Flame" to capacity houses.

Rights

on "THE SACRED FLAME" are being sold **RIGHT NOW!** That means that if you want to get in on this SENSATIONAL BOX OFFICE WINNER—if you want to give your trade something entirely different, some human, gripping, something they'll talk about—GET YOUR INQUIRY IN FOR TERRITORY NOW. To back up Independent Exchanges and State Rights men we have prepared a wonderful showman's exploitation book.

This book is a whale of an affair. Packed from cover to cover with advertising, publicity, and a wealth of ideas that actually guarantees every exhibitor who plays this production the surest profits he ever went after. We want you to have a copy of this great book. We want you to REALIZE what a genuine Box Office winner we have, and just how far every Exhibitor can go with

"The Sacred Flame"

Written and directed by Abraham S. Schomer—starring

Emily Stevens

HERE you have a powerful Box Office Star, whose money-getting powers have been proven in many former stage successes and film productions. You get a gripping super-dramatic story, Metropolitan investiture, with a wealth of details and production punches for which the great Schomer is famous in past successes of stage and screen. "The Sacred Flame" is one of the big three independent releases of the year. You simply can't afford to miss it.

WRITE or wire for information of territory already sold. Write or wire for terms. Let us give you the facts on why "The Sacred Flame" is going to be a smashing winner. EXHIBITORS—for New York State bookings communicate with Sam Zierler, Commonwealth Pictures, 1600 Broadway, New York. Exhibitors in other territories can get information on where to book "The Sacred Flame" by writing or wiring us. DO IT TODAY and play this winner FIRST in your house. ACT NOW!

SCHOMER-ROSS PRODUCTIONS, Inc.
126 WEST 46TH STREET, NEW YORK
E. S. MANHEIMER, General Manager
A. EGAN COBB
State Rights Sales Manager

"THE LOST CITY"

THE MILLION DOLLAR WILD ANIMAL SERIAL

WID'S REVIEW SAYS:

"GRAB IT

Before others get ahead of you.
The production merits all the
the praise it can be given."

Complete Review in Wid's Issue of Feb. 8th, Page 23

BOOK IT FROM
YOUR NEAREST EXCHANGE

WARNER BROS.

220 WEST 42nd STREET NEW YORK

ROBERTSON-COLE
SPECIAL
Who's Your Servant?

MR. WEBSTER—

in his well known compendium of human knowledge says:

"EXPLOITATION
means— WORK"

Perhaps there is some direct connection, for work usually spells MONEY—and the *EXPLOITATION* which Robertson-Cole is giving the surpassing sensation of the year

"WHO'S YOUR SERVANT?"

MEANS

MONEY *to every* EXHIBITOR EVERYWHERE

¶ The idea has been to put over "WHO'S YOUR SERVANT?" in a big, impressive way which will reflect itself in the record breaking crowds that will stand before every theatre showing this tremendous feature.

¶ So many exploitation angles have been developed for the exhibitor that it is impossible to more than hint at them.

¶ A most comprehensive idea of the great possibilities of "WHO'S YOUR SERVANT?" is given in a thirty-two page, four color campaign book which establishes a new standard in sales promotion direct to the public.

Many have given recipes for success, but this is the most sure.

"Who's Your Servant?" :-: Exploitation :-: Success

"Goes Over the Top With Snap and Zip"

FAST ACTION THROUGHOUT

"'Two Weeks' goes over the top in merry bounds . . . fast action through all its mirthful situations. Constance Talmadge exceedingly attractive . . . a spicy comedy drama."—**Exhibitor's Trade Review.**

A TOP NOTCH ARTIST

"Miss Talmadge has never appeared to better advantage. A top notch artist, delightful personality, constantly pleasing . . . a snap and zip that count in keeping the spectators entertained."—**Moving Picture World.**

A SUPERB COMEDY

"All you need worry about is to grab it quick before the other fellow gets it . . . a superb comedy . . . hitting on high."—**Wid's.**

FROTHY ENTERTAINMENT

"Frothy bit of entertainment spiced up with some midnight bathing. Saucy and pert, good entertainment."—**Motion Picture News.**

SECOND TO NONE

"Engaging, pleasing entertainment. As a vehicle for Miss Talmadge, whose popularity is second to none, is admirably qualified."—**Exhibitors' Herald.**

And All the Critics Agree on

Constance Talmadge

IN

"Two Weeks"

Adapted from Anthony Wharton's Play, "At the Barn"
Produced by Joseph M. Schenck Directed by Sydney Franklin
Photographed by Oliver Marsh Technical Director, Willard Reineck

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction

Your Wife Is Going Straight To the Devil!

That's what the Purity Leaguer said

But your patrons will die
laughing at the naughty,
naughty adventures of

Constance Talmadge

among the wild men
of wicked New York

"In Search of a Sinner"

By Charlotte Thompson

A John Emerson-Anita Loos Production

Presented by Joseph M. Schenck
Photographed by Oliver Marsh

Directed by David Kirkland
Technical Director, Willard Reineck

a Knoc

And We Will Prove It!

Said the modern St. Anthony:

I'm above temptation!

Replied the up-to-date enchantress:

Well, stoop a little,
Stupid!

A "First National" Attraction

kout

You can charge extra money for this—and get it!

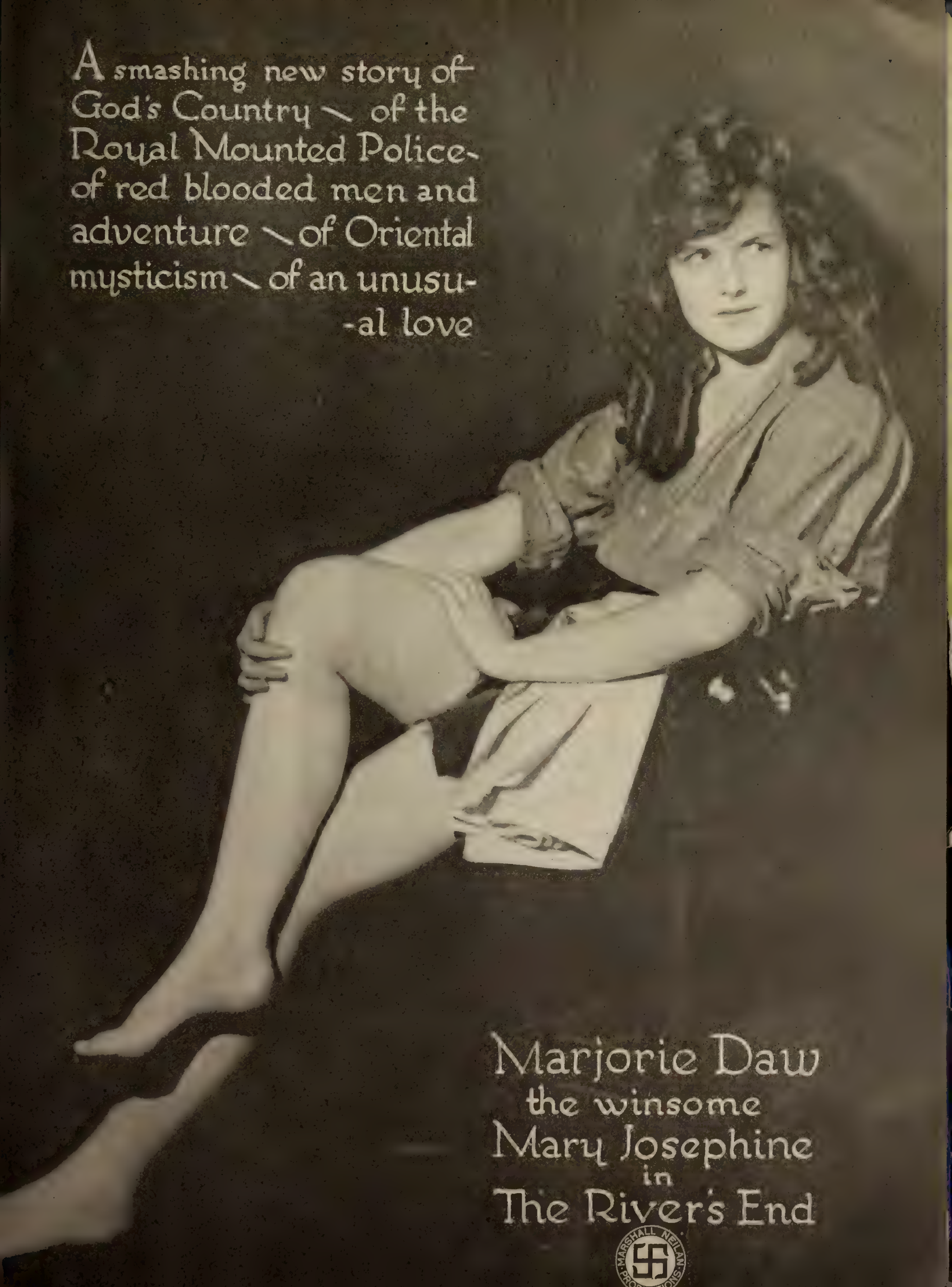
Marshall Neilan
presents
THE RIVER'S END
by
James Oliver Curwood

Your Audiences Ready Made
by National Advertising

Scenario by Marion Fairfax
Photographed by Henry Cronjager and Sam Landers. Art
Director Ben Carré — Electrical
Effects by Howard Ewing —

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT



A smashing new story of God's Country – of the Royal Mounted Police – of red blooded men and adventure – of Oriental mysticism – of an unusual love

Marjorie Daw
the winsome
Mary Josephine
in
The River's End

MARSHALL NEILAN PRODUCTIONS

A NEW SERIES OF

Katherine MacDonald

The American Beauty

is working on a special series of pictures for First National that are the last word in beauty and artistic production.

YOU HAVE UNUSUAL SELLING OPPORTUNITIES IN—

The beauty of the Star
The famous authors
The widely read stories
The strong supporting casts

First run houses everywhere are booking this series. Take advantage of these special pictures with their exceptional exploitation possibilities.

RARE QUALITY

If "The Thunderbolt" made money for you—and it broke records everywhere. If "The Beauty-Market" made money—and it also broke records.

What do you think this new series will do?

"THE TURNING POINT"

The Picture Beautiful

By Robert W. Chambers

"THE GUEST OF HERCULES"

By C. N. and A. M. Williamson

"THE NOTORIOUS MISS LISLE"

By Mrs. Bailey Reynolds

Produced by Katherine MacDonald Pictures Corporation
Sam E. Rork, President and General Manager
By arrangement with Attractions Distributing Corp.
B. P. Fineman, President

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction

No man will be urged to buy a Franchise for his theatre.

The intelligence and business acumen that placed the leading exhibitor in each district in his position of leadership will prompt him to seek a franchise when he investigates.

For the protection of ourselves and other independent exhibitors who place their confidence in our keeping it will be our purpose to select franchise holders everywhere who will strengthen our organization.

Correspondence Invited

Applications will be considered in order of their receipt.

Our Booklet,

"A FRANCHISE TO INDEPENDENCE"

Sent On Request

Exhibitors Defense Committee

Composed of members of

The First National Exhibitors Circuit, Inc.

Address
EXHIBITORS DEFENSE COMMITTEE
care First National Exhibitors Circuit, Inc.
6 West 48th Street, New York, N. Y.

the wrecker of records —

JACK

IN THE

DAREDEVIL

A powerfully dramatic story written especially for Dempsey's strong and unique personality Love, manly heroism, many dangers, many thrills, surprises and sensations-all that serial audiences crave and in most liberal measure.

Pathé
Distributors

DEMPSEY

MILLION DOLLAR SERIAL

JACK

Produced according to the most exacting super-feature requirements by Robert Brunton. For six years Pathé has created the serial standards of the world Pathé knows serials. Pathé knows what the public wants in serials. Pathé believes this-that this serial is A Wrecker of Records.

Pathé
Distributors

Dempsey reveals a mighty likeable personality in pictures; a great big healthy boy full of vim and vigor. You're going to like him and so are your audiences!

Released Feb. 15

Pathé
Distributors

Produced by
ROBERT BRUNTON

ALBERT E. SMITH presents

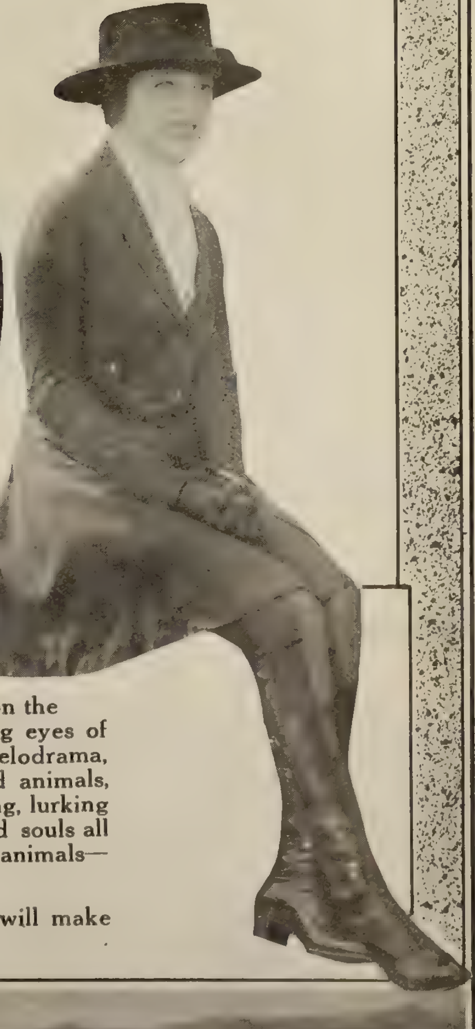
ALICE JOYCE

in

"THE SPORTING DUCHESS"

Screen adaptation by Lucien Hubbard

Directed by GEORGE TERWILLIGER



The greatest race that ever happened has been perpetuated on the screen. It will be run over and over again before the straining eyes of millions in the film version of this famous Drury Lane melodrama, "The Sporting Duchess." The plunging hooves of blooded animals, and the craning necks of blooded aristocrats and the sidelong, lurking gaze of plotting conspirators and the prayers of frightened souls all hanging on the turn of fate that lies in the hearts of those tearing animals—all form a brew of drama in this masterpiece of the screen.

Alice Joyce playing the role, is queenly. This is a film that will make one's blood seethe.

IN THE HEART OF
GOD'S COUNTRY

WRITE FOR RENTAL
INFORMATION

PLAYTER STUDIOS SPOKANE, WN.

If you haven't seen *The Adventurer* you haven't seen *The real* William Farnum

FOX
ENTERTAINMENTS

WILLIAM FOX presents
WILLIAM FARNUM
in
The Adventurer
By E. Lloyd Sheldon
STAGED BY J. GORDON
EDWARDS

AMONG the finest productions of the season FOUR stand out as really great pictures and they were all produced in the studios of

FOX FILM CORPORATION

This is a record for which we challenge present day comparison.

What is greater than

CLEMENCEAU'S THE STRONGEST

with its vitality, its beauty, its power to sway the human soul.

SHARE IN THE REWARDS OF THESE BOX OFFICE ATTRACTIONS

CHECKERS

Should a Husband forgive?

Evangeline

What a tribute is THE STRONGEST *to the genius of* CLEMENCEAU *Tiger of France* and his understanding of all human kind.

It legitimately succeeds the other three great successes.

Evangeline

A masterpiece of beauty and charm.

CHECKERS

A triumphant success that needs no comment.

Should a Husband Forgive?

With a message for every home.

Book them today!

FOX ENTERTAINMENTS

Oh!
wait till
you
see it

WILLIAM FOX
presents

Tom Mix

in the greatest
picture of his career-

The DAREDEVIL

The romance of
a hard boiled tenderfoot -

FOX
ENTERTAIN
MENTS

You'll say it western

and

You'll say it straight

In

The DAREDEVIL

you see a *new*

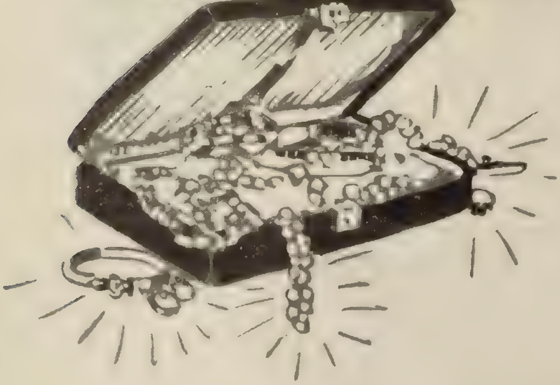
Tom Mix

grown bigger
better finer in a
role that has real
romance roped
and tied to the
fastest action in
the world -

FOX
ENTERTAINMENTS

What the masters
of motion picture
dramas continually
crave and never
reach :-

*A production
without a single
lapse of time!*



WILLIAM FOX *presents*

GEORGE WALSH

in

A MANHATTAN KNIGHT

Adapted from the
GELETT BURGESS'
story *"Find the Woman"*

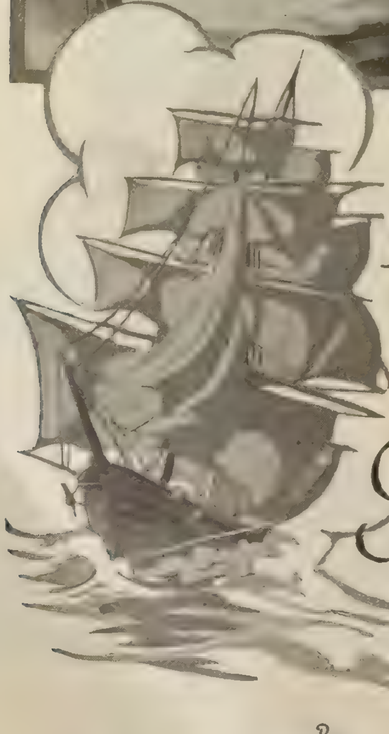
Directed by
GEORGE A. BERANGER

FOX ENTERTAINMENTS

AS whimsical as DON QUIXOTE, as active as D'ARTAGNAN, as romantic as MONSIEUR BEAUCAIRE-but all of it is of to-day and in

A MANHATTAN KNIGHT
you see
GEORGE WALSH
at his best.

FOX
ENTERTAINMENTS



WILLIAM FOX *presents*

MADLAINE TRAVERSE

in

The HELL SHIP

A tale of ocean pirates and sublime love -

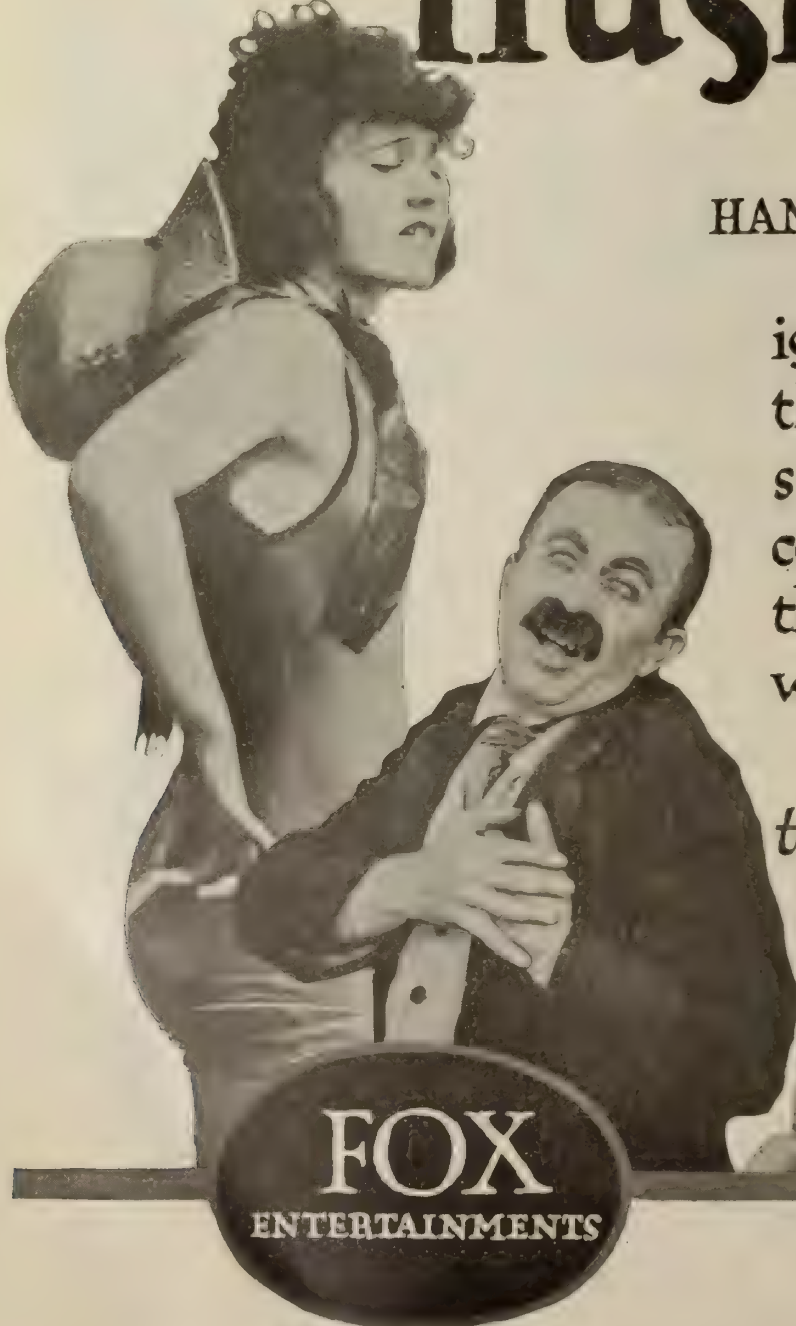
By Denison Clift - *Staged by Scott Dunlap* -

No greater action play than
THE HELL SHIP
has been shown upon
the screen and
MADLAINE
TRAVERSE
The Empress of Stormy Emotion
has full range for her
remarkable dramatic
power -

FOX ENTERTAINMENTS

A WILLIAM FOX *Sunshine Comedy*

Her Private Husband



Supervision
HAMPTON DEL RUTH

is still another of those droll, whimsical conceits that continue to make the world shimmy with laughter =

They make theatres successful

FOX
ENTERTAINMENTS

WILLIAM FOX Sunshine Comedies

are enacted by the cleverest comedians in the world including

Alta Allen
Edith Teare
Harry Booker
Laura La Varnie
Chester Conklin
Dorothy Lee
Alice Davenport
Glen Cavender
Ed Kennedy
Jack Cooper
Blanche Payson
Bert Gillespie
Slim Summerville
Tom Kennedy
Rosa Gore
Hyman Binunsky
Bobby Dunn

The beautiful Sunshine Beauties picked from the peach orchards of all lands appear exclusively in them.

The directors include

Jack Blystone Eddie Cline K. G. Mc Lean
Roy del Ruth Delmar Lord

and HAMPTON DEL RUTH *supervises them all.*

These are the comedies that know no rival!

WILLIAM FOX
presents
The new
screen sensation

Buck Jones

A four square
son of the open
prairies in a
four square play
of love and thrill -

THE LAST STRAW

by
HAROLD TITUS

Directed by
DENISON CLIFT

FOX
ENTERTAINMENTS

THIEVES!!!

WARNING

¶ The sole and exclusive rights to distribute these Essanay-Chaplin comedies have been acquired from the Essanay Film Manufacturing Company by Victor Kremer Film Features, Inc.

¶ All authorized prints carry the following: Victor Kremer Film Features, Inc.

¶ These films have all been properly copyrighted.

¶ Any one renting, handling, dealing in or exhibiting for profit these pictures will be prosecuted under the Copyright Law for damages and held for an accounting and all prints will be seized.

Signed

Harry G. Kosch
Special Counsel

"A Burlesque on Carmen"
"The Champion"
"The Jitney Elopement"
"Work"
"By The Sea"
Starring

CHARLIE CHAPLIN

Authorized Distributors of These Pictures:

"A BURLESQUE ON CARMEN"

Quality Film Corp. Pittsburgh, Pa.	Western Pennsylvania West Virginia
Exhibitors' Film Exchange Washington, D. C.	Delaware, Maryland, Virginia District of Columbia, North Carolina
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Mickey Film Corp. Chicago, Ill.	Illinois Indiana
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New York Independent Masterfilms, Inc. 126-130 West 46th Street, New York City	Greater New York, New York State, Northern New Jersey

"THE CHAMPION," "THE JITNEY ELOPEMENT," "WORK," "BY THE SEA"

Bee Hive Film Exchange Chicago, Ill.	Indiana Northern Illinois, Wisconsin
20th Century Film Co. Philadelphia, Pa.	Eastern Pennsylvania Southern New Jersey
Quality Film Corp. Pittsburgh, Pa.	Western Pennsylvania West Virginia
Essenel Productions, Inc. Cleveland, O.	Ohio
A. C. Bromberg Atlanta, Ga.	Louisiana, Georgia, Alabama, Mississippi, Florida, South Carolina, Tennessee, North Carolina
Big Rights Features Corp. Louisville, Ky.	Kentucky
Super-Film Attractions, Inc. Washington, D. C.	Maryland, Delaware District of Columbia, Virginia
First National Film Company Kansas City, Mo.	Western Missouri Kansas
Independent Masterfilms, Inc. Detroit, Mich.	Michigan
Eastern Feature Film Co. Boston, Mass.	New England
New York Independent Masterfilms, Inc. 126-130 West 46th Street, New York City	Greater New York, New York State, Northern New Jersey

VICTOR KREMER FILM FEATURES, Inc.

Suite 908 126-130 WEST 46TH STREET NEW YORK

This Warning Will N Be Repeated

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EXTRA!!!

Mr. Byron Park makes his cross-country tour, stopping at the important cities to confer with executives, state rights buyers and theatre managers to receive final proposals.

Mr. Park will carry with him a print of "Empty Arms" and will be glad to screen it for individuals or groups of exhibitors.

Upon his return to New York, announcements will be made as to the exact method of distribution across the United States and Canada.

The following is his itinerary:

Monday, February 23rd—Hotel Alexandria, Los Angeles, Cal.
Wednesday, February 25th—Hotel St. Francis, San Francisco, Cal.
Saturday, February 28th—The Multnomah Hotel, Portland, Ore.
Monday, March 1st—New Washington Hotel, Seattle, Wash.
Thursday, March 4th—Hotel Utah, Salt Lake City, Utah
Saturday, March 6th—Albany Hotel, Denver, Colo.
Monday, March 8th—The Adolphus Hotel, Dallas, Texas
Thursday, March 10th—Hotel Muehlebach, Kansas City, Mo.

Telegraph or telephone to Mr. Park—or, if you prefer, communicate with the New York office—and your message will be forwarded him.

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(Exclusive Selling Agents)

500 FIFTH AVENUE NEW YORK CITY

Lester Park & Edward Whiteside
PRODUCERS

EMPTY ARMS

Starring GAIL KANE
with Thurston Hall, J. Herbert
Frank, and Irene Blackwell

A. Béla Viragh-Flower
Art Director
Park-Whiteside Productions

Interiors that *Act*

ONE of the innovations of Lester Park and Edward Whiteside is that which has been developed in the scenic effects under the skillful direction of A. Bela Viragh-Flower.

Too few of the film producers have realized the possibilities of interiors. Some of the better stage producers, such as Belasco, and Ordynski of the Metropolitan Opera House, have proven that a whole story can virtually be told before a word is spoken, if the backgrounds and hangings are of the right kind.

In the new school of scenic art, we find such masters as Bakst, Anisfeld, Urban, Pogany and Wenger. Add to these the name of Flower, one of the greatest in film circles, because he has devoted his genius to the perfection of interiors related only to the screen.

"Interiors that Act" are a development of Park-Whiteside Productions. You will recognize Park-Whiteside Productions the moment the scenes appear on the screen by the fact that they are marvelous actors in themselves.

They tell the story before the human actors have moved a muscle or spoken a word.

Watch the other producers imitate Flower's Interiors that Act, but more particularly be the first in your city to take advantage of this brand new screen innovation.

WRITTEN BY
WILLARD KING BRADLEY

EDITORIALS BY
DR FRANK CRANE

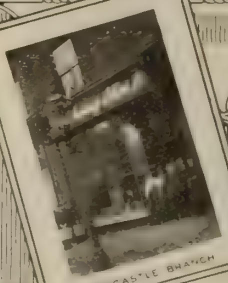
PERSONALLY SUPERVISED AND DIRECTED BY
Frank Reicher

Open Letters to Am

LEADING BRITISH DISTRIBUT

NEWCASTLE BRANCH (EXTERIOR)

NEWCASTLE (MANAGERS ROOM)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"THE GREAT

here present a few photographs of their Branches,
Their distribution policy is based on one prin
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Exhibitor."

We secure that by:

Our centralized nine-branched organization, which
fields of exploitation in the United Kingdom.

By scientific salesmanship, which ensures that
limit of Territorial capacity.

By specialized Publicity, which assures to the
The F. B. O. Organization is at your service.
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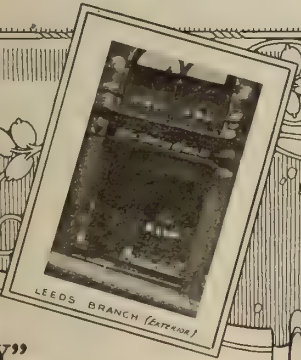
FILM BOOKING OFFI

Governing Director
Sir EDWARD HULTON, Bart.

22 SOHO SQUARE, LO

erican Producers IV

ORS PRESENT THEIR POLICY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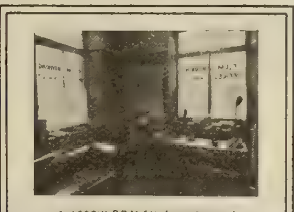
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ILMWAY"

howing typically British interiors and exteriors. iple: "The biggest profit for the biggest number— ation for the Distributors, and returns for the

inks up the sales staff efforts in the most fertile

very Production they handle reaches the utmost

American Producer the ultimate of British prestige. We pay spot cash for all approved Features.

GLASGOW BRANCH (HIRE DEPARTMENT)

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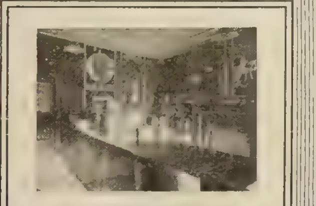
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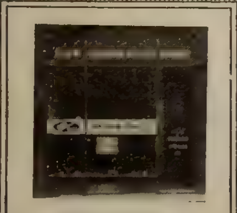
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SHAFTESBURY STUDIO LONDON.

CES (1919) LIMITED,

NDON, W. ENGLAND.

Managing Directors
ARTHUR & ALBERT CLOZENBERG

We had to show them

BACK OF THE SPECIAL PICTURES CORPORATION is the Aronson Co., controlled by the Hellman group of bankers—men who are in the front rank of finance in Western America.

THESE MEN LIVE in the very capital of the film world. They can't afford to guess. They know! They know—as few men do—the factors that count for success in the production and marketing of motion pictures.

SO BEFORE WE could even hope to interest them in our plan of concentration on the producing and marketing of short subjects we had to show them.

WE SHOWED THEM that the big idea back of these films is essentially practical.

WE SHOWED THEM the peculiar genius of our producing heads.

WE SHOWED THEM that, despite the great amount of footage being turned out today, there is an overwhelming demand on the part of film fans for just such comedy-features.

WE SHOWED THEM that no other film on the market could hope to compete with these releases.

AND, WE PROVED our case so thoroughly that their money is back of us today. That in itself is significant. It means that we're bound to win. For their record shows that they have not picked one loser in the past five years. They've investigated for a year and now they're back of Special Pictures Corporation from the tap of the gong.

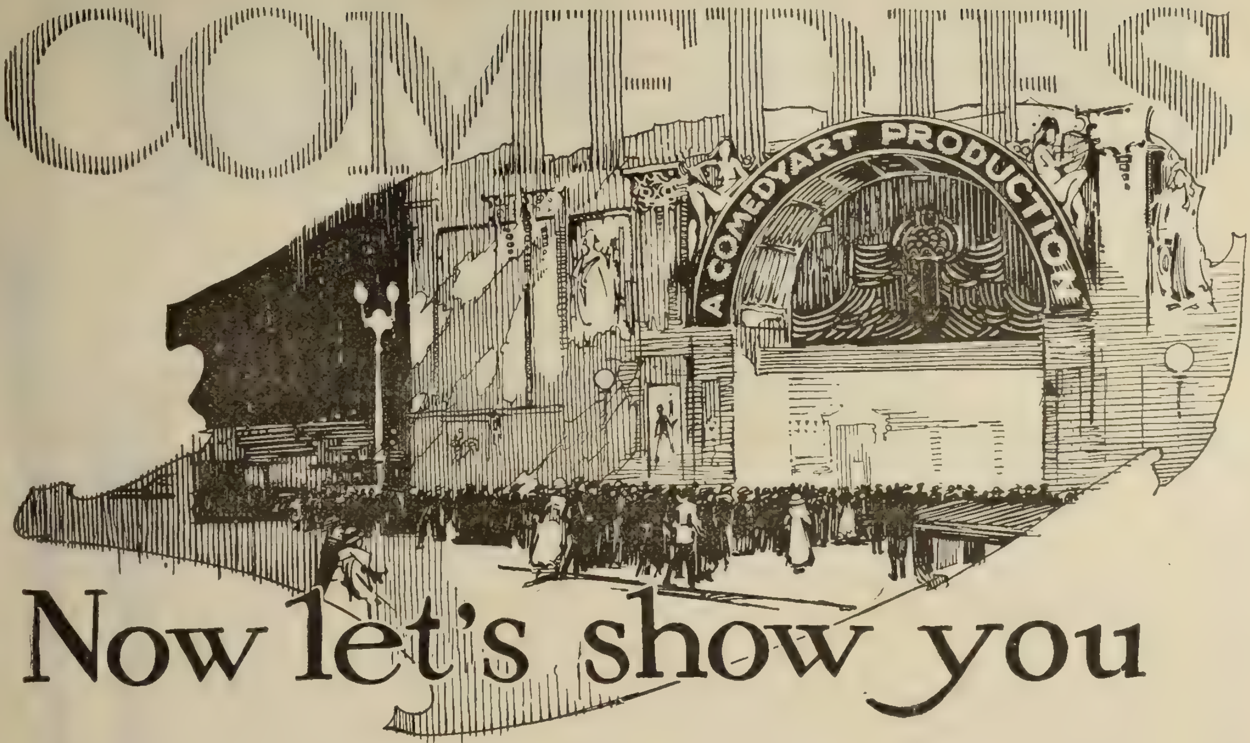
OUR OWN BRANCHES

are being opened in every exchange center. Our own service on our own productions guarantees satisfaction. Our own sales representatives are being appointed. Names and addresses will be announced immediately.

(Our franchise will prove valuable to you—write today)

Special Pictures Corporation

H. W. HELLMAN BUILDING
LOS ANGELES, CALIFORNIA



Now let's show you

OUR RELEASE WILL be ready for your use starting March 8th. No million-dollar picture palace can offer a more completely satisfying show that you can offer by combining the regular features with our two reel "COMEDYART" Productions, released one each week.

1400 feet—of comedy - - - -	*the grouch cure.*
200 feet—of surprises - - - -	*the fool cure.*
400 feet—of art-color scenic - - -	*the soul cure.*
2000 feet—Total of "COMEDYART" —	*the box office cure.*

HERE'S THE IDEA—

NO LONGER WILL the particular exhibitor—the real showman—have to buy five or six short subjects in order to make up 2000 feet of speed and action. He will not have to buy a thousand foot scenic in order to get the four hundred feet he wants, nor will he have to buy a topical picture to secure a snappy little, educational, or what-not. We are giving him, in this two thousand feet all he desires. This two reeler with a feature production will give that finesse and smoothness that is now only obtainable in the better first run houses.

A NEW SENSATION IN ART COLOR SCENIC

(THE HANDSCHIEGL COLOR PROCESS)

WORDS ARE WEAK — only seeing can make you appreciate that this new wonder-film is actually miles ahead of any other color process in the world. Obtainable only in this two reel "COMEDYART" production.

(Our franchise will prove valuable to you—write today)

Special Pictures Corporation
H. W. HELLMAN BUILDING
LOS ANGELES, CALIFORNIA

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

A "Big Story" Week—Get These:

"To Run a Golden Thread of American Spirit Through the Web"..........*Page 1199*

So Secretary Lane characterizes work done by film industry in Americanization campaign. Harry Crandall sums up activities of those who contributed. Our industry!

Suppose Old Man Boreas Crashed on Your Marquise With a Blizzard?......*Page 1298*

The marquise at the Rivoli and at the Playhouse fell last week under heavy pressure of snow. You may avoid a serious accident by reading E. T. Keyser's timely discussion on marquise construction (written with O. M. Boreas in mind) in his up-to-date "Better Equipment" section.

Holding Up "Percentage" Under the Deadly Parallel......................*Page 1208*

Hiram Abrams, president of United Artists, and "Jimmy" Kelly, U. P. T. Buffalo exchange manager, see this big question from absolutely opposite angles.

"America, Without Foreign Market, Must Be Used as Budget Basis"........*Page 1201*

Says P. A. Powers, declaring foreign exchange rate eliminates all countries but America from producer's calculation of returns. And his 'dope" is strongly presented.

"Men Have Eyes to See. Let Them See the Pictures"....................*Page 1211*

Says the Rev. E. J. Price, pastor of the Universalist Church, Albany, who startled his congregation by a moving picture sermon, entitled "The Storm." They move!

Brass Tacks? You Bet! And He Polishes Said Tacks, Too................*Page 1213*

Sam Bullock watches Cleveland screen for "Advt." stuff and lists names of seven articles shown in obvious close-ups. "Pitiless Publicity" must be Sam's motto.

Griffith Deals Death Blow at Virginia Censorship......................*Page 1198*

"D. W.'s" strong, dignified presentation of producers' side of censorship question makes Virginia legislators strike proposed staute from calendar.

"The Coast Doesn't Have to Pal With the Barometer!"....................*Page 1205*

Says Thomas H. Ince, taking in climate and costs in a philippic on the superiority of California as a producing center over the "tumultuous environs of Times Square."

Who Will Produce "Ben Hur"?..*Page 1207*

Lawsuit brings out fact that United Artists has made bid for picture rights, as has First National. And Mr. Wallace values the film rights at $1,200,000!

Advertising Index**..........**Page 1306

Second Anniversary Edition of "Rambles"—Page 1210

Next Week—Our Special Export Section—Get IN

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613)

J. P. Chalmers, Sr.................................President
J. F. Chalmers........Vice-President and General Manager
E. J. Chalmers......................Secretary and Treasurer
James L. Hoff...................Assistant General Manager
George Blaisdell...Editor
A. MacArthur, Jr.......................Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Garrick Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright & Callender Building, Los Angeles, Cal. Telephone, Broadway 4649.

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United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands	**$3.00 per year**
Canada	**3.50 per year**
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Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

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DISPLAY ADVERTISING RATES made known on application.

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CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, February 21, 1920

West and East

THE West Coast loses no time in calling attention to the handicap under which eastern producers have been working by reason of the big storm which has been creating havoc on the Atlantic Coast. The advocate in this instance of the Pacific protagonists is Thomas H. Ince, who, in an exclusive telegram to the Moving Picture World, interestingly sets forth his reasons why the East cannot hope to displace the West as a motion picture producing country.

Mr. Ince does not confine his arguments to those of the weather. "In every point of production activity and administrative progress California proves its advantages over other states in the Union," the producer declares. "Retakes are seldom necessary. I also emphasize the assets of the commercial side of production in Los Angeles. The scale of compensation for office assistants and manual labor is lower. In a recent production which we made in New York the cost of building was approximately 33 1/3 per cent. higher than in Los Angeles."

The producer quotes many other factors of production wherein he claims the advantage lies with the West Coast. Among these are a larger number of available writers and players and incidentally the absence of "night life." Mr. Ince sums up: "The industry is well rooted here and will doubtless remain a permanent institution."

As to the latter statement no one who is cognizant of the magnitude of the motion picture investment in California will have any doubt that the industry there will remain a permanent institution. California even may continue to be the home of a majority of the American studios. There is reason to believe, however, the East will maintain in the future the same relative proportion of production it has in the past. The large sums now being invested in permanent structures in and around New York provide the best evidence of this.

Five years ago the writer of these lines estimated after a careful examination "on the spot" that 62½ per cent. of American production was photographed in California. There were many claims at that time by Angelenos official and otherwise that the figure was 80 per cent. Eighty per cent. is claimed today. We are inclined to the belief that the situation is subject to the same discount today that it was in 1915. Conceding this, five-eighths of a nation's motion picture production credited to one community easily will be admitted to be the lion's share. And that is sufficient glory to satisfy even a Native Son.

◇

Urges Support for Board of Review

TWO announcements of changes in routine that will interest exhibitors came this week from the Famous Players-Lasky Corporation. One of these states that hereafter the title indicating that a picture has been approved by the National Board of Review will precede the appearance of the production rather than that it will be shown at the end. Mr. Zukor, in a formal statement, appeals for support of the Board of Review in its fight against official censorship. He urges exhibitors to employ the Review Board's emblem wherever it appears in order that the demand by officious persons for federal or state or municipal censorship may be minimized.

The second change is in the manner of declaring the length of a feature. Where heretofore it has been customary to publish the number of reels, in the future the release lists will carry the number of feet of film. The term "reel" is not definitely translatable in minutes on the screen. Exact footage is. The innovation will be of material aid to those showmen who figure closely on their show schedule.

◇

The Screen and the Press

UNDER the heading "Will the Film Replace the Printing Press?" the New York Globe recently editorially suggested that the inquiry had appeared as to whether in time books, magazines and newspapers will bow before the new method of conveying thought. The newspaper declares "there is nothing that can be confidently prophesied about the place the cinema will take in the coming century except that it will be of extraordinary importance. But it doesn't open up as many new stores of information as the printing press did," the article concludes. "It can only argue by means of assumptions."

Lewis J. Selznick takes exception to the last statement if by it the Globe means the screen cannot present arguments in the manner of the newspaper editorial. He cites Herbert Kaufman's weekly screen editorials, soon to be released, as an argument against the newspaper's contention. The producer points out that the newcomer to the screen not only drives home the printed word, but by the aid of moving pictures makes that word so clear that no one can mistake its meaning.

Mr. Selznick says it is a fact that the average person does not read editorials. With that statement many will take issue. Few there are who have time to read all the editorials in a newspaper—that is, among the residents of a large community.

There are those in the industry, as the Globe points out—Mr. Selznick is not one of these—who predict the printing press will soon be obsolete. These prophets overlook the fact that printing presses have multiplied in number right through the evolution of the motion picture. While the total number of newspapers may have decreased in the past year or two—due to inability to stand up under withering postal rates—the bulk of the large number of survivors has steadily increased. Though there may be many followers of the screen who are indifferent readers it hardly will be disputed that the possessors of the better trained minds find in the motion picture the larger enjoyment.

The printing press will not become obsolete by reason of the motion picture. These two important factors in the life of today and of tomorrow will expand together. The product of the first will continue to supply the inspiration for the best that is to be found in the second.

Griffith's Speech Deals Death Blow to Censorship Movement in Virginia

THE Virginia Legislature has dealt a death blow to motion picture censorship. The Joint Committee of the Senate and House on Moral and Social Welfare has reported unanimously against a bill to create a board of censors in the state. This action brings to a close one of the hottest fights ever conducted in the South on the subject of censorship, a fight in which David Wark Griffith, producer; Jake Wells, representing the Virginia Motion Picture Exhibitors, and J. S. Connolly, of the National Association of the Motion Picture Indusary, were pitted against a group of ministers, each of whom represented a powerful ministerial body in the state. The meeting was held at Richmond on February 5.

The Rev. W. A. Hall, in speaking against the films, urged that a censorship board was needed. He admitted that he was not a motion picture patron, but declares the "movies" were a great evil in the community. He attempted to blame motion pictures for many crimes of the present day, but his arguments only caused merriment among the legislators.

Baptist a "Movie Fan."

The Rev. J. J. Wicker, a Baptist, received a round of applause when he admitted that he was a "movie fan." He declared, however, that while he could not recall seeing any objectionable films, he believed that moving pictures would be much better off with censorship.

Wyndham R. Meredith, counsel for the Virginia exhibitors, said it would be impossible to find any three men or women who could be trusted to act with arbitrary powers in censoring motion pictures. He did, however, introduce an amendment to the Penal Code of the state prohibiting the exhibition of indecent pictures. This was received entrusiastically by both sides.

What Mr. Griffith Said.

To D. W. Griffith more individual credit probably is due than to any other agency in the winning of the fight. Mr. Griffith made one of the strongest arguments possible, and the impression he made on the legislators was such that immediately after he had finished four of them declared they would not even listen to the other side of the case.

"I believe," said Mr. Griffith, "that the motion picture is a medium of expression as clean and decent as any mankind ever has discovered. A people who would allow the suppression of this form of speech would unquestionably submit to the suppression of that which we all consider so highly—the printing press.

"Can you imagine a young Edgar Allan Poe of the present day sitting down and writing with the knowledge that a censor in every state in the Union was to delete his article before it was published? What sort of literature would be written?

"Can you imagine it? All inspiration, enthusiasm and great idealism would be oozed away from any creative writer by the knowledge that three or four political delegates from each of the states, to say nothing of the villages and hamlets, were each and every one to take the scissors and cut the inspiration to suit their tastes.

"Our books, magazines, plays and speechs, everything which the eye can see and the ear hear; every instrument employed for painting, printing or the other expressions and proclamations of thought should be left to the corrective force of that greatest board of censors, unappointed and unpaid—the American people.

"The laws of every city are sufficient to suppress libelous, obscene, indecent, immoral and impure pictures, just as they always have been sufficient to supress the publication of vicious literature, and no further censorship is needed in the premises."

Jersey Clergy Defeats Revision of Blue Laws

BY a vote of twenty to four, the Citizens' Committee to consider the revision of the blue laws of New Jersey voted against any modification of these laws at a meeting at the Board of Trade offices in Newark on February 9. The body was brought into existence about two months ago when Justice James T. Minturn, of Hoboken, wrote to various clergymen and prominent men and women, urging them to form such an organization.

Justice Miturn said that grand juries could not be induced to indict nor petty juries to convict for violations of the ancient anti-amusement and Sabbath laws, and he suggested rewriting the laws to accord with modern views. A sub-committee was appointed and all but two of its members favored repealing all blue laws and giving local communities "home rule."

The Lord's Day Alliance has been carrying on an agitation for a strict enforcement of the Sabbath of our forefathers. Alliance members were among those invited by Justice Minturn to join the Citizens' Committee. They became the most active members, and on February 9 succeeded in voting down the majority report of the sub-committee and adopted the minority report, urged by only two of the seven members.

Rembusch Rallies Showmen for South Carolina Fight

THE South Carolina Legislature is considering a bill for a legalized motion picture censorship, and Frank J. Rembusch, executive secretary of the Motion Picture Exhibitors of America, Inc., has written a letter to exhibitors of the state, saying: "George C. Warner has called a meeting of South Carolina exhibitors for February 11 to make protest. It is now up to the exhibitors of South Carolina. Will every mother's son of you attend this meeting or will you 'leave it to George?'"

Mr. Rembusch also writes that "the motion picture is a publication like the public press and a legal censor is an outrage against free speech and freedom of conscience." He hits the bull's-eye when he says that "if you expect any miracles, you will have to perform them yourself. Every person interested in the motion picture business is interested in your censorship fight, but we can't do much except look on, so we take this means of asking you to go to this meeting 100 per cent. strong."

Exhibitors Take Up Their Share in Nation's "Americanization" Problems

Secretary of Interior Lane Makes Stirring Address to Committee Members in Which He Credits Motion Picture Industry With Great Power to Act As an Inspiration to Patriotism and National Spirit

ON Lincoln's Birthday the Americanization plan projected by the National Association of the Motion Picture Industry, with the co-operation of Secretary of the Interior, and backed by resolution in Congress, got under way. The movement is expressed in the word "Americanization."

Thus the screen is authoritatively endorsed as the "great educator" and through pictures that will be shown during the ensuing year foreigners and weakling Americans will be inspired by films especially produced to reflect the mission of Democracy. Harry N. Crandall, of Washington, is leading the movement on behalf of the exhibitor's and Lewis J. Selznick is chairman of the distributor's branch of the general committee.

Chairman Crandall, speaking for and to the exhibitor, issued this statement while the Lincoln's Birthday launching of the American movement was breaking in the news of filmdom:

"I am deeply grateful to the exhibitors of the country for the splendid spirit that they have shown in the Americanization program. *For the second time in the history of our organization the Government called upon us to combat the enemy and we have risen to the occasion.*

"Congress, through the Senate and House Committee on Education, passed a joint resolution requesting us to use our resources. We cannot afford to lay down on the job and *it is up to every single exhibitor in the country to do his share.*

"The exhibitor must keep his screen free from anything that savors in the slightest degree of radicalism. We must put on our screens pictures that will give the people of this country a better understanding of the opportunities that are here.

First Film Extensively Shown.

"Already the first picture made by Lewis J. Selznick, the chairman of the distributors' branch of the general committee, and approved by the committee has been released. This picture, "The Land of Opportunity," with Ralph Ince, was shown in one hundred and fifty-seven first run houses of the country on Lincoln's Birthday.

"The picture has a strong appeal and met with instant approval all over the country.

"The exhibitors must put aside any personal feelings and must fulfill their part of the bargain with the Government. *It is the duty of every exhibitor to show this picture regardless of whether his opponent has shown it previously or not.*

"The producers of pictures have guaranteed to make new pictures and the distributors have agreed that they shall reach the theatres. We have never fallen down in any undertaking that we have started and we will not at this time.

"The Eastman Kodak Company has had contributed one quarter of a million feet of film to the committee for its work in making trailers. A letter was sent to George Eastman by the Americanization Committee, in which it was pointed out the necessity and importance of the trailers.

Trailers for Feature Films.

"The trailers are now being written by Secretary Lane. Mr. Eastman immediately replied that he was heartily in sympathy with the movement and would do everything in his power to co-operate and make it a success.

"His offer of the film was immediately accepted and the trailers are now being printed and will be ready for distribution in about a week. The committee has decided that these trailers shall be shipped to the various exchange centers in the country where they will be attached to feature pictures."

Secretary Lane addressed the Americanization Committee of the Motion Picture Industry in Washington. We are, unfortunately, unable to give his remarks in full, but quote, in part, as follows:

"The whole idea of this program is that we shall try to revivify the spirit of our people. You are as conscious as I am of the attitude that was taken by the Americans during the war.

"It was a great surprise to us; it was a still greater surprise to the Allies; and it was an overwhelming surprise to our enemies. None of us had any expectation that the people of the United States would with such enthusiasm rise to the necessities of the time.

One Reason for Slump.

"One of the reasons that the country now is in slack water is because we got so used during the war to having some department of the Government or some official of the Government saying what we should do and giving definite and precise orders that we are simply trying to get back our old personal initiative and 'go on our own' as the English say.

"We are in a slump; that is to say, we are not buoyant, we are not confident, we are not as sure of ourselves as we were. That is attributable to a great many causes, and the easiest of all causes to attribute it to, and probably the one that is responsible for most of our trouble, is the fact that after every period of great excitement and intensity there always comes a let-down.

"We have thought that it would be a good thing if we could make the people of the United States realize that there was necessity for keeping up their tone, for having some of the exaltation of feeling that they had before. So this Americanization campaign was inaugurated through the motion picture people.

High Praise for Film Industry.

"We are not unappreciative of the services—the immense service—that was done by the industry during the war; we think that *the thing that you did then did much to strengthen your standing as a permanent factor in the development of the conception of the motion picture as an educational force in the United States.* That undoubtedly is true.

"There was your opportunity. You took advantage of it, and you made the people of the country feel that *the motion picture was as real as the newpaper or as the pulpit*—as real, probably, as the pulpit used to be when religion had more definite hold upon the people.

"Now your opportunity is *to continue to emphasize that spirit and that attitude.* Instead of simply giving a certain degree of amusement to the people, you want also to convey to them ideas that are stimulating—that man has a finer nature as well as a grosser nature.

"That is the fine thing that I see in the motion picture people that I have come in contact with. I have been in very little contact with them heretofore, but I have had several meetings with them lately.

"I find them conscious of their own opportunities and conscious of their own responsibilities, and extremely anxious that they shall be of service to the country, and that they shall be a helpful and a healthy influence in the country.

An Exhibitor Campaign.

"They have taken up this campaign with great enthusiasm. It is their campaign; it is not mine. I serve you; am simply trying to give some direction to the enterprise that you have and to make the people of the country feel that you are availing yourselves of the chance that has come.

"So they have agreed to give fifty-two Americanization pictures during the year and to have a current of Americanization through all that they produce where that is practicable—*to run a golden thread of the American spirit through the web.* And the inauguration of this campaign will come on Lincoln's Birthday.

"We want that the motion picture house shall show itself *as an American institution; that there shall be something distinctive about the American motion picture house; that it shall be regarded upon that date as the place of resort for patriotic Americans who want to feel a bit of stimulus around the heart, a bit of warmth, who want to have placed before them some of the glories of this country, some of the fineness of its spirit, a bit of its tradition and a bit of its history,* that that fine thing that is in every one of us, and that is not visible to us all the time—*the sentiment of love of country, and the sentiment of admiration for the great figures of our country*—shall have gratification.

Defining Democracy.

"Democracy is just this: *It is a lifting of the inhibitions that are upon men, so as to give them an opportunity to show* *themselves.* That ideal can not be realized immediately.

"It takes time for people to understand that freedom has that advantage. But that is the full meaning of democracy.

"It does not mean that it is going to make a man out of a cornstalk; it does not mean that it is going to turn the pig's tail into a whistle; it does not mean that there is any miracle done by which you transmute dross into pure gold; it means that if there is the pure gold in you it will have a chance under freedom to show itself. *And that is the significance of Lincoln's life; and that is the reason why there is hope in all of us as Americans, because the man will come through*

"So if you gentlemen will continue to show interest and work up this campaign properly I have no doubt but that you will put into the mind of the American boy and girl and man and woman in Washington the thought that *this is the land of hope; that here there is no reason for adopting the doctrine of despair.*

Urging the Showman's Share.

"You are furnishing something of an editorial nature for yourselves—something that is serious, something that is not mere gossip, something that has thought behind it, something that is intended to mold opinion—and of course you are going to be greater and greater as molders of public opinion.

"You will die, you will fade out, you will go into the background, unless you have opinions of your own and those opinions get across to the people. The greatness of the stage and the greatness of the newspaper, the greatness of the book, ultimately lies in the fact not merely that they entertain but that they leave something in the mind that makes for a sweeter life, for a nobler lief, or for a higher degree of mentality and a greater usefulness. That is to be your part.

"We ought to have the same sort of thing on Washington's Birthday. We ought to pick out distinguishing days throughout the year and celebrate those in the some way. There is a great chance for the motion picture house.

"You can make yourselves a great deal more of a community center than you ever have been; you can attach people to you, make them feel identified with you, make them feel that there is a sort of spirit to a playhouse, that there is character that lies behind it. That is the greatness of the newspaper; that is the difference between the real newspaper and one that is a mere purveyor of news. I don't see why the same kind of philosophy cannot be made applicable to your industry."

MacMahon Opens Scenario Deparement

Henry MacMahon, of 321 West Fifty-fifth street, New York, has established a scenario and title editing department of his literary bureau in the general service of the industry. Authors and playwrights of distinction have agreed to dispose of their work through this agency, and there is a competent staff to take charge of original research work for producers, the preparation of stories and the making of continuities.

Originally a magazine writer and representative of big special attractions, Henry MacMahon has specialized the last two years in the writing of original matter for the screen. He offers to producers extensive knowledge of the story market, an alert eye to novelties of visualization, and broad experience both in creating and in titling.

Fox Purchases Screen Rights for 67 Richard Harding Davis Stories

WILLIAM FOX, president of Fox Film Corporation, has just announced that he has purchased the screen rights for sixty-seven stories by Richard Harding Davis. This is one of the biggest literary deals in the history of motion pictures.

In announcing that he had secured the rights to everything worth while written by Richard Harding Davis, Mr. Fox pointed out that he believes these stories have a peculiar screen value. The characters portrayed by Mr. Davis are especially adapted to motion pictures, he said, and will be of as much interest in foreign countries as in the United States. What pleased Mr. Fox most, however, was that in closing the deal, he had a great American writer as the central figure of the productions.

"It is just what Davis would have wished were he alive today," was the comment of one of his friends who figured in the deal. "The essence of his works was vivid pen picturization. Modern writers say they now go to the pictures in order to visualize their characters. But Davis was a writer who visualized his characters so that they stand out in his works almost as if they were being shown on the screen. To transfer his stories to motion pictures will be a wonderfully simple operation, because his writings were the essence of simplicity—just as good motion pictures are the essence of simplicity."

List of Books Bought.

Foremost among the Davis classics which are to be produced by Fox Film Corporation are "Gallagher," a newspaper story; "Real Soldiers of Fortune," the Van Bibber stories, and "The Lion and the Unicorn."

Following is the list in full:

Van Bibber's Manservant, Van Bibber at the Races, An Experiment in Economy, Traver's First Hunt, Love Me, Love My Dog, How Hefty Burke Got Even, A Leander of the East River, The Exiles, The Boy Orator of Zapata City, The Princess Aline, A Recruit at Christmas, A Patron of Art.

Andy Magee's Chorus Girl, Outside the Prison, The Writing on the Wall, His Bad Angel, An Anonymous Letter, The Reporter Who Made Himself King, Cinderella, Miss Catherwaite's Understudy, The Editor's Story, An Assisted Emigrant, A Walk Up the Avenue, The Other Woman, The Trailer from Room 8.

There Were Ninety and Nine, The Cynical Mrs. Catherwaite, Van Bibber and the Swan Boats, Van Bibber as Best Man, The Make-Believe Man, Peace Maneuvers, The Amateur,, The Spy, A Question of Latitude, The Mesengers, A Wasted Day, The Grand Cross of the Crescent.

The Invasion of England, Blood Will Tell, The Sailor Man, The Mind Reader, The Lost Road, The Miracle of Las Palmas, Evil to Him Who Thinks Evil, The Men of Zanzibar, The Long Arm, The God of Coincidence, My Buried Treasure, The Consul.

The Nature Faker, The Frame-Up, The Card Sharp, The King's Jackal, The Story of a Jockey, Summer Pirates, Richard Carr's Baby, Van Bibber's Baseball Club, The Great Tri-Club Tennis Tournament.

The Jump at Corey's Ship, On the Fever Ship, The Man with One Talent, A Vagrant, The Lion and the Unicorn, Real Soldiers of Fortune, The Deserter, or the Man Who Had Everything, La Lettre d'Amour, The Log of the Jolly Polly.

In summing up the Richard Harding Davis deal, which was closed at considerable expense, Mr. Fox said:

"For the first time in the history of pictures all of the great works of a great author are to be intelligently shown on the screen by one company. This is actually the transferring of American literature to motion pictures. Such a thing has been done singly in a big way, as with William Farnum in 'A Tale of Two Cities' and 'Les Miserables'; with 'The Strongest' by Georges Clemenceau; with Pearl White in 'The White Moll,' by Frank L. Packard; also with children's classics, such as 'Ali Baba' and 'Treasure Island.'

"The Richard Harding Davis pictures however, will mark a new era in world literature. It was with the idea of creating something new and big to public thought and imagination as well as entertainment that the rights for the Davis pictures were obtained."

Directors Association to Hold Second Function

AT the Hotel Biltmore, on the evening of March 20, scheduled to begin at 9 o'clock, will be the film affair de luxe of the season, it being intended it shall surpass anything of its kind offered so far in the way of entertainment with dancing. It will be a grand ball, given under the auspices of the Motion Picture Directors' Association, and is in reality the second of an annual function instituted in 1918, discontinued last year on account of the number of men in and conected with war service.

No expense will be spared to make the ball a much greater success even than the previous one. In addition to two orchestras, profuse floral decorations and an elaborate supper, the entertainment committee also promises many surprising novelties which will occur alternately between groups of dances.

Members of the association are busy compiling their lists of subscribers, each director being alloted a limited number of applications for invitation, due primarily to the capacity of the ballroom.

It is believed the ball also will be the source of bringing together for the first time in two years the stars, producers and directors identified with the motion picture industry in a social function that will reflect to the credit of the association.

In lieu of a favor a program of uniform excellence and dignity will be published for the occasion in commemoration of the Motion Picture Directors' Association and the event itself.

Next Week
Our Export Number
Timely—Meaty
GET IN

Huge Salaries, Foreign Exchange and Competition Imperil Industry

By P. A. Powers

YOU ask me what I think of the future outlook of the motion picture business. I am sorry that you ask me this question just now, as I am rather pessimistic as to the immediate future of the business. However, as there is enough optimism in this business to offset it, you might just as well know what I really think, and of what I am convinced.

Large Factors Not Awake.

The facts which have presented themselves to me in the last six months have convinced me that the motion picture industry in the United States is going to be up against a tough time, and apparently the large factors in the industry do not realize what is in store for them, or do not want to.

For the past four years, or since the war started, the motion picture industry in the United States has been blessed with unprecedented prosperity. Manufacturers have been able to secure unheard of prices for their productions both in America and throughout the world. This condition was due to the fact that European competition was entirely wiped out and we had practical control of the world's markets at our prices during the war.

High Prices for Artists and Writers.

This does not mean that the industry as a whole has benefited by this condition, but the artists and writers have benefited by it to a very great extent, as you very rarely hear now that the motion picture industry is not paying the writers anything for the "children of their brain." They are getting now, and have been in the past, colossal prices for the picture rights for stories.

There has been keen competition among the producers for writers and artists. Prices have been paid which have been startling to the general public. That was entirely due to the fact that we had the world's market and receipts from the product from the entire universe.

Exchange Rates Imperils.

Since the cessation of hostilities, conditions have changed United States and the European exchange to such an extent that foreign buyers at the present time are unable to fulfill their contracts as they could during the war when the exchange was at par. And in endeavoring to fulfill their obligations, foreign buyers have practically bankrupted themselves, with the result that they are now unable to purchase American pictures at wartime prices and pay for them in dollars, with the consequent result that American producers find themselves with an accumulation of productions which they are unable to market in foreign territories.

This condition will continue to get worse instead of better, and unless the American producers are satisfied to accept foreign currency for their productions they will force the foreign buyers into the production of pictures, which they had suspended during the war, and the American producers will find themselves up against that competition.

Must Eliminate Huge Salaries.

To meet this future competition, it will be impossible for the American producers to continue paying the colossal salaries to artists and the phenomenal prices to authors for their services and stories, although they continue to do so nothwithstanding the facts that I have stated.

Only last week I heard of a story which was sold in the neighborhood of $200,000, and in view of the many contracts which the American producers have entered into with stars and authors, they will find it a very difficult proposition to contend with. It will result sooner or later in considerable embarrassment in the industry.

As a general thing men in this business do not want to look cold facts in the face. They live on optimism and any other atmosphere does not tend to make them happy.

Should Base Revenue on U. S.

I have noticed in the trade papers during recent months several notices of warning from men who make it their business to sell pictures in foreign territories, but due to the fact that some of these men's names do not appear daily in public print, their warnings evidently receive very little attention and the game goes merrily on.

Activities in the production centers still continue without any thought; extravagances of directors and stars are the order of the day. The business has not benefited, as I stated before, by the prosperity which this country has enjoyed for the past four years as producers have put nothing in reserve to meet the situation which is apparent in the immediate future.

P. A. Powers
President of Powers' Products Company and vice-president of Universal.

The result is that today the cost of pictures that are in the making is based on world-wide receipts when they should be based only on the revenue to be derived from the United States. And American producers must make up their minds to deliver their pictures abroad **and accept** therefore foreign currency instead of United States dollars.

This will enable them to forestall any foreign competition in the future in their home market, but for the American producers to accomplish this there has got to be a retrenchment along all lines, particularly actors' salaries and authors' prices for their stories. There has got to be a retrenchment in lavish expenditures which heretofore has been the rule. If this is not done, and done immediately, a hard time is in store for the picture industry in America.

In order to accomplish the results, it is not necessary to cheapen or to put out inferior productions, but it is absolutely essential that every dollar be made to show on the screen, and the principal order of retrenchment must be made in the reduction, as stated, of artists' and authors' remuneration, less lavish expenditures in sets and more attention paid to the dramatic effect. Too much money has heretofore been spent on beautiful and expensive sets in order to cover lack of dramatic situation.

Al Lichtman Announces New Sales Appointments

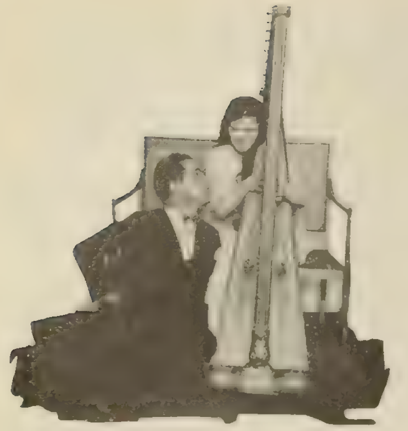
AL LICHTMAN, general manager, department of distribution, has announced the following appointments in the Famous Players-Lasky sales force, effective on February 9:

Fred Creswell, formerly branch manager at Chicago, has been promoted to the position of special representative in charge of the offices at Chicago and Minneapolis, and Indianapolis when opened. Mr. Creswell succeeds John W. Allen, lately deceased. Until the appointment of a branch manager for Chicago is made, Mr. Creswell will act also in that capacity.

Harris P. Wolfberg, formerly branch manager at Cincinnati, has been promoted to the position of special representative supervising the Pittsburg, Cincinnati and Cleveland exchanges. Mr. Wolfberg succeeds Harry H. Buxbaum, who recently assumed the management of the New York branch exchange. Fred Strief, formerly a salesman in the Cincinnati territory, succeeds Mr. Wolfberg as branch manager.

Allan S. Moritz, formerly a salesman in the territory of the Washington exchange, has been advanced to the position of manager of the Buffalo branch exchange, succeeding Richard C. Fox, resigned. Paul J. Swift has been transferred from the position of branch manager at Washington to the management of the Omaha branch, succeeding C. L. Peavey, resigned. Lester Rosenthal, former sales manager at Washington, has been promoted to the position of branch manager.

Pep and Punch Presented



"Harping" on Production

Zena Keefe entertains Myron Selznick, president of Selznick pictures, during an odd moment at the studio.

Charges Chadwick with False Representation

PAPERS in an action filed in the supreme court of New York by Guy Croswell Smith against Isaac E. Chadwick, an American film man, have been served upon the latter by Seligsberg, Lewis & Strous, attorneys for the plaintiff, of 45 Cedar street, New York City. The case involves the sale to Guy Croswell Smith by the defendant of the rights to the motion picture, "The Unchastened Woman," for all foreign territory outside of the United States, Canada, Norway, Denmark and Sweden.

In the petition it is charged that the sale was made under a false representation in that the original contract was signed by Isaac E. Chadwick as vice president of the Rialto de Luxe Productions, a supposed corporation which, it is claimed, was the owner of these rights to "The Unchastened Woman." Mr. Smith claims that upon information and belief there is no such corporation as the Rialto de Luxe Productions and that therefore it did not own the rights which Chadwick, as vice president, undertook to transfer.

The plaintiff asks $10,000 damages in return for the money advanced at the time the contract was entered into and for sums which were subsequently expended in exploiting the picture before there was reason to allege that there had been false representation in the transfer of the foreign rights to this work.

Service in the action was accepted by Mr. Chadwick, but no reply to the suit has been filed up to date.

Salt Lake Operators Lose Fight for Six-Hour Day

DIFFERENCES between the operators and the Salt Lake Theatre Managers' Association which led the former to walk out nearly two weeks ago have been adjusted and the operators have indicated their willingness to return to work. While the theatre managers will again recognize the union, the operators will return under old conditions and without a contract.

The strike resulted from a demand of the operators' union for a six-hour day. The theatre managers expressed their willingness to sign a six months contract and allow an increase of wages, but they stood out firmly against the union's six hours demand. Now the operators will return without the contract and without the salary increase. They will work seven hours a day as of old.

The men who have been operating the machines in the several picture houses during the strike are to be allowed to continue to work for a period of thirty days. At the end of that time those who wish to continue in the calling will be required to take the operators' examination. If they pass this examination they will be admitted to the union. Otherwise they will discontinue their services for the theatres using union men, which include all houses in Salt Lake City.

Citizen's Bodies to Frame Censorship for Washington

CENSORED moving pictures are not popular, and moral pictures without censorship must be brought about by the demand of audiences, according to Rev. Dr. J. D. Buhrer, who has recently completed an investigation of moving picture conditions in Washington, D. C.

Experiences of the moving picture men themselves, said Dr. Buhrer, have shown that censored pictures are not popular. Theatres which had tried out a system of running strictly censored films upon certain days and advised their patronage of that fact found that, at first, the children were brought to the theatres in larger numbers on those days, but that shortly they came on other days as well and the attendance dropped off on the days set for the censored films.

Members of the Pennsylvania Board of Censors, said Dr. Buhrer, have recommended the creation of a board of censorship for Washington, saying that was the only way to procure the right kind of pictures. Steps are to be taken by the citizen's organizations to frame a plan for some scheme of censorship which will be urged upon the District at a later date.

Would Charge Publishers for Advertising Music

TWO important resolutions were adopted at a recent regular meeting of the Motion Picture Exhibitors' League of St. Louis. The first deals with the annual seat tax levied on theatres for the privilege of using certain music and songs, and the second resolution protests an increase in the rental price of the Ford Weekly.

The first resolution is as follows:

Whereas, a certain society comprising a group of authors, composers and publishers has caused an annual seat tax to be levied on theatres for the privilege of rendering any music or songs with which the above society is identified unless the said tax (7½ per cent. per annum) is paid i nadvance, which works a hardship on the majority of exhibitors;

Be it resolved, that on and after February 1, 1920, the members of this league are requested to place a minimum charge of $25 a night on all publishers and song pluggers for the use of their screen and theatres for advertising purposes, thus assuring their patrons the benefit of their music and songs; also to enable the exhibitor to meet with the cost of this extra tax imposed on him.

The second resolution is as follows:

Whereas, the Ford Weekly, which has enjoyed unlimited popularity in the past and is accepted as a high-class educational subject by the exhibitor, is being distributed by the Goldwyn Pictures Corporation at the regulation price of $12 per anum plus war tax has been advanced to $52 plus war tax per annum on all new contracts, and,

Whereas, the members of the Motion Picture Exhibitors League of St. Louis feel that inasmuch as the said reel is an advertising proposition, they de resent the commercializing of their screen and theatres without remuneration,

Be it resolved, that on and after February 1, 1920, all members are requested to refrain from signing the new contracts, also refrain from displaying said reel under their old contracts, thus eliminating the circulation thereof unless the distributor rescinds the price on the new contracts.

Betty Compson Company Is Among Incorporations

FIVE new concerns engaging in motion picture business were incorporated in New York State during the past week, the number being comparatively small.

The five consisted of the Motion Picture Arts, to deal in motion pictures, capitalized at $20,000, with Martin B. Kelley, James S. Brown, Jr., and Percy R. Bromfield, of New York, directors; the Manfried Amusement Company of New York, $10,000, with Samuel and Fanny Friedman and Mae Halperin, directors; the Yorkville Hippodrome, New York City, $10,000, T. F. Farrell, P. J. McGrath and D. C. McCleary, directors; the Kosmik Films, $50,000, New York City, B. T. Hardcastle, L. C. Wheeler and M. Wagner, directors; the Betty Compson Photo Play Company, $100,000, with B. Compson and M. Compson, of Los Angeles and A. A. Grasso, of Brooklyn, as directors.

Smoking in Fireproof Theatres Only.

Theatres in which smoking is allowed will hereafter have to be strictly fireproof throughout before permission for smoking will be given by Washington, D. C., according to an announcement by the commissioners, following a recent fire which gutted a local burlesque house. There are several theatres in the city which permit smoking, among them one moving picture house.

Heretofore it has not been necessary to secure permission from the authorities before allowing smoking in a theatre. Following the recent fire, which occurred during a performance when the theatre was crowded, the commissioners approved an amendment to the police regulations, at the instigation of the fire marshal, providing that such permission must first be secured and that it is only to be given to an absolutely fireproof theatre.

in Short Snappy Statements

Fourteen Toledo Theatres Consolidate to Buy Films

THERE is combination in the air in Toledo, Ohio. Following the opening of a new downtown theatre by Doc Horater (the Pantheon) and the announcement that A. Horowitz would organize a circuit of neighborhood houses which would be affiliated with his downtown theatre, the Colonial, there comes word that fourteen theatres in the neighborhood districts of Toledo have already banded together to buy pictures.

They are known as the Consolidated Booking Corporation, and will have downtown offices. This organization is offering twenty days guaranteed run on any feature that it books.

Kansas City to Have Motion Picture Studio

KANSAS CITY is soon to have a life-size motion picture studio of its very own. This interesting bit of news became known recently when Lieut. Bert Hall, well known aviator, and Franklin B. Coates, moving picture editor and explorer, opened temporary offices at 1108 Waldheim Building. Headquarters of the studio will be at Overland Park just outside the city on an electric line, and a permanent Kansas City office will be maintained.

Lieut. Bert Hall, one of the original ten members of the Lafayette Escadrille, is president of the new organization known as the Popular Players Pictures Corporation, incorporated under the laws of Kansas for $200,000. The organization will produce and market at least six pictures a year, the first to be started about March 1.

Franklin B. Coates, who has been engaged as director, has been associated with the moving picture game for eight years. He has been active in the production of pictures in South America, Cuba, England, the West Indies and other places. He was a member of the Captain Besley expedition to Peru in 1914 and 15. He is known for his explorations in the Amazon region. He is also favorably known in the literary end of picture production and will have charge of productions and the literary work in connection with the new film concern.

Mr. Coates said that the first picture would be taken from a "big story of Kansas." The new venture is assured of success by strong financial backing of Kansas City business men, it is said.

Indianapolis Theatres to Take Part in City's Fete

ROBERT H. LIEBER, president of First National Exhibitors Circuit, and one of the owners of the Circle Theatre in Indianapolis, is chairman of a committee appointed by the 1920 convention board of the Advertising Club of Indianapolis, to arrange for the cooperation of the motion picture theatres of the city with the board in "selling" Indianapolis to the world.

The other members of the committee are S. Barrett McCormick, managing director of the Circle Theatre; Charles Olson, of the Central Amusement Company, which operates the Isis, Alhambra and Lyric theatres, and Edward G. Sourbier, owner of the Palms and Keystone theatres.

The "selling" campaign will lead up to the convention of the Associated Advertising Clubs of the World, which will be held in Indianapolis June 6 and 10 and which probably will be the greatest business convention held in Indianapolis during the year. The committee will arrange programs of general business appeal to be run in all the downtown motion picture theatres during the convention.

On June 7, the second day of the big convention, a great pageant will be staged in celebration of the centennial of Indianapolis. It was on that day one hundred years ago that the site was selected for the building of the city. The city's industrial growth since that time is to be depicted in many beautiful floats, and the local motion picture theatres are planning to take an active part in the celebration.

S. J. Lumiere Loses Suit Against Pathe Exchange

PATHE EXCHANGE, INC., won a victory in the courts when Federal Judge Learned Hand, in the United States District Court, dismissed the suit of Samuel J. Lumiere, a photographer, who claimed Pathe had infringed on a copyright which he alleged he had taken out on certain photographs of Dolores Cassinelli. The photographs were used by Pathe in an advertisement insert in some trade papers. It developed that the copyright was not actually registered until after the inserts were used.

The main defense of Pathe was that Miss Cassinelli had purchased the pictures outright without giving Lumiere the privilege of copyrighting them, and that a photographer has no right to a copyright unless the purchaser of a picture gives such right by formal assignment.

Allens Adding Eight to String of Forty-Seven

THE latest statistics regarding the Allen Theatre Enterprise in Canada indicate that the Allens now actually have forty-seven theatres in operation in Canada, while eight new moving picture theatres are under construction in eight different cities, including Detroit and Cleveland.

The forty-seven Allen theatres in actual operation are in twenty-one different cities of the Dominion, and when the new houses are completed there will be Allen theatres in twenty-nine different centers of Canada and the United States. The cities in Canada which have Allen houses include Toronto, Montreal, Winnipeg, Vancouver, Hamilton, Quebec, Ottawa, London, Windsor, Calgary, Edmonton, Regina, Moose Jaw, Branden, Peterboro, Swift Current, Kitchener, Brantford, Cobourg and Cobalt. The Lyric Theatre in the last-named city, which is the famous mining town in northern Ontario, was only recently acquired, according to announcements.

"They Can't Keep Us Back This Time."
Lionel Barrymore answers the call of Fort Sumpter in his Artcraft, "The Copperhead."

It is officially stated that the Allens are building new houses in Detroit, Cleveland, Montreal, Vancouver, Halifax, Windsor, St. Catherine and Sault Ste. Marie. The Allens operate film exchanges in Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver. They also have buying offices in London, England, and New York.

Alter Ontario Censorship Rules.

The Ontario Provincial Government and the moving picture exchange managers have been able to reach a compromise in connection with the decision on the part of the new Ontario authorities to demand the submission of a complete moving picture serial to the Ontario Board of Censors before the first or any episodes of the serial would be examined by the board.

It has been agreed that a start will be made in the censoring of serials for Ontario when approximately one-half of the serial is presented for official investigation. The exchanges will now be able to release a serial in fairly good time.

Gablick Resigns from Selznick.

Anthony Gablick, for the past six months art director of the Select and Selznick Pictures Corporation, has resigned to devote himself exclusively to the trade's art requirements on an independent basis. He has been responsible for the design and clever execution of many of the Selznick and Select pictures advertisements that have appeared in the various trade journals and fan magazines, and has also assisted materially in the art work of Selznick campaign books.

Fined for Showing Obscene Pictures.

Imprisonment for six months and a fine of $300 was the punishment meted out by Judge McMahon in the United States Branch of the Police Court, Washington, D. C., to a man who was arrested last August in a Ninth street hotel charged with exhibiting certain obscene motion pictures. In default of the fine the man was given an additional ninety days in jail.

John C. Flinn
Moves higher in executive organization of Famous Players-Lasky.

John C. Flinn Moves Higher Up With F P-L As Jerome Beatty Succeeds Him

JOHN C. FLINN, for the past three years director of publicity and advertising of the Famous Players-Lasky Corporation, has been promoted to new duties in an executive capacity that will place him even closer to Adolph Zukor and Jesse L. Lasky. Because of his intimate acquaintance with the different activities of the corporation, President Zukor has selected Mr. Flinn to handle much of the detail that passes between the production and distribution departments which has heretofore centered in Mr. Zukor's office.

Closely Associated.

Jerome Beatty, who has been advertising manager for F. P.-L. for the past two years, in close association with Mr. Flinn, has been promoted to the position of director of publicity and advertising vacated by Mr. Flinn. The changes have taken effect and operations are going along under the new arrangement without the slightest hitch in the machinery.

Al Lichtman and Mr. Flinn, in charge of distribution, will be closely associated under the new plan. As Mr. Zukor leaves for Europe in a few weeks, there will be time to perfect the details and locate Mr. Flinn in his new duties before the president of the corporation goes abroad.

Men of Newspaper Achievements.

Mr. Flinn joined the Jesse L. Lasky Feature Play Company as publicity manager five years ago. Previously he had been for several years dramatic editor of the New York Herald. He has always been active in the affairs of the National Association of the Motion Picture Industry, of which he is chairman of the Fifth Division and a member of the executive committee.

Mr. Beatty was a newspaper man and magazine writer of wide experience before he entered the motion picture field, having at different times been connected with the staffs of the Kansas City Star, Washington Post, Los Angeles Express, New Orleans States, New York Evening Globe, New York Evening Mail, New York Tribune and the New York Sunday World. His motion picture experience before he joined the Famous Players-Lasky organization was with Essanay, Thanhouser and McClure Pictures.

Selznick Engages Earle.

William P. S. Earle, whose lavish production of "The Lone Wolf's Daughter" at the Capitol Theatre caused much favorable comment, has just signed a long term contract with Myron Selznick, president of the Selznick Pictures Corporation, whereby Mr. Earle will direct and personally supervise a number of big productions during the coming year.

Mr. Earle, though young in years, is a veteran in the business. For more than five years he was with Vitagraph.

Selznick to Release a News Reel; Cameramen in All Important Cities

ONE of the big announcements of the week is contained in the statement that Selznick Enterprises is to enter the news reel market with a semi-weekly release. This announcement comes from Lewis J. Selznick, president of Selznick Enterprises, who has been in personal touch with the arrangements being carried on to establish this service, to be known as "Selznick News."

According to the arrangements now completed, special photographers have been stationed in every important city in the world and a plan is being worked out which will enable the producer to present pictures of important events in about one-half the time which now elapses between happenings in far-away points and their reproduction on the screen.

It is planned, according to Mr. Selznick, to station photographers in a number of points not now covered by screen news photographers. In no case will magazine features be resorted to.

"We will divide the world into zones, Mr. Selznick said, "and events in the first zone, which will include events within a certain radius from New York, will be flashed upon the screens in New York and the territory of that zone on the same day."

N. Y. U. Boosts America and Endowment in Sales Film

ONCE more the motion picture has been called in for selling purposes, this time not by industry but by the forces of higher education. New York University, under the auspices of its New York City Alumni Club, presented a three-reel endowment booster at the Hotel Astor on the evening of February 11, "University Day."

Although primarily designed as the big power in the University's campaign to get an endowment fund of $6,500,000, this picture, written and directed by Vincent Roberts and photographed by Martin Stern, is more than endowment propaganda. It is college propaganda in a general sense and it has the pro-American angle that lifts it and the University it serves into a broader service.

The second reel of the production shows the Americanization work conducted by the N. Y. U. administration, including the oath of allegiance to the United States administered to all students; the University's military training work, the healthy, American customs and traditions kept by the student body, and the Hall of Fame of great Americans—in the heart of the campus as a perpetual reminder of the glorious ideals of America.

Don't Shovel That Snow!

DON'T send a man out on the canopy to shovel snow down the necks of passersby.

Give the structure the hydropathic treatment described on page 1300, and rest secure in the knowledge that, no matter what the snowfall, it will not collapse and injure someone.

A title in the picture calls New York City the "Gateway of the American Continent." And another title, calling N. Y. U. the gateway of American educational institutions, links up the university with the great, upward efforts of our country. This is the broad sales angle that will appeal to those who are not college graduates and those college people who are not alumni of N. Y. U.

Good selling sub-titles put over the arguments of the administration. Interior and exterior shots show the extent of the University and its academic and athletic activities.

Altogether, it is a strong argument for N. Y. U., college education in general, and above all, Americanism; and all those who had a part in putting the picture together deserve high commendation.

Jerome Beatty
Promoted to directorship of advertising and publicity in Famous Players-Lasky.

East Cannot Hope to Displace West as Picture Centre, Says T. H. Ince

Producer Enumerates Advantages of Los Angeles Over Storm-Bound Atlantic Coast

BY HUNT STROMBERG

Director of Publicity and Advertising Thomas H. Ince Studios

(By Wire to Moving Picture World)

TRADE PAPER reports and interviews to the effect that golden California, so far as production is concerned, must sooner or later bow before the tumultuous environs of Times Square and the blizzard-swept landscape of Long Island has evoked a "come-back" from Thomas H. Ince.

Like the much-heralded crusader who "Came, saw and conquered," Mr. Ince rises to defend the land which has so tangibly enhanced the quality and artistic progress of the cinema, and reinforces his arguments with cold facts and blunt figures which cannot help but impress and convince the reasonable mind.

"If impressions count for anything I hasten to precede Mr. Ince's interview with the calm remark that California—gentle, romantic Southern California—seems to stand out in such striking contrast to New York and vicinity that comparison in this instance is null and void. With newspaper bulletins chronicling "below zero" and "stalled traffic, land and sea," on the Atlantic seaboard, one must feel a certain sense of keen satisfaction and enlightement upon motoring ten or fifteen miles from the studio and beholding several companies hard at work as the sunshine beams in the clear and near skies above.

Don't Have to Pal with Barometer.

"Lost motion is altogether lost in California. The producers don't have to pal with the barometer nor is the casting director compelled to flash the "don't come" messages to a regiment of extras and players engaged for a tremendous exterior scene upon which money has been invested. There are numerous other reasons why production will be continued in California and also why the best of business logic gives the West a distinct advantage over its pet neighbor in the East.

"Efficiency and economy are the fundamental requisites for the successful conduct of any business or enterprise," Mr. Ince says. "In every point of production activity and administrative progress, California proves its advantages over other states in the Union. The remarkable climatic conditions and the subsequent photographic possibilities are perhaps the biggest reasons why California is the ideal spot for motion picture studios. It is a known fact that in Los Angeles may be found every kind of an exterior setting, from a New England home to a Japanese abode. Then the natural scenery provides everything that romance and drama could demand—the ocean, the mountains, the desert, the valleys, the grand open stretches of land and water which offer every opportunity for any type of production made.

Retakes Seldom Necessary.

"Retakes are seldom necessary out here. Compare this to the East, where the producers must or should incur extra time and expense in retaking exterior scenes which have hazy backgrounds. Exhibitors and the public will agree that clear, faultless photography is one of the potential essentials of the appealing picture, and with the even, dependable atmospheric conditions so pronounced in Southern California, the excellence of our photography is a foregone conclusion, while seasonableness and the variety of natural scenery lends the first advantage to production here.

"I also emphasize the assets of the commercial side of production in Los Angeles. The scale of compensation for office assistants and manual labor is lower than in the East. In the final analysis the saving in this division of our business is of no small significance. The cost of set and scene construction also is lower than in any other sections of the country. Conclusive evidence of this fact appears on our own reports.

Thomas H. Ince

"In a recent production which we made in New York, the costs of building was approximately 33 1/3 per cent. higher than in Los Angeles.

Home of Free Lance Writers.

"We find the leading players command more money here, but extras as players of minor parts may be engaged at a less figure than in the East. It is an established fact that the market for original stories is far superior to that of any other state. The great majority of free lance writers make their headquarters in Southern California, giving us the first opportunity for selection and a decided handicap over our Eastern contemporaries.

"It has been said that equipment, chemicals, properties and the various odds and ends of picture-making may be obtained more advantageously in New York. I have found it exactly to the contrary. The channels through which we purchase materials and equipment are staple and the overage price for such furnishings are less than elsewhere. Announcement has recently been made that the manufacturers of chemicals for laboratories and other divisions of the studio will establish their headquarters in Los Angeles, giving us one more important lead over the East.

Cites Absence of Night Life.

"The advantage of better living conditions here must also be considered. The conspicuous absence of the 'night life' boasted of by New York, Chicago and other large cities tends to improve the work of our people both physically and mentally. Working and playing in the great outdoors, surrounded by Nature's most bountiful gifts, cannot help but impart the added vigor and inspiration which all too often is lacking in pictures.

"I was deeply concerned in reading of the alleged loss and inconvenience occasioned by the time involved in making shipments of film from Los Angeles to New York. Granted that sales, advertising and publicity campaigns generally emanate from the East, it is a matter of fact that practically all of the big producing companies have a productional schedule that reaches well into the future. In most instances pictures are completed, edited, titled and shipped to the distributors in New York or Chicago from six weeks to three months prior to the release date.

More Screen Talent Available.

"Express facilities are fairly reliable, providing ample time for the receipt of the print, its inspection and the subsequent preparation of sales and exploitation campaign.

"We find the percentage of available screen talent considerably higher than in New York. While the Thespian population is greater in the East, the screen must meet the competition of the stage, with the result that much difficulty is experienced in engaging the right talent at the right time. A recent 'census' conducted by our studios showed that about 75 per cent. of the available screen talent was credited to Los Angeles and vicinity.

"The industry is well rooted here and will doubtless remain a permanent institution, as Los Angeles appreciates sufficiently its importance to encourage it."

Paramount Artcraft Films to Aid Trade's Fight Against Censorship

TO help the National Board of Review of Motion Pictures, and also to assist exhibitors in the fight against official motion picture censorship, the Famous Players-Lasky Corporation is taking steps to have the insignia, "Passed by the National Board of Review," carried at the beginning of all Paramount-Artcraft pictures so that it will not fail to be seen when the pictures are shown in the theatre.

Adolph Zukor, president of the corporation, has ordered that the board's stamp of approval hereafter shall be carried in the beginning of all Paramount Artcraft pictures, instead of at the end, and has appealed to all exhibitors booking Paramount pictures to keep this approval in the film when it is shown.

"I am moved to take this step," said Mr. Zukor, in explaining his action, "because I am firmly convinced that the National Board of Review needs the backing of everybody in the motion picture business in its admirable fight against official film censorship. All Paramount Artcraft pictures are approved by the national board before they are released. This not only is a protection to us, but it is of immense benefit to the exhibitor showing our pictures.

Urges Full Co-Operation.

"I wish to call the attention of exhibitors to the importance of carrying this approval on all their pictures. The national board is composed of a representative body of men and women, who, acting without pay, work in co-operation with motion picture producers and pass upon all pictures before they are released. This board is absolutely free of any semblance of control by producers and distributors; and their approval of a picture is an unbiased expression of opinion.

"The national board is opposed to arbitrary censorship at the hands of municipal, state or federal authorities, and is conducting a strong fight against such censorship. It behooves all exhibitors to co-operate with this board, because official censorship not only is vicious and un-American but it also can do incalculable harm to the industry, as has been proved in those communities where censorship already exists.

Appeals for Good Display of Stamp.

"I appeal to all exhibitors to join with the Famous Players-Lasky Corporation in standing firmly back of the National Board of Review. If the national board approves a picture, it seems to me that every exhibitor should not only permit such approval to be shown with the picture, but should make an effort to give a good display of the board's stamp. It is obvious that if a person in the audience sees on a picture the emblem, 'Passed by the National Board of Review,' he will be less likely to demand an official censorship.

Prepare Special Titles.

Special titles carrying the board's emblem have been prepared by the Famous Players-Lasky Corporation and instructions have been issued to all Famous Players exchanges to see to it that these titles are inserted at the beginning of the picture, immediately after the main title.

Pathe Serial Converts Muse Theatre Manager

R. S. BALLANTYNE, manager of of the Muse Theatre, Omaha, has come forward as a champion of the serial picture as an attraction for high-class houses.

"I confess," said Mr. Ballantyne, "that I was not so long ago a rather vehement scoffer of the serial for patronage of the so-called first class. But I have changed with the times and now the Muse shows two serials each week.

"At the Muse we run a twice-a-week change of program and cater to the best people in Omaha. I was frequently approached by serial salesmen but they found me a fairly tough proposition. Finally, H. D. Graham of the Pathe exchange here, wheedled me into signing a contract for 'The Black Secret,' with Pearl White, and what I thought of the result is best illustrated by calling attention to the fact that we are now showing both 'The Black Secret' and 'The Adventures of Ruth' with Ruth Roland.

"In exploiting 'The Adventures of Ruth' I tried a little stunt advertising and realized surprisingly well on the idea suggested to me. We put out 150 keys to which were attached a card reading, 'If Lost, Return to Muse Theatre and Receive Reward,' the reward consisting of two tickets to the opening chapter of this serial."

Keenan Has Strong Cast in "Smoldering Embers"

DESCRIBED as a drama glowing with the love of the heart, "Smoldering Embers," next in line of Frank Keenan's releases through Pathe will be issued on February 29. Mr. Keenan has surrounded himself with a competent supporting cast, prominent in which is Jay Belasco, one of the most popular young leading men in pictures. Others playing with him are Kate Van Buren, Hardie Kirkland, Lucille Ward, Frances Raymond, Thomas Guise, Burwick Hamrick, Russ Powell and Graham Pettie.

Some of Mr. Keenan's pictures have been bigger box office attractions than others, but all have been big money getters for exhibitors. During the last year he has made such features as "The World Aflame," "Brothers Divided," The False Code," "Gates of Brass" and "The Master Man," and each has been received warmly by exhibitors and their patrons.

"River's End" Inspires Song Writers.

Marshall Neilan's initial independent production, "The River's End," by James Oliver Curwood, has inspired Harry Hoch and Arthur Behim, two popular song writers, to prepare a number which is being published by Waterson, Berlin & Snyder.

Friend Exhibitor: Polish Off the "Zounds" and "Have at Thee" Line—Here's Bill Farnum in "The Adventurer."
The style of "The Three Guardsmen" comes with Bill's lace and rapier in his newest Fox.

Court Action Reveals Desire of "Big Four" to Produce "Ben Hur"

Author's Son Asks $1,200,000 for Film Rights and First National Offers to Produce Play on Fifty-Fifty Basis and Guarantee Owners $250,000

THAT the United Artists Corporation has been negotiating for some time in an effort to secure the motion picture rights to "Ben Hur" came to light recently in the United States District Court, New York, when an application was made before Judge Hough for a modification of the decree entered in 1916 in a suit of Harper Brothers and Henry L. Wallace against Klaw & Erlanger.

The only reason that the film rights to the play have not been purchased by the United Artists Corporation, it developed, is that Mr. Wallace, son of General Lew Wallace, author, places a valuation of $1,200,000 on the film rights. This figure is regarded by executives of the corporation as prohibitive, even for a play of the character of "Ben Hur," which has achieved an unrivaled artistic and financial success on the stage.

In this connection, correspondence between Messrs. Klaw and Wallace was offered showing that the former had suggested the sale of the motion picture rights to the United Artists Corporation, offering as a reason the beliefs that Douglas Fairbanks would make an ideal actor to impersonate "Ben Hur," that Mary Pickford would excel in the role of "Esther" and that D. W. Griffith would produce the best dramatization of the play on the screen.

$250,000 Is Best Offer.

Moreover, Mr. Klaw pointed out that the First National Exhibitors Circuit is ready to produce the play on a fifty-fifty basis and guarantee the owners of the motion picture rights, including Harper Brothers, Mr. Wallace and Klaw & Erlanger, the sum of $250,000, which he believed was the best offer available.

"'Ben Hur' does not require the luster of the names of Fairbanks, Pickford, et al., and calls for no such folly as the payment of their absurd salaries," was the response of Mr. Wallace to the producer's suggestion. He declared further that the minimum figure which he would accept for his share of the receipts from the sale of the picture rights to the play was and is $400,000 outright.

Judge Hough concurred with the contention made by Mr. Klaw that he has fulfilled the terms of the decree to the letter in producing "Ben Hur" on the stage in an elaborate and spectacular manner with profitable results, notwithstanding Mr. Wallace's claim that the producer was merely presenting the play on the stage for a limited period each year to safeguard the rights under the decree and not with any hope of obtaining financial returns.

On behalf of the producer, it was pointed out that the royalties paid to Mr. Wallace during the theatrical season of 1918-19 exceeded the royalties earned by the play during the years immediately preceding, and the contention was advanced that the producer has extended every co-operation to Mr. Wallace in an effort to dispose of the film rights to the best possible advantage.

Being unable to agree on the sale of the film rights, the plaintiffs in the previous litigation over "Ben Hur," Harper Brothers and Mr. Wallace made the present motion for a modification of the original decree to dissolve the injunction against the plaintiffs making moving pictures of "Ben Hur" during the term of the contract of 1899 and to specially enjoin defendants from interfering with plaintiffs so making moving pictures.

In denying this motion Judge Hough held that while the contract of 1899 entered into between the plaintiffs and Klaw & Erlanger granting the producing rights to the latter is in force, or until the producing firm is guilty of some unfair or unjust practice constituting a breach of the contract or the terms of the decree in force, the plaintiffs cannot hope for the relief sought.

"No Compulsion Exists."

"Plaintiffs in effect accuse defendants of keeping them out of their rights, and say that at the trial in 1915 it was obvious that the time would then shortly arrive when the play would have to be given by moving pictures, and it was said the court so stated in effect," declared Judge Hough.

"Why is it time that the play 'would have to be' or must be given by moving pictures?" inquired Judge Hough. "There is no other reason except that all parties entitled would find it more profitable—no real compulsion exists."

Consequently, Judge Hough pointed out that it behooves the litigants to come to an agreement with respect to the sale of the motion picture rights in order that the play may be produced on the screen by mutual consent.

The Injury of James O'Neill.

These sled dogs, ravenously hungry for the food concealed in O'Neill's clothing in Vitagraph's "The Courage of Marge O'Doone," attacked him viciously. He is recovering in Hollywood.

Hite to Show Arrow Pictures.

C. C. Hite of the C. C. Hite Attractions, Cincinnati, has been in New York for the past few days, during which time he made his headquarters at the offices of the Arrow Film Corporation.

On account of prosperous conditions in the middle west there is a big demand for all kinds of amusements, he reports. Big feature pictures are greatly in demand and all good comedies are being eagerly bought. The C. C. Hite Attractions have just concluded a big deal and have leased the Lyric Theatre in Cincinnati. Here they will play a number of the Arrow features during the spring and summer, together with high class vaudeville.

Republic Bookings Climb Upward on All Releases

BOOKINGS are reported to be climbing steadily upward on all pictures being distributed by Republic Distributing Corporation. Among the subjects which are announced as sweeping the country are "The Blue Pearl," "The Amazing Woman" and "12:10." The latter is declared to be doing more wonderful business than was expected of it.

The Chicago branch of Republic reported that the Marie Doro-Herbert Brenon production is booking like wildfire in the Windy City territory. Among the Chicago theatres to use it in January, in addition to the bookings already secured, are the Beach, DeLuxe, Elantee, Grayland, Jackson Park, Langley, New Irving, Virginia and Petes. Chicago houses which have already played "12.10."

"12:10" on Crandall Circuit.

In Washington "12:10" is scheduled to be presented at the Knickerbocker, Apollo, Avenue Grand, Savoy and York theatres during February and the first part of March. All of these houses are in the Crandall circuit. New contracts are also reported from the Boston, Dallas, Kansas City, New York, Seattle, Cleveland and St. Louis branches.

"The Blue Pearl" and "The Amazing Woman," in addition to extensive bookings already announced, have been routed over the Proctor circuit as well as into some of the William Fox Theatres. William Fox's Fourteenth Street theatre is to present "The Amazing Woman" for three days successively in February.

Proctor's Harmanus in Albany has booked "The Amazing Woman" for two days in February.

"Junk," Says One; "Progress," Another

Producer Jealous of Showman Profits; Says He "Gambles" Speaks the Bunk Talk

By James B. Kelly
("Smiling Jimmy")

HAVING heard so much junk handed out of late regarding "Percentage Bookings" and "We are coming to Percentage," allow me to venture forth from my place of hiding and give you one man's opinion regarding the matter, and I honestly believe that every fair-minded showman and exhibitor will agree with me in my humble opinion.

To begin with, Mabel, we are supposed to be in the moving picture "rental" business and not "percentage." The exchange sets a fair rental price on its wares and the exhibitor pays a reasonably fair price for them. Then why do so many "Wise Boys" talk about percentage bookings? I know and I'll tell you later on.

Think this over first: Who is the boy that makes the "real dough" all the time? Who is the fellow who hires exorbitant salaried executives, who lives at the best hotels in New York, owns his "Rouls Ruice" or "Piece of Arrow" flivvers, gives big dinner parties at the Castoria Hotel, etc.? Is it the exhibitor? Nay, Pauline; it's the nabob who makes, distributes and exploits Fillum who is landing the real jit all the time.

The Big Boys Play Sure Things.

Ever notice how one of these Big Boys always says he is "gambling," etc., when half of the time he collects the price of his picture in deposits from exhibitors before the picture is even started. In fact, some of these Big Boys won't even start a picture until their exchanges have collected the full cost from the Village Nabob who runs the Amusement Hall.

Just think—they get the cost of the picture out of the deposits, and you can imagine what their profit is after the picture has been played. The "Sugar Kings" are mere children when compared to some of the High Collar Boys in the "Big Town."

The real gambler in my mind is the little fellow in the small town who runs a theatre on a shoestring, loses his red shirt when it rains, takes in $1.55 on nights that Lizzie Simpkins or Maria Punkins gives a party, although his expense is always the same, bordering around $15 to $20 a day. No one will give him any credit. He has to pay for most of his film two months in advance, even if his kids have to go hungry.

Always Cash in Advance.

Just think, he has to pay away in advance for something he has never seen, and that he is liable to lose money on. In fact, he never so much as gets a stick of carbon without the mazuma being firmly planted with the cashier of the supply house. Here is the real gambler, and my only hope is that he'll wake up before they take away his shoes and socks, for they'll do it if they get a chance.

Now we are coming to the "Percentage Propaganda Thing." Bill Spivins, who runs the Nickel Theatre in Sleepyville, happens to clean up a little "real dough" on a picture labeled "Lizzie's Disappointment," and the news of Bill's great "feat" wends its way into the office of the producing company. The minute the news confronts the president he calls a meeting of his executives, and they figure out that Bill and the rest of the exhibitors are making too much dough and they decide to find out how much dough Bill and his compatriots are making by playing their pictures on "Percentage" in the future. Therefore, this is the answer; no film company or organization is going to even hint at percentage unless it fully believes it will get more money on that plan, or unless it desires to feel the pulse of just what the exhibitor is making by risking its product on the percentage plan.

Manufacturers Jealous of Exhibitor.

The exhibitor is best able to know just what he can afford to pay for film, and it's nobody's business what he is making. This is the only business in existence where the manufacturers and jobbers are jealous of what the retailer is making. Of course if some of you "Sap Heads" want the producer to find out just what you are doing and, if you are doing a good business, put in a show next door to you and put you out of business next week, why that's your funeral.

> ### Says "Jimmy" Kelly:
>
> **Who flings the parties at the Castoria? Who makes the Real Dough—the exhibitor or the producer?**
>
> **Is a Fillum company even hinting at percentage for charitable reasons or the desire to make more money?**
>
> **Ever see the Big Boys froth when they learn of the Velvet that Bill Splivins takes in on their picture up in Sleepyville?**
>
> **We're in the film RENTAL, not film PERCENTAGE business.**
>
> **Be independent.**

But if you will take a little advice from a child of nature who has been all up and down the line, don't listen to "Percentage." Be independent. There are plenty of pictures on the market that you can rent at a reasonable figure, and because your competitor secures one big picture, does a big business on it, and only secures twenty per cent. of the receipts, don't let that worry you one bit. And, above all, don't let Mr. Fillum Man scare you into signing your life away. His is only a bluff, but if he is able to put this bluff over in many towns, it will be a reality before long, and you will have to go back to "work" again.

In conclusion: dodge the "Percentage" propaganda as if it were poison, for it really is a form of poison. The fillum man makes out to you that he wants to gamble by playing percentage; but he never gambles and never intends to as long as he can help it.

Camouflage.

You have always been the gambler, therefore why not continue to be so in future? You've gambled and won, therefore stick to your independence and continue to win, and when Mr. Per Cent Age comes along tell him to migrate to a clime fifty degrees hotter than Dallas, Tex., in August. "Percentage" is nothing more than camouflage covering an investigation into your business, with the idea in mind that your profits are more than they should be. And even in the investigation Mr. Per Cent Age is protecting his own interests by demanding at least seventy-five per cent. of the gross receipts.

Leo Delaney Dies After Illness of But Two Days

IT is with much surprise and sorrow that the industry hears of the sudden death of Leo Delaney, whose popularity as a screen favorite dates back to 1910. He died in New York City on February 4 at the Roosevelt Hospital after a two days' illness of pneumonia. He was 38 years old and leave a wife and child. His home was at Huntington, Long Island.

Mr. Delaney appeared with some of the best known stars on the screen, including Clara Kimball Young, Norma Talmadge, Anita Stewart, Harry Northrop and Harry Morey. Some of the early pictures in which he was featured were "Answer of the Roses," "By Woman's Wit," "Tested by the Flag," "Cherry Blossoms," "The Cabin Boy" and "The Honorable Algernon." Recently he played in a series of five-reel mystery stories made by William Steiner and released through the Arrow Film Corporation. Previous to his picture experience, Mr. Delaney was five years with "The Virginians."

Washington's Palace Entertains Kiddies.

Lawrence Beatus, through an arrangement with the Washington Times, last week threw open the doors of the Palace Theatre on F street to the little inmates of the various orphan asylums in Washington permitting them to see "Pollyanna."

This show has proven a great favorite with the juvenile population of Washington, and the morning and afternoon performances were exceptionally well patronized. The evenings found a long line of adults in front of the theatre awaiting admission. "I am more than pleased with the business that this picture has brought me," said Mr. Beatus.

A great deal of credit is to be given the Palace orchestra for the music furnished by it during the week.

Mrs. Lewis Returns with "Sherry."

Mrs. Edgar Lewis has returned from California with the negative of "Sherry," an Edgar Lewis production, directed by Edgar Lewis. Pat O'Malley plays the leading role. Mrs. Lewis expects to return to California, where her husband has already begun his newest production, "Lahoma," a story of the big land rush in Oklahoma in 1889, in which 2,500 people will take part.

in "Deadly Parallel" on Percentage

Exhibitor Himself Tries to Retard His Own Money Making Capacity

By Hiram Abrams

IT is absolutely no surprise to me that certain factions among exhibitors oppose percentage booking. When United Artists Corporation embarked on its percentage booking plan I was fully prepared for just such objections as have been raised. I have been in the motion picture business long enough—and I have seen enough in other industries—to realize that there is always a reactionary, standpat element that will not move forward with the times.

I know that when we began renting our pictures on a percentage basis we would have to wage a campaign of education and demonstration.

Fortunately, there are among the exhibitors a sufficiently large majority of far-sighted, clear-thinking business men who understand and appreciate the various economic evolutions that are witnessed in every line of business; and I might add that in every line of business there is likewise a reactionary minority—men who oppose and resist all progress and advancement and who usually have the limelight centered on them because of the noise they are making. But while their insurrection is flaring up the sound and clear-thinking merchants go about their daily business of making money and of adjusting themselves so that they may keep pace with the progress of their industry.

Standpatters Opposed New Prices.

Go back into the history of the business as far as you please. Do you remember the fight that was waged against producers and distributors who insisted that their pictures could no longer be shown for an admission price of less than ten cents? The standpat exhibitors rose in arms and said that no producers or distributors could tell them how to run their theatres, and that they would show pictures for five cents if they pleased, or that they would do without the pictures.

You couldn't have built the beautiful picture houses the country now boasts of on five cent admission prices. The higher admission prices made possible the motion picture business of today—yet a lot of the exhibitors who have made fortunes as a result of the higher admission prices were bitterly opposed to charging more than five cents in their houses.

Who Howled at Daily Change?

Do you remember the cry that was raised on the part of certain exhibitors when the thought was advanced that a daily change of program might be improved on? Certain exhibitors were aghast at the thought that they might have to run pictures for two days instead of one day.

These same exhibitors declared that they never, never would run pictures for more than a day and affirmed that the next thing they knew distributors would be insisting that pictures be run for three days or even a week; then the whole motion picture business would go to rack and ruin.

Yet today these self-same exhibitors are running pictures for a week, two weeks, a month or even longer—and making money.

Fought Exchanges.

Time was when certain exhibitors banded themselves together and attempted to boycott any exchange that would permit a theatre to show more than three reels for one admission price. Any exchange that would dare to let a theatre have four reels to show as part of one program would be put out of business.

Yet, somehow, despite the protests of these exhibitors, we have gotten to the point where a motion picture program is a unit of entertainment and the footage entirely a secondary matter.

I could go on and cite case after case of exhibitor opposition to forward movements. The story is always the same. An innovation, an improvement, an advance is suggested for the good of the business as a whole, and immediately a group of exhibitors declare war on the innovation; but invariably the innovation, if it is right, survives and the exhibitors who protested the loudest are glad to share in the benefits that result to all.

> **Says Hiram Abrams:**
>
> **Standpat exhibitors opposed raising prices from the standpat nickel.**
>
> **They opposed daily changes of program in the early days.**
>
> **They opposed long runs later.**
>
> **Yet today they are showing pictures a week straight in beautiful houses they built by raising prices from the nickel level.**
>
> **Now this standpat element opposes percentage. It is basically right, as were the above innovations in the various stages of the industry, and it is bound to come.**

Repeatedly we have witnessed the spectacle of the exhibitor himself attempting to retard the progress of his own business.

If It's Right, It Must Come.

Fortunately, if a thing is right, it is bound to succeed, for opposition that is purely selfish cannot frustrate a thing that is basically right.

I have discussed percentage booking with scores upon scores of the leading exhibitors of the country, and I am convinced, as most of them are, that percentage is the fair, equitable and ultimate method for the handling of motion pictures.

The fact that the majority of the leading exhibitors of the country are playing our pictures on a percentage basis is an indication that they are convinced of the fairness of the policy, for, remember, we cannot compel anyone to do business with us.

If people do not approve of our way of doing business, there is no power that can make them our customers.

Will Eliminate Poor Picture.

I believe that percentage will absolutely stabilize the distribution and rental of motion picture films and I believe that this is going to be demonstrated fully and finally in the coming months.

To my mind, and a host of exhibitors with whom I have discussed the matter agree with me, percentage is going to eliminate the poor picture, or, at any rate, show up the poor picture, so that the exhibitor knows that if a picture is not good enough to play on percentage, he is buying a commodity for which there is no market.

Percentage is going to make it possible for an exhibitor to get as much out of his territory as is possible.

Percentage is going to bring to the exhibitor his full reward for showmanship, just as it is going to bring to the producer of the picture his full reward, based on the value of the product itself.

Percentage Will Be Index.

In other words, percentage is the one thing that is going to separate pictures, so far as exhibitors are concerned, into the two all-important classes—the money-making picture and the failure—and will be the assurance to the exhibitor that the producer can only make money if he turns out a picture on which the exhibitor can make money.

Likewise, exhibitors themselves are going to be classified automatically by percentage; the real showman is going to make money and the mere theatreman will have to learn the rudiments of showmanship, or change his profession.

Headed for It.

The best evidence I can offer of my faith in percentage is this:

I go on record now with the promise that as soon as this company has a sufficient amount of product to warrant the organization that will be required, we will book our pictures throughout on a straight percentage basis and do away altogether with a guarantee or rental, except in so far as a nominal deposit may be required as a binder or as evidence of good faith for the protection of playing dates.

We are headed right for straight percentage; straight percentage will require a big organization, but you have my word for it, that as soon as the volume of our product warrants the organization, we will book our pictures on a straight percentage basis.

Vitigraph Opens New Branch.

The housewarming for the employes of the Big-V Washington office and the exhibitors of the territory served by that office was held last Tuesday and Wednesday, February 10 and 11, by Manager Eugene Wilson. The occasion marked the completion of Vitagraph's new quarters in Washington.

Vitagraph remained at its old quarters on Eleventh street, N. W., when the new exchange building was erected in Washington and is one of the few exchanges that has separate and distinct quarters.

Rambles Round Filmtown

With Walter K. Hill

TWO YEARS OF ADVANCEMENT.

In the accompanying illustration we present a vision of the pufflicist's favorite expression and the sales-manager's clinching argument.

"One hundred per cent.!"

The man who dragged that into the

100%

language of films put over a sockdolager. Speaking about "the last word"—that's it!

We have 100 per cent. everything except dollars—and some films.

——o——

Two years ago Cook's Imperial was launching a national advertising champagne. Looks now like wasted kale.

——o——

Extra! Stop Press! Extra!

Commonwealth Photoplays advertise a film that should go straight to the heart of filmbosses.

The life of a film pufflicist is to be reflected in thrilling presentation entitled: **"The Autobiography of a Goat."**

——o——

Uplift Stuff.

Joe Lee, the boy educator, is gallivanting around the country opening exchanges for an educative film corporation.

The dreadnought safe, fire-proof and burglar defying, in one corner of an office rented by Lewis J. Selznick is lettered: "Lee Kugel."

"When you get to my record," says Julius Singer in referring to the Moving Picture World's "Cradle Rocking for an Infant Industry" (ten years ago), "for mercy's sake don't print it!"

——o——

Ohio's chief notoriety is turning from furnishing Presidential candidates to showing moving pictures for the first time on earth.

——o——

Statisticians are now working on this problem:

How many "best equipped," "most modern" and "unique" picture theatres are there in any given state?

——o——

Assured by Flying "A" pufflicity that picture showmen will not be stung if they play Marguerita Sylva in "The Honey Bee."

——o——

Title suggestion for infant hygienic photoplay:

"The Great Cradle Robbery."

——o——

FEARLESSLY FACING THE FUTURE WE TURN OUR BACK ON WORK AND GIVE UP A WHOLE DAY TO SLUMBER

**BELLRINGING
FOR
PUFFLICISTS**

**Poor
Carbon copy
Always does
A flopie.**

**As days
Grow long
The "bull"
Gets Strong.**

SECOND
ANNIVERSARY
EDITION

You can guess for yourself what class of films Isidore Panitz will play in the picture theatre he is erecting on Cereal Avenue, Baltimore.

——o——

If Fred Warren reads Rambles we should like him to know that the temptation to perpetrate a wheeze on "A Temporary Wife" has, thus far, been valiantly resisted.

——o——

Less than two years ago Arthur James and Merritt Crawford began operations on William Fox pufflicity. Now look at the immense building "in the heart of New York" their energy has forced Fox to erect!

——o——

WHAT'S HAPPENED IN TWO YEARS.

(Some Sloppy Statistics).

Two years ago there was not a Capitol Theatre in picturedom. Now there are 2,487.

Two years ago Sam L. Rothapfel was managing director of the Rivoli and Rialto. He was very popular with some producers and not so with others.

Two years ago "the most important announcement in the history of the film industry" was made. **It has since been made 874 times.**

Two years ago Richard A. Rowland said: "The infants are still in the industry." Nobody has since had the nerve to try and steal the expression.

Two years ago R. H. Cochrane started reading Rambles. Since then he has only missed a hundred isues, making allowance for time off on account of the printers' strike.

Two years ago the Asociated Moving Picture Advertisers were preparing to give their bosses a dinner. **Sugar shortage** has kept the banquet from coming to pass even to this very day.

Two years ago Peter Gridley Smith said Famous Players-Lasky made the best pictures. Now he is saying the same thing about Marshall Neilan.

Two years ago Lewis J. Selznick had never heard of Rambles. If Lee Ferguson will send us a good wheeze we'll print it, provided it mentions Lewis J. Selznick.

Two years ago the page you are now reading was a tree in Wisconsin. Send a check for $100 to the National Forestry Association **to help save the woods and trees for their noble and original purpose.**

——o——

Two years ago Samuel Goldfish was in picturedom. Now he is no more.

——o——

Listing This Baby Drives Us to the Old Unabridged

Dear Rambles: As a regular reader of your department I take the liberty to correct your well meaning remarks relative to

African Golf **Mississippi Marbles**
Leaping Dominoes **Ethopian Polo**

and other etc. While I do not claim to be an authority on this subject, it seems sacreligious to refer to them by other than their correct term, viz:

Nubian Hockey

Smith C. McGregor.

Stamford, N. Y., 2/4/20.

——o——

Japanese "Boguchi," when haled into court, proved to be a game played with two dice of the common, or crap variety.

WHO STOLE THE LOCK?

If two years had done nothing else than to bring into film language the expression "Key-city" those 104 weeks would not have been wasted.

When Harry Reichenbach ran south to get away from a snow storm his motor drank its last pint of gasoline right in front of a Board of Trade sign reading: **"Welcome to Key West."**

Being famous as a quick thinker Harry said:

"This is a city and a key city. I'll put it into my vocabulary."

And when Harry got back to the Astor Grill he began trying out his newly-coined expression.

It was a great day for pufflicists and sales-managers when Reichenbach ran out of gasoline—and in such a good spot for it.

——o——

Glad to know that Ruby Hoffman, screen queen, Gitz Rice for a husband.

——o——

Pufflicists lay off:

"Extraordinary Special" belongs to Bill Cook, pufflicist for William Fox.

This **goes!**

——o——

When pufflicists write what editors will print instead of submitting what the pufflicists **hope** will be printed scrap books will wax fat and more film will be sold to picture showmen.

——o——

Learn from film titles that "Her Husband's Other Wife" was "The Mother of His Children."

——o——

Jazzing Up the Pages.

A cut for a caption
  A caption for a cut
Any darn old thing
  To get out of the rut.

H Double-O S E

——o——

DOLLING UP THE BIJOU DREAM.

The Electric, Amuse-U, Scenic and Idle Hour have taken on new life in the past two years. You wouldn't know the old place now.

They are all Rivolis, Rialtos, Capitols, and when Marcus Loew dedicates the State Theatre in Times Square some of these names will disappear to be replaced by the newer and shorter title—"State."

Take a look at the picture of the converted blacksmith shop!

And see the sign that marks another great advance in filmdom during two years!

No producing company can brag about itself unless it has a private mailing list of these e. o. & c. cinemas that book nothing but said producing company's product.

Pastor's Screen Sermon Startles Conservatives in Auburn Church

GOOD HEAVENS," cried some members of the Universalist Church in Auburn, N. Y., when their pastor without warning sprung upon them a movie-illustrated sermon. This was something new and the more conservative of the congregation were more than mildly surprised. Others nodded in approval and settled back to reap the full benefit of the innovation.

A unique service it was—all of Auburn admits that. The Rev. J. E. Price had announced his topic as "The Storm." It was a storm in more ways than one. Not within the church did the storm break, but among some of the folks of Auburn mutterings of horror ascended. In the meantime the Rev. Mr. Price is not a bit disturbed.

The minister says that by another winter he hopes to have a most modern and complete motion picture outfit installed in the "Peoples' Church." He says he knew that there would be some on the outside who would raise their hands in horror, as many did when musical instruments were first introduced into the churches. At that time such instruments were hailed as "works of the devil," he says.

"God Gave Us Eyes as Well as Ears."

"Nevertheless," he continues, "God gave us eyes to see with as well as ears to hear with, and it is part of the church's duty, when everyone is more or less picture-minded, to help present the wholesome without the trash."

The comparison that Mr. Price draws is that it is no more wicked to introduce moving pictures into the church today than it was to introduce music in other days. Music is now recognized as one of the most useful and attractive features of any church service, and he feels that it will only be a short time before the same feeling will prevail in regard to the use of moving pictures in the churches.

Mr. Price's animated sermon, "The Storm," shows vividly just how a sermon may be thus illustrated and how the screen can drive home certain thoughts in a much more forceful manner than spoken words. The lights of the church were turned out and little pointed preachments began to appear on the screen. One was entitled, "Respect for Mother."

"Respect for Mother."

A good idea of the service may be gained by a perusal, so it is given here as it was on the screen:

"Mark the young man who is coarse and disrespectful to his mother. No roseate pathway can be hers who shall sustain to him the relations of wife. Not the happiest shall be the lot of those who shall come to be his children. Not to be envied is the neighborhood ever in which he must be reckoned as a citizen.

"It does not matter what the mental stature of that mother is, how old, how bent, how decrepit, the man to whom she is mother owes to her gentleness, kindness, tenderness and consideration. Did she fall back; and did the children, by means of superior advantage pass her in her race? But think of the toil and trial, her devotion and denial, her mind and her years that she gave that her children might derive the benefit."

Minister Explained Series.

After several of these introductory sermonettes a hymn was sung. This was followed by Scripture reading and prayer, announcements and singing of old and new melodies, and then "The Storm" proper. The pastor told the story of the picture as it was shown, and here and there pointed out some of the lessons to be learned from it, but these were apparent without his words. His voice, accompanying the scenes, was merely a sort of assistance for the audience, somewhat on the plan of subtitles, only on a bigger scale.

"The Storm" derives its name from a terrific storm in nature, which was produced in realistic manner, and also from a storm of anger and rivalry between two men who seek the hand of the same girl, but with far different motives. The two fall in love with the girl, the storm which threatened their lives came and went because both of them listened to their conscience and the promptings of true love. The storm came and went because a higher power did not permit them to perish.

This Minister's Viewpoint

"God gave us eyes to see with as well as ears to hear with, and it is part of the church's duty, when everyone is more or less picture-minded, to help present the wholesome without the trash."

He draws the comparison that it is no more wicked to introduce moving pictures into the church today than it was to introduce music in other days, when musical instruments were called "works of the devil."

Looking into the future, he sees moving pictures as firmly established as a part of a church service as music now is.

Another subject planned is "Lightnin'," from the character of that name who was a Grand Army man. All societies affiliated with the Grand Army of the Republic have been invited by Mr. Price, and he announces that just before the sermon he will draw a crayon portrait of Lincoln.

Grainger on Way to the Coast.

James R. Grainger, eastern representative for Marshall Neilan Productions, has left New York for the California headquarters of the company to consult with Mr. Neilan on new plans affecting future releases of this concern.

Before leaving, Mr. Grainger expressed great enthusiasm over the manner in which bookings are coming in on "The River's End," Mr. Neilan's initial independent production following the formation of his own producing organization. The production is now receiving its final treatment and the first run showings should be before the public the latter part of this month.

Greene Plans Annual Who's Who in Industry

IF plans outlined before the Associated Motion Picture Advertisers at its luncheon on Thursday, February 5, at the Cafe Boulevard, New York, by Benedict M. Greene, of Toronto, are consummated, the fifth industry is to be dignified by the publication of an annual Who's Who In Motion Pictures designed along the lines of similar volumes embracing notables in society, politics and industries.

Mr. Greene, who is managing editor of the International Press, Ltd., and publisher of Who's Who and Why, with offices in Toronto, Montreal, Winnipeg, Vancouver and Halifax, said it was his belief that the motion picture industry is of all industries the one most dependent on its personalities, in which belief it was the intention to collect data which would by agreement and contract be placed for the use of a Cinema Press Association, to be established along the lines of the International Press Service.

To Contain No Advertising.

The speaker announced that for the first year the proposal was to cover personalities in the United States, including producers, directors, stars, authors, distributors and others in the industry whose standing and importance merited inclusion. Later the work is to be extended to include Canada, Great Britain and portions of Europe.

Mr. Greene laid stress on the fact that it would be absolutely free from all paid advertising, that there would be no charge whatever for the matter printed in the book, that the publication would be illustrated with uniform size halftones of all persons included and that it would be issued at a price of $5 a volume.

Big Bookings on "Eve in Exile."

Among the recent bookings on "Eve in Exile," which have been received by the American Film Company's sales department at Chicago are the Colonial Theatre in Detroit, a seven days' run; the America at Colorado Springs, three days' run; Marcy Theatre, Brooklyn, N. Y., two days; Knickerbocker Theatre at Cleveland, Ohio, three days; Liberty Theatre, New Orleans, six days; Hippodrome at Toledo, seven days; the Majestic at Appleton, Wisconsin; the Rex at Racine; Thalia, States, Vista, Avon and Parkway at Chicago; Rivoli at Columbia, S. C.; Victoria at Wilmington, N. C.; Majestic at Sheboygan, Wis.; the Royal at Green Bay, Wis.; the Palace at Cedar Rapids, Iowa; the Rex at Pocatello, Idaho, and the Alhambra at Ogden, Utah.

A
FORTNIGHT
OF FUN

And What a
Frolic!

in

"TWO
WEEKS"

an Emerson-Loos
Production for
First National

Starring

**CONSTANCE
TALMADGE**

Sam Bullock Gets to Brass Tack Strata

In Eleven Days Watch of Cleveland Screen Finds Seven Close-Ups That Gets His "Honorable Mention" for "Adv"; Lists Names

THE writer has never made a statement in print which he could not verify. He has never called attention to a wrong or an injustice being perpetrated upon exhibitors without having an abundance of proof thereof and not then until such evils have assumed "offensive proportions" such as we find today in "Advertising in Films," as spoken of by R. H. Clark and Marshall Neilan.

We find strong support from exhibitors everywhere in our official efforts to curb this imposition upon the screen owner and his patrons, and we are glad to see all trade papers, with one glaring exception, supporting our efforts. The Chicago editor intimates that we should not promote "hysteria" on this subject until it has assumed "offensive proportions" and advises us, "but do not create ficticious problems for yourself . . . in instances where advertising is injected into pictures."

Rubbers, Eariphones and Soap.

It ill becomes the editor of an exhibitors' paper to treat our efforts thus lightly when he himself would not mention a single one of the nationally advertised products we complain of, except as a paid ad, in his paper, but spanks us editorially.

Let me cite what happened recently to one of our members. On Wednesday and Thursday, January 20-22, he played Mae Murray in "A Big Little Person," a six-reel Universal. Interspersed all through it in prose, "poetry" and pictures we find the fascinating Mae thoroughly protected against wet feet by the nationally advertised "Kant-wear-out Rubbers." It might well be called "A Rubber Romance," but for the fact, that in addition, Mae's hearing becames affected in the second reel and we see her struggling through her wicked world "turrubly" handicapped (through four reels), but wonderfully "helped" by a clever device for the deaf, glaringly advertised in "close-up," letters, etc., as the "Eariphone!"

Nowhere in the four reels could the exhibitor cut out the "Eariphone." She recovers her hearing by a sudden jar in the sixth reel, but the screen owner and patrons were "jarred" long before that. The same exhibitor, four days later, January 26-27, played Peggy Hyland in "Cheating Herself," a five reel Fox picture. In this a "close-up" shows nothing but Peggy's beautiful left hand, in which we see "Cashmere Bouquet Soap, Registered at U. S. Patent Office."

Obvious Close-Ups.

On January 28, in "Pay Me," Universal, Dorothy Phillips is forgotten while a close-up of full song chorus is held long enough for patrons to learn about the "Dear Old Mother Waits for You In Your Home Sweet Home." The manager nearly had a fit. He stopped his orchestra, for he pays no music tax and the leader knew the melody. The next day, the twenty-ninth, in "The Amateur Widow"—World—Zena Keefe's artistry is enhanced by an attack of acute indigestion flooring her uncle-in-law at midnight. He is quickly cured, we are shown, by a six-yard close-up package in hand, of "Cow-Brand Soda Carbonate."

The next day, the thirtieth, his "close-up" stuff was fifteen feet of a perfectly good phonograph record, calculated to impress him cheerfully, entitled "This Is the Life." Why Fox injected this in "The Merry Jail Birds" is obvious. The next day the ad fiend missed him but February first, Stuart Holmes and Ellen Cassidy in Hallmark's "The Other Man's Wife" had an extremely "artistic" argument over the identity of the "Villun's" lid and after yards and yards of a "close up" interior view of the hat—nothing seen but the label—lo! it is a "Truly Warner" hat.

Don't Need Ear Trumpets to Get This: Get It

TAKING the screen of the Boulevard Theatre, Cleveland, as a representative medium, Sam Bullock, secretary of the Cleveland Motion Picture Exhibitors Association, kept a record of film matter which to him looked like national advertising propaganda. The record was made between January 20 and February 1 and during that time the following products came in for "honorable mention":

An advertised brand of rubbers.
A device for helping the deaf.
A toilet soap.
A piece of popular music.
A trade-marked hat.
A phonograph record.
A soda carbonate.

These cases were all close-ups, without any "artistic camouflage," as Mr. Bullock calls it. He has been following "screen advertising" for a long time, and with Fred J. Herrington has done much to awaken the exhibitors of Cleveland and Pittsburgh to the value of their screens. So we are printing his letter "as is."

Will Improve the "'Earing."

Now aside from the fact that this is, as Marshall Neilan says, "An imposition upon the exhibitor and his patrons" surely the exhibitor and his organization should get something for this, if he permits it.

But that is not the point. Artistic camouflaging may be tolerated for that purpose but "close-ups" are too glaringly raw at any price and they must go for the evil is assuming "offensive proportions," the Chicago editor to the contrary notwithstanding—regarding our "hysteria." The above were regular bookings-ad stuff unknown to manager or exchanges. The theatre is the Boulevard, 9904 Lorain Ave., Cleveland, and sections of all these cut-outs can be seen at 708 Times Building, New York, temporary National headquarters.

Fred J. Harrington advanced the idea years ago that the entire industry could be financed for aggresive and defensive work from a small percentage of camouflaged ad matter then being introduced. The producers would not listen to him then. We are now making the advertisers listen and our methods renders the "Eariphone" unnecessary. Their hearing is very acute.

SAM BULLOCK.

Continuity Writers Are "Curse" of the Director

EVERY director his own continuity writer, would be the vogue if J. Searle Dawley, one of the screen's pioneer directors, had his way. Mr. Dawley, who is now at work supervising the enactment of the final scenes in Augustus Thomas' "The Harvest Moon," the Deitrich-Beck production starring Doris Kenyon for W. W. Hodkinson distribution, declares in no uncertain terms that picture perfection will be reached only when the director and the continuity writer of a production are one and the same person.

"Many a director has been compelled to twist his plot around until it is very often unrecognizable," said Mr. Dawley, who, by the way, is responsible for the screen adaptation of the Augustus Thomas play. "The scenarist will designate a girl seen approaching through a thickly wooded location toward a farm house. The director cannot find that farmhouse with the adjoining woods. He locates a farmhouse but it is near a beautiful bridge.

"With his eye ever trained to look for beauty, the director conceives the girl approaching the farmhouse over the bridge. The scene is filmed. The continuity man sees it. 'All wrong,' is his howl, 'my plot calls for a stretch of woods, not a bridge.'

"That is the curse of the director. He is forced to make his screen story out of nothing. The continuity writer does not speak the language of the screen."

Billie Burke Working on New Play.

Billie Burke does not look with favor upon the tremendous strain of making a picture and at the same time appearing upon the stage. It was the idea of devoting all her time to one thing which resulted in interrupting her successful stage play, "Caesar's Wife," at a time when its popularity was at its height in order that she might begin her next Paramount Artcraft picture for the Famous Players-Lasky Corporation. The title of this picture will be "Away Goes Prudence."

John S. Robertson will be the director. This story was written by Josephine Lovett and the adaptation was by Kathryne Stuart. Percy Marmont will play the leading masculine role, that of Prudence's sweetheart.

Keeping in Personal Touch

By Sam Spedon

ARTHUR DANA has been appointed Buffalo salesman for the United Pictures Corporation. W. C. Ricord is the new Denver representative. Dave Rogers has been made special representative and manager of the Southern division. Joseph Vergesslich is a recent appointment to the New York sales force.

* * *

J. W. Brandon has purchased from Henry Korn the Olympia Theatre at 107th street and Broadway, New York.

* * *

The Purdy Construction Company is building a new theatre at Hartford, Conn., seating 1,200.

* * *

A new theatre to seat 1,000 is being built at Broadway and Dixwell street in New Haven, Conn.

* * *

Ben Schwartz, Brooklyn representative for Select, has been on the sick list for four weeks. He was obliged to undergo a serious operation. He has been a very sick man.

* * *

Sam Farber, for many years with the Vitagraph, handling the New Englind territory, has recently been appointed New England representative for the United Pictures Corporation.

* * *

Agnes Egan Cobb, sales manager of Schomer-Ross Productions, has been confined to her home for the past two weeks with a severe cold.

* * *

George M. Mann, of the Rialto Theatre, San Francisco, has been in New York for the past ten days.

* * *

A. G. Steen, special representative of the Bay State Film Sales Company, was one of the early February visitors to New York. He, like all the other visitors, was looking for special attractions.

* * *

George Irving, now on the Coast, has just completed the production of "Children of Destiny" for the Selznick Pictures Corporation. Mr. Irving leaves for Europe in April to direct some special features.

* * *

Ralph Ince has been confined to his home at Brightwaters, L. I., for the past ten days.

* * *

Jack Costello has signed with Selznick to play a part in "Prince of Pines."

* * *

Deitrich-Beck, Inc., has completed August Thomas' production, "The Harvest Moon," featuring Doris Kenyon and Wilfred Lytell. J. Searle Dawley, the director, is now busy cutting and titling "The Harvest Moon," which is expected to be ready for release the middle of March.

* * *

C. A. Meade has been appointed secretary of the C. B. Price Company, Inc.

* * *

Donald C. Fanserois is representing the Vitagraph in Connecticut, replacing Robert Horsley, who has been promoted to the New York exchange.

William Courtney, ex-shepherd of the Lambs Club of New York, has joined the Selznick forces to play in "Children of Destiny" and other productions.

* * *

Mark M. Dintenfass' Cuckoo Comedies, has removed from 1600 Broadway to 117 West Forty-sixth street, New York.

* * *

T. C. Bronstetter, manager, and Ralph Meyerson, representative of the United Pictures Corporation at Pittsburgh, were in New York in conference with the home office last week.

* * *

M. Cherman, formerly owner of the Dewitt Theatre at New Haven, Conn., will build a new theatre there at Washington avenue and Lines street, seating 1,500.

* * *

George Charron, of the Federal exchange of Boston, has resigned and is now with the First National exchange at New Haven, Conn.

* * *

Walter Griffith, manager of Poli's Byron Theatre of Bridgeport, is now the publicity and exploitation manager of the Selznick exchange at New Haven.

* * *

Kenneth Webb, immediately upon the completion of the Realart production, "Little Miss By-the-Day," left Lake Michigan and was obliged to finish the rest of the picture in a Chicago studio, after which he came to New York. He is satisfied there is more snow and less wind here.

* * *

"The Return of Tarzan" company of players and the officers of the Numa Pictures Corporation are due in New York, February 25.

* * *

Stanley Twist, assistant to Watterson Rothacker of Chicago, is now in New York, where he will remain for a few days more before returning to the metropolis of the West. Mr. Twist has resigned his position as assistant to Mr. Rothacker, but will be associated with him in some business enterprise of his own.

* * *

The Jesters' Club of New Haven, Conn., held one of its periodic gambles on Tuesday, February 10, at Poli's Palace Theatre. A branch of the Jesters was organized at Boston and they are contemplating starting one in New York. The Jesters is an organization of film men and theatrical managers.

* * *

Randolph (Cooper) Lewis, director of Pathe publicity, announces the engagement of his protege and assistant, Joseph (Pierpint) Reddy, to Miss Ruby Etheland of Saluda, Va. An engagement party will be given to the young couple by Mrs. Elmer F. Young, sister of Miss Etheland, at Philadelphia on Saturday, February 14.

* * *

F. J. Cuberley, of the First National Minneapolis exchange, and Joseph Skirbole, of the First National Pittsburgh exchange, were in New York for a few days the week of February 9.

* * *

Phil Ryan, director of exchanges in the Pathe organization, has been ill for the past week. He will be back on the job Monday, February 16.

* * *

A. Schwartz, owner of the Park City Theatre at Bridgeport, Conn., will soon begin building a new theatre, seating 1,500, on Stratford avenue.

* * *

Roy Clements, after spending two weeks in New York, has returned to the Coast.

* * *

Dell Henderson, directing Fox pictures, has gone South in search of locations.

* * *

Charles Kranz, of the Classic Picture Corporation of Atlanta, and Charles R. Letts, of Hygrade Picture Corporation, Charlotte, N. C., were in New York during the week of February 1. They are looking for marketable pictures and are ready to buy.

* * *

Frank Bruner, publicity manager of Pathe serials, has bought a house at Arlington, N. J.

* * *

A. J. Xydias, of New Orleans, who went abroad a year or two ago, will spend a month or six weeks in New Orleans, after which he will return to New York, where he will probably enter the export field.

* * *

Miles Gibbon, Pathe's representative at Pittsburgh, spent the end of the week of February 1 in New York. He said: "Business is fine in Pennsylvania and surrounding territory. There is very little snow west of Altoona."

* * *

Travers Vale is directing the stage production, "A Fool's Game."

* * *

Tobias Butler, formerly a Boston representative of the Vitagraph, is now associated with "The Truck News."

* * *

Lester Park and Edward Whiteside, who produced "Empty Arms," are now engaged in producing another big feature entitled "The Street."

* * *

Edmund Kuhu, for many years superintendent of photography for Vitagraph and Fox, is now conducting his own photographic studio in Brooklyn, N. Y., making a specialty of commercial work.

Interpretive Music Aids Showing.

The use of an interpretive musical number to enhance the presentation of a feature attraction was recently practised by the State Street Theatre, Trenton, N. J. during the showing of "The Thunderbolt," starring Katherine MacDonald and distributed by First National Exhibitors' Circuit.

A selection from "The Storm," played upon the new organ was the number used by the organist to properly interpret the dramatic tone of the picture.

Rubbernecking in Filmland

Low-Down on Many Lawsuits Fills With Thrills Sweet-Spring Days in Filmland

By Giebler

THIS week looks like lawsuit week in Filmland. Everybody is either suing somebody, has just got through suing somebody, or is getting ready to sue somebody for something or other.

Among the attractions of a litigous nature that are now playing the judicial circuits of our Fair City we have: Bill Hart and Tom Ince presenting a heavy dramatic piece with a hundred thousand dollar motif and demands and allegations by Bill, and denials and refusals by Tom; Harry Garson and Charles Everard Whittaker, the scenaro writer, are co-starring in a financial drama entitled "Pay Me," written by Whittaker in an attempt to settle a dispute over the amount due him for labor, thought and other brain work expended in the writing of continuities.

Doug Fairbanks, one Paul Pelich and a quadruped of the broncho family are appearing in a lively sketch under the direction of a local judge.

Plaintiff Versus Broncho.

The plot of this piece sets forth allegations to the effect that the aforementioned broncho owned by the defendant, and described by him to be of a kind and loving disposition, was far from being such, and furthermore, that when the plaintiff tried, attempted and endeavored to mount, ascend, bestride, get upon the back of and otherwise occupy the said broncho, the damn thing bucked, cavorted, side-stepped, sun-fished and conducted itself in a manner unseemly in, and unexpected of, a broncho said to be kind and gentle, and that such actions on the part of the broncho resulted in various injuries to various parts of the plaintiff's anatomy and person, for which he demands damages.

A number of interesting Court House dramas and comedies have just closed during the past week.

A one-reel legal film featuring William Fox and Edwin Frazee was shelved by the judge, who denied the sum of $800 asked of William by Edwin.

She Forgot How to Forgive.

The tense and thrilling drama of "The Girl with Four Thousand Dollars" and an intense yearning to be a movie queen versus the Doubleday Productions has been settled by a decision for the plaintiff. This case furnished much spicy reading to the columns of the press as well as adding to the gaiety of an otherwise dull and uninteresting week.

According to testimony, it was necessary for the girl in the case to receive instructions in registering love and affection with her director as the subjepct as well as the instructor. She was also given drills in registering anger and forgiveness, but after she had spent $4,000 on a wardrobe, and the film upon which she was to ride to fame and fortune was still in a somewhat nebulous state, she forget everything but anger and hied her to the courts.

Embryo Heroes Paid $11.

As a coming court attraction we have a fine example of the illegitimate drama, a tense little story that should be called "Barnum Was Right." The heads of the California Studios, a school for actors in the Mason Opera House Building, have leading roles in the drama, and there are about 100 other persons in the cast, each and every one of whom is a persecuted hero or heroine.

The allegators in this case state that they were required to put up a cash deposit from $11 and upwards while they were learning to be stars, which sum was in the nature of a guarantee that they would not take advantage of the valuable instructions given them and go away and proceed to crowd Mary Miles Minter, Bill Farnum, Doug Fairbanks and other stars off the screen before the school could take advantage of their ability in "Life," a drama that was to be made by the school.

The state labor commissioner found that the whole shebang, studio and school, had been sold to another party for $25 when he came to investigate the case.

Samuelsons Look Efficient.

Mary Pickford is said to be getting ready for a revival of the celebrated Wilkenning legal drama, which has been refreshed by the addition of many new lines and much new business, but as the revival is to have a New York presentation, we will not be enlivened by the action except from a distance.

Now, after all this low-down on the lawsuits, I think it's time to pull a little pure reading matter, and I know of no better way to accomplish that end than by telling you about the Samuelsons, a big picture organization that has come all the way from England to make movies in our celebrated sunshine.

The Samuelsons, who are operating at one of the big studios at Universal City, brought most of their executive heads, directors and principal players along with them, and they have one of the most efficient and smoothly working outfits I've seen in a long time. G. B. Samuelson is the big boss and director general. Sidney Blythe is general manager.

Madge Is England's Little Mary.

A. B. Sturgess is technical diretcor. W. S. Boylan looks after publicity; and there is W. Basson, a tall chap whom everybody calls "Bill," who said he was stage manager.

I informed Bill that we have no such animal around studios on this side, and after probing into the nature of his duties, I felt sure that no one with the kind of job he's got would be satisfied without a title of director or something or other, but he still insisted that he was stage manager, and I guess I'll have to let it go at that.

Three producing companies are going at full tilt at the Samuelson studio. One of them is headed by Madge Titheridge, who is to the cinema fans of England what our own Little Mary is to the movie fans of America.

Miss Titheridge is making a film entitled "Her Story," a tale that starts in this country and winds up in Russia, with much action of an adventurous nature in between.

Peggy Signed Dotted Line.

C. M. Halliard, a name to conjure with in dear Ole Lunnon, the hero of many a Drury Lane melodrama and the disturber of many romantic hearts, and Campbell

Let the Recorders Write: "First Photograph Taken in New Fox Studios."

It's the Pearl White company making "The White Moll"; from left to right are Dave Solomon, Director Harry Millarde, Al Somach, Pearl White, Tony Merlo, William Boch, Nick Hollen, Eddie Wynard and Walter Waldron.

Gullen, whom Bill Basson declares to be the best character actor of England, are the chief supporters of Miss Titheridge. G. B. Samuelson is directing the picture personally.

One of the first things the Samuelsons did after their arrival in Los Angeles was to Hunt up Peggy Hyland, who made her first reputation as an actress on the English stage, and get her signature to the dotted line of a contract.

Miss Hyland, who is making "At the Mercy of Tiberius," under the direction of Fred Granville, heads the second company. Both the Titheridge company and the Hyland company were out on location the day I visited the studio and I did not get to see them, but I did get to see the third unit of the organization, the one where the leading part is played by Maudie Dunham.

Maudie Dunham Promises Well.

Maudie is petite and piquant, and has golden hair that reaches to her knees, and she rides a horse like any of our Western cow-girls. Back in London, Maudie is the idol of the Gaiety Theatre Musical Comedy crowds, and I can see where she is going to be just about as jake with Yankee film fans when they see her in "The Night Riders," the picture she is now engaged in making.

Alex Butler is the director and Ronald McGaskell is assistant director of the "Night Rider" film, which tells a story of the cattle country of Alberta, Canada. Mr. Butler plays the part of Red Mark, the chief of the Night Riders, and one of the principal parts in the picture, as well as directs the action.

He was wearing a natural but somewhat brutal set of whiskers that the part demands when I saw him, but this did not seem to be any handicap to him in handling the big crowds of people in the big scenes he was making.

Reproduce Frontier Town.

Butler has a remarkably realistic se representing a frontier town in the Northwest, built up on a steep slope, with a tall and noble looking foothill as a background that should show up like a million dollars from a photographic standpoint.

Some of the important action of the story is worked out in this set. Albert Ray is playing opposite Miss Dunham. Gordon Russell is the heavy and William Ryno has the part of an old cattleman who has grown so old that he can no longer ride a horse. A fine characterization, and Bill is doing full justice to it.

Al Ray, who was supposed to be lying off in the brush about two miles away with a bullet in his hide, and was not in the action that Director Butler was shooting while I was on the set, says that the "Night Riders" is going to be a good film, and from what I saw of it, I'm inclined to agree with him. I hope it is shown on this side as well as on the other side of the water when it is finished.

Diamonds in the Rough—Very Rough.
Johnny Hines wears a big one in this scene from Master Films' first Torchy story.

Capitol Books Flynn Series.

New York theatregoers awoke on Saturday, February 7, to be greeted in their morning paper by an advertisement of goodly size announcing the fact that "The Silkless Banknote," a Chief William J. Flynn story in picture form, would be exhibited to them for a full week at the Capitol Theatre, on Broadway. Every daily paper carried the ad acquainting picture patrons with the date upon which the Flynn series, starring Herbert Rawlinson, would open for a run on Broadway. The information was also given that "The Silkless Banknote" would be followed at the Capitol by the balance of the Flynn series, or eight pictures in all.

Buffalo Has Theatre Building Boom; Niagara Falls Awaits Mammoth House

THE theatre building boom goes merrily on in Buffalo. Plans are completed for the new Shea Metropolitan, work on which will begin May 1; the new Loew house will be under way on about the same date, the Capitol is expected to open early in the spring in the South Park district, and on April 1 the Rivoli will open its doors to the residents in the vicinity of the Broadway market. Now comes to the news of two more local houses and another big one at Niagara Falls.

Erection will be started on May 1 of a motion picture theatre in Broadway, between Detroit and Townsend streets, which is in one of the most thickly populated sections of the city, by Jacob Rosing & Sons, part owners of the Olympic, Lyric and Fillmore theatres, and former proprietors of the Plaza Theatre in William street. The ground floor of the new house will have a seating capacity of 2,500. The dimensions of the lobby are 29 feet by 130 feet, and of the auditorium 110 by 120 feet. The house will cost about $250,000. A glass dome fifty feet in diameter, will be a feature of the interior decorations.

According to Mr. Rosing, the theatre will be patterned after the Capitol in New York. "We intend to present high-class motion pictures only," he said. Mr. Rosing entered the motion picture business in 1909.

Famous Players House Rumor.

There is a report current that Famous Players-Lasky will erect a new house in Buffalo. The Buffalo Express published a story on Sunday, February 1, that H. B. Kelly, of the corporation, has been in Buffalo to consult with the company's attorney on the progress of the project. According to the Express story, Mr. Kelly is quoted as saying that the site for the new theatre has been decided upon, but because of the fact that negotiations for the transfer of the land have not been completed, no definite announcement will be made yet as to the exact location.

Plans for the construction of a mammoth theatre and business block in Niagara Falls on the site of the Prospect Park Hotel, between the Cataract Theatre building and Croy's drug store, have been accepted by A. C. Hayman and Joseph A. Schuchert, of the Cataract Theatre Company. Bids have been asked for and contracts will be let soon. The whole theatre and business block enterprise will cost more than $500,000. The plans call for the erection of a four-story business block in Falls street, housing six stores with a court at the rear, and the construction of a theatre with a seating capacity of 2,600. There will be 38 individual exits. The Cataract Theatre Company, it is announced, has signed up with the Associated Exhibitors.

To Have Electric Scenic Dock.

The interior of the new house will be beautiful in design. Auto loges, the latest thing in seating, will take the place of boxes. The theatre will have the latest heating, ventilating, refrigerating and ammonia cooling systems. A mezzanine floor will occupy the space between the lower floor and the balcony. Lounging rooms, retiring rooms and a promenade will be located on the mezzanine floor. Fourteen stairs will lead from the mezzanine to the balcony.

The dimensions of the theatre will be 110 feet by 112 feet. In its construction one of the largest girders ever manufactured will be used. The stage will be equipped with an electric controlled scenic dock, which will handle all scenery automatically. The Cataract policy will be vaudeville and exclusive high-class pictures.

Mr. Schuchert is interested in several Buffalo theatres, among them the Columbia, Colonial and Elmwood. He is a veteran in the motion picture business, being at one time manager of the old General Film office in Buffalo. Mr. Schuchert has recently purchased a fine residence in the Central Park district.

Selznick Adds to Press Staff.

W. Robert Golden, well-known New York newspaper man who was recently a member of the New York Herald staff, has been assigned to the Selznick Fort Lee and Bronx studios to represent the publicity department of Selznick Pictures. Katherine Ann Porter, who formerly held that position, is now associated with the home office publicity staff as a feature writer.

Neilan Signs J. Barney Sherry.

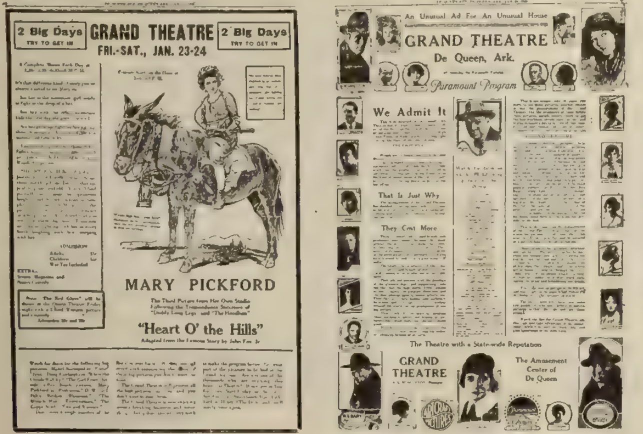
J. Barney Sherry has been signed by Marshall Neilan to play prominent parts in all the forthcoming Neilan productions. Mr. Sherry was recently engaged for an important part in "The River's End," Neilan's first independent production, and so well did the producer like Sherry's acting that he signed him to a long time contract.

Advertising for Exhibitors

By Epes Winthrop Sargent

Took Two Full Pages in One Issue to Boom His Recently Opened House

MAKING enough money with his old house to build a new and modern theatre, A. L. Middleton, of De Queen, Ark., is now spreading all over the paper to put the Grand on the map. When he started the Queen Theatre he went strong on printer's ink and it worked so well for him that he was able to begin a new house. Recently this was opened and now he is working harder than ever. Advertising is only twenty cents an inch, with a six column page, but even at that it take some nerve to use two full pages in a single issue, for twenty cents an inch in a small town means just as much of a gamble as two dollars an inch in a larger place. The proportion is the same, but Mr. Middletown took a full page lately to advertise his coming attractions and another full page for his current Pickford. And the editor threw in the major portion of a front page column reader and probably gave Mr. Middleton a cigar to boot. In the old days Mr. Middleton used to be a regular, but he has been too busy building to send in stuff lately. Now that the house is running we hope that he comes back into line, for he has good ideas.


2 Big Days TRY TO GET IN

GRAND THEATRE

FRI.-SAT., JAN. 23-24

2 Big Days TRY TO GET IN

MARY PICKFORD

"Heart O' the Hills"

An Unusual Ad For An Unusual House

GRAND THEATRE

De Queen, Ark.

Paramount Program

We Admit It

That Is Just Why

They Cost More

The Theatre with a State-wide Reputation

GRAND THEATRE

The Amusement Center of De Queen

Two Full Page Displayed Used for a Single House in One Issue.

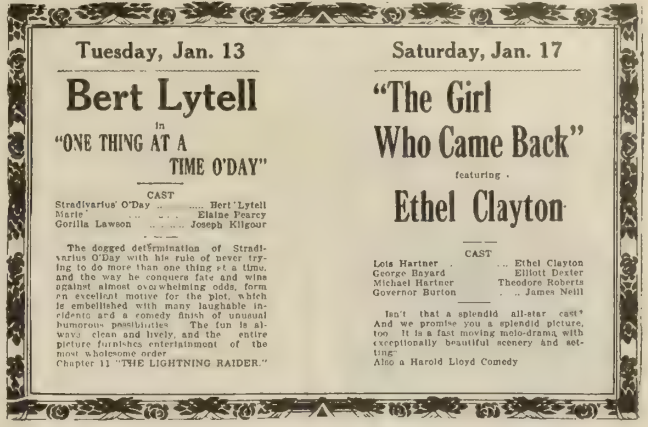
—P. T. A.—

Program Display Should Be Small to Get the Most Into Space at Command

ADMITTING that while it may be more blessed to give than to receive, he thinks the small town man must take because he has so little to give, A. N. Miles, Eminence, Ky., comes in with a new program and a throwaway he used in place of a herald, and asks for an opinion. The throwaway was to replace a herald on "The Miracle Man" which the exchange could not supply. He combined a press book cut with phrases from the same source and got something we think helped him more than the average herald. Mr. Miles is fortunate in having a good printer. He was less successful with his program.

The house runs three days a week and has been using a vest pocket card. Now he is trying a ready-print cover with a day to a page. He writes that he wants more space for copy. He gets the space with this little four by five, but he does not use all the space he gains. He takes a day to the page, with the front for the next good underline. One thing Mr. Miles overlooks. Where he has no competition in type, an eighteen point is plenty large enough for the page. The 36 point he uses is entirely too large. A thirty-six is all right for the newspapers, where he has to fight a mass of type, but in a program even a good twelve will be plenty large enough for stars and titles. Larger is not only a waste of space, but it gives a badly balanced page.

If we had to get out a program for a house with only three shows a week, we think we would use a nineteen em column instead of the fifteen this printer uses. This would better fill the page. We would set the stars in ten point, the casts in six point and use the same face for the argument. With a light line cut off rule between the days we would get all three on the same page, using page three. Then for page two we would write some snappy chat about the house and the current show.


Tuesday, Jan. 13

Bert Lytell

in

"ONE THING AT A TIME O'DAY"

CAST

Stradivarius' O'Day ..... Bert Lytell
Marie ..... Elaine Pearcy
Gorilla Lawson ..... Joseph Kilgour

The dogged determination of Stradivarius O'Day with his rule of never trying to do more than one thing at a time, and the way he conquers fate and wins against almost overwhelming odds, form an excellent motive for the plot, which is embellished with many laughable incidents and a comedy finish of unusual humorous possibilities. The fun is always clean and lively, and the entire picture furnishes entertainment of the most wholesome order.

Chapter 11 "THE LIGHTNING RAIDER."

Saturday, Jan. 17

"The Girl Who Came Back"

featuring

Ethel Clayton

CAST

Lois Hartner ..... Ethel Clayton
George Bayard ..... Elliott Dexter
Michael Hartner ..... Theodore Roberts
Governor Burton ..... James Neill

Isn't that a splendid all-star cast? And we promise you a splendid picture, too. It is a fast moving melo-drama with exceptionally beautiful scenery and settings.

Also a Harold Lloyd Comedy

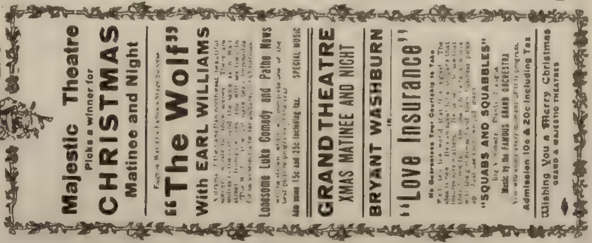
A Program Which Does Not Work to Capacity.

On the back we would tell about next week's show and some of the good things coming. And we would go out and shoot the printer so full of holes that they couldn't embalm him the first time he used a 36-point type on a page 3¾x5. If we didn't have the nerve to shoot we would use poison. There is no need for such huge faces. It is like trying to give an elephant his Saturday night wash in a baby's bathtub. It does not fit. We cannot understand how the same printer could make so good a job with the throwaway and so poor an attempt with the program—which is the more important. But Mr. Miles is wrong about the small town man having little to offer. Some of the best stuff we get comes from the small towns.

—P. T. A.—

Plays Up One Theatre at Expense of Sister House to Gain Effect

REID and Yemm, of Duquoin, Ill., send in a throwaway used for Christmas and ask for comment. It is a 5x11 slip advertising two houses, and in general it is well laid out, though the border is rather old-fashioned in these days of the A. T. F. material. It is printed in green to get a Christmas atmosphere and this is played up through the copy. We think that the top line for the Majestic is an


Majestic Theatre

Picks a winner for

CHRISTMAS

Matinee and Night

"The Wolf"

With EARL WILLIAMS

Lonesome Luke Comedy and Pathe News

Adm ission 15c and 25c Including tax

SPECIAL MUSIC

GRAND THEATRE

XMAS MATINEE AND NIGHT

BRYANT WASHBURN

in

"Love Insurance"

"SQUABS AND SQUABBLES"

Music by the FAMOUS GRAND ORCHESTRA

Admission 10c & 20c Including Tax

Wishing You a Merry Christmas

GRAND & MAJESTIC THEATRES

A Small Throwaway Which Does Double Duty.

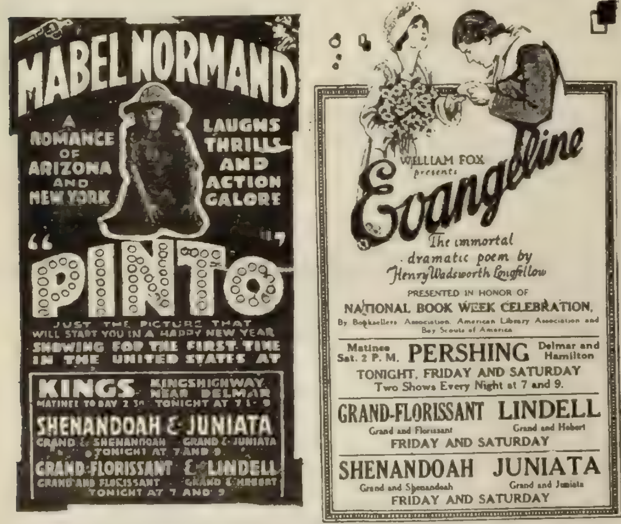
error of judgment. It runs "Majestic theatre picks a winner for Christmas Matinee and Night." This gives the impression that the Grand did not have the same good fortune and that the Majestic has the better offering.

Of course the money goes into the same pocket, but the man who fails to get into the Majestic and has to turn to the Grand will feel that he is getting the worst of it. As a matter of fact we think the brisk comedy a better offering for the day than the heavy northwestern story, but the reverse impression is created. Typographically the general display is a little better than the average, but the lines are too crowded. The slip is made to work too hard.

—P. T. A.—

Compare This Reverse Cut With the Clean-Cut Type and Line Display

COMPARE these two displays from St. Louis, both done by the same management, and remember that here the reverse cut looks much better than it does in the newspaper. In the latter a yellowish print paper has been used, which further kills the whites and the press work is so poor that the intending patron actually has to puzzle over the playing dates. The title stands out well because it is short and gets a sufficiently large letter to be conspicuous.



MABEL NORMAND

A ROMANCE OF ARIZONA AND NEW YORK

LAUGHS THRILLS AND ACTION GALORE

"PINTO"

JUST THE PICTURE THAT WILL START YOU IN A HAPPY NEW YEAR

SHOWING FOR THE FIRST TIME IN THE UNITED STATES AT

KINGS KINGSHIGHWAY NEAR DELMAR
MATINEE TODAY 2 30 TONIGHT AT 7 & 9

SHENANDOAH & JUNIATA
GRAND & SHENANDOAH GRAND & JUNIATA
TONIGHT AT 7 AND 9

GRAND-FLORISSANT & LINDELL
GRAND AND FLORISSANT GRAND & HEBERT
TONIGHT AT 7 AND 9

WILLIAM FOX presents

Evangeline

The immortal dramatic poem by Henry Wadsworth Longfellow

PRESENTED IN HONOR OF NATIONAL BOOK WEEK CELEBRATION,
By Booksellers Association, American Library Association and Boy Scouts of America

Matinee Sat. 2 P. M. PERSHING Delmar and Hamilton
TONIGHT, FRIDAY AND SATURDAY
Two Shows Every Night at 7 and 9.

GRAND-FLORISSANT Grand and Florissant LINDELL Grand and Hebert
FRIDAY AND SATURDAY

SHENANDOAH Grand and Shenandoah JUNIATA Grand and Juniata
FRIDAY AND SATURDAY

A Reverse Cut and a Type and Line Advertisement from the Same Management, Both 100 Lines Double.

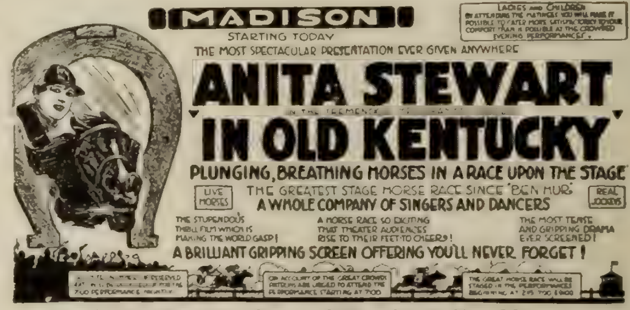
The "Evangeline" is not so well displayed in the script, but it will get over at first glance, and the clear lettering, followed by the distinct type, gives every line a full value.

The line cut is very advantageously placed and it fits into the subject and the display. It is an exceptionally neat advertisement and probably worked several times as hard as the blackface cut. This chain of houses usually does such work that a slip into reverse is notable, but these two displays serve to point a moral. About once in a thousand times the reverse cut will work in a newspaper. The other 999 times it should be reserved for magazine advertising, where good ink and good press work will give it a proper value.

—P. T. A.—

Detroit House Follows Buffalo in Lightline Hand Lettered Display

WERE it not that January sixteenth has passed into history, we would imagine this copy from the Madison, one of the Kunsky houses in Detroit, to have been done by an artist verging upon a delirium. He did all right with the house signature and got started on "Starting today" but then his pen started in to do a serpentine dance and worked over into the shimmy. At that it is an effective adaptation of Harold B. Franklin's style, but a cleaner letter would have contributed to the effect. This deckle edged letter is not easily readable, especially in the lighter lines. Very evidently they turned things loose for this with a real horse race on the treamill effect invented by Niel Burgess for "Vim" and later done in Ben Hur as a prologue to the film. And in passing, why doesn't someone dig up Burgess' "The County Fair" for production? It should clean up with a five or six reel presentation as well as "In Old Kentucky."



MADISON

LADIES AND CHILDREN BY ATTENDING THE MATINEES YOU WILL MAKE IT POSSIBLE TO CATER MORE SATISFACTORILY TO YOUR COMFORT THAN IS POSSIBLE AT THE CROWDED EVENING PERFORMANCES.

STARTING TODAY

THE MOST SPECTACULAR PRESENTATION EVER GIVEN ANYWHERE

ANITA STEWART

IN OLD KENTUCKY

PLUNGING, BREATHING HORSES IN A RACE UPON THE STAGE

LIVE HORSES

THE GREATEST STAGE HORSE RACE SINCE 'BEN HUR'

A WHOLE COMPANY OF SINGERS AND DANCERS

REAL JOCKEYS

THE STUPENDOUS THRILL FILM WHICH IS MAKING THE WORLD GASP!

A HORSE RACE SO EXCITING THAT THEATER AUDIENCES RISE TO THEIR FEET TO CHEER!

THE MOST TENSE AND GRIPPING DRAMA EVER SCREENED!

A BRILLIANT GRIPPING SCREEN OFFERING YOU'LL NEVER FORGET!

ON ACCOUNT OF THE GREAT CROWDS PATRONS ARE URGED TO ATTEND THE PERFORMANCE STARTING AT 7:00

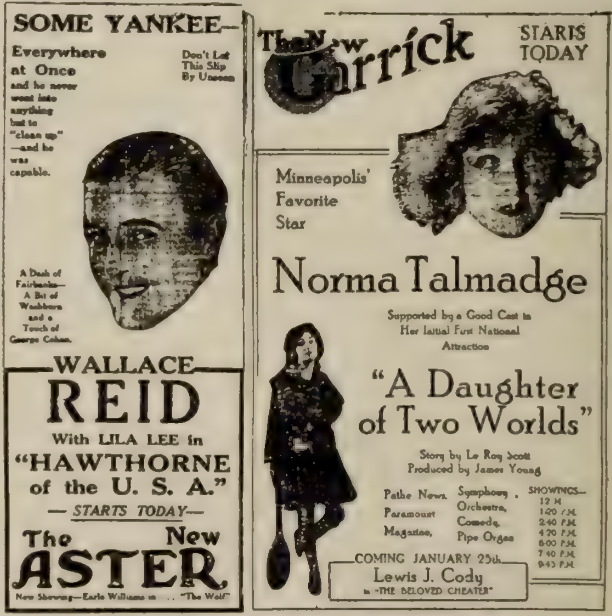
THE GREAT HORSE RACE WILL BE STAGED IN THE PERFORMANCES BEGINNING AT 2:15 7:00 & 9:00

A Six Sixes in Copy of Harold B. Franklin.

—P. T. A.—

John L. Johnston's Open Displays Give Greatest Selling Arguments

JOHN L. JOHNSTON keeps working away with his open front advertising for the Congress, of Minneapolis and St. Paul houses he does the press work for, and he is getting more expert all the time in handling the open spaces. He does not say much, as a rule, but he has the trick of saying much in little. In the Aster space, for example, he puts in a "Don't let this slip by unseen" that is quiet and yet a powerful suggestion. It means more to the average reader than would a lot of puffery no one will believe. Downright praise will seldom sell. The most effective argument is the seemingly careless but carefully planned suggestion which does not seem too eager and yet which carries weight precisely on this account.



SOME YANKEE—

Everywhere at Once and he never went into anything but to "clean up"—and he was capable.

Don't Let This Slip By Unseen

A Dash of Fairbanks—A Bit of Washburn and a Touch of George Cohan.

WALLACE REID

With LILA LEE in "HAWTHORNE of the U. S. A."

—STARTS TODAY—

The New ASTER

Now Showing—Earle Williams in . . "The Wolf"

The New Garrick

STARTS TODAY

Minneapolis' Favorite Star

Norma Talmadge

Supported by a Good Cast in Her Initial First National Attraction

"A Daughter of Two Worlds"

Story by Le Roy Scott
Produced by James Young

Pathe News. Paramount Magazine.

Symphony Orchestra, Comedy, Pipe Organ

SHOWINGS—
12 M.
1:20 P.M.
2:40 P.M.
4:20 P.M.
6:00 P.M.
7:40 P.M.
9:45 P.M.

COMING JANUARY 25th
Lewis J. Cody in "THE BELOVED CHEATER"

A Two Elevens and a Three from Minneapolis.

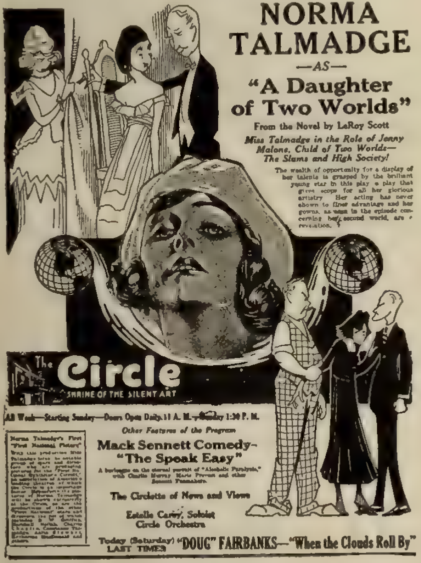
—P. T. A.—

GET P. T. A. ON MONDAY
TRY A SCHEME ON TUESDAY
GET YOUR MONEY BACK WEDNESDAY
THAT'S HOW P. T. A. WORKS

Try a Cartoon Ad for Sake of Variety

McCormick Turns to the Cartoon Ad. for Effect

CARTOON advertising worked so well for "A Virtuous Vamp" that S. Barret McCormick decided to try it again and he used the same idea for "A Daughter of Two Worlds," and got as much out of it. Cartoons will work, but only if they are good cartoons. It takes more skill to draw badly than to draw to form, and there must be a smartness of line or the effect is ruined.



NORMA TALMADGE
—AS—
"A Daughter of Two Worlds"
From the Novel by LeRoy Scott
Miss Talmadge in the Role of Jenny Malone, Child of Two Worlds—The Slums and High Society!

The wealth of opportunity for a display of her talents is grasped by the brilliant young star in this play a play that gives scope for all her glorious artistry. Her acting has never shown to finer advantage and her gowns, as seen in the episode concerning her second world, are a revelation.

The Circle
SHRINE OF THE SILENT ART

All Week—Starting Sunday—Doors Open Daily 11 A. M.—Sunday 1:30 P. M.

Other Features of the Program

Mack Sennett Comedy—"The Speak Easy"
A burlesque on the eternal pursuit of "Alcoholic Paralysis," with Charlie Murray, Marie Prevost and other Sennett Funmakers.

The Circlette of News and Views

Estelle Carey, Soloist
Circle Orchestra

Today (Saturday) LAST TIMES "DOUG" FAIRBANKS—"When the Clouds Roll By"

Norma Talmadge's First "First National Picture"

One of Mr. McCormick's New Cartoon Ads.

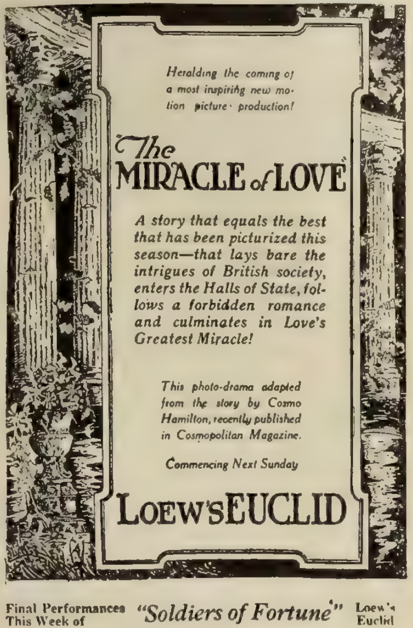
The McCormick ads are really clever and for a change they will get more attention than the best straight work. The idea may not last as long, but it will attract powerfully while it is running. This reproduction is about the best of the set, but there were two almost as good and all three carried the halftone picture of the star, and he surely had a halftone to make your eyes water. Even in the newspaper work it came out like a magazine cut on plate paper. For Fairbanks in "When the Clouds Roll By" he used the horseshoe as the main point in all his displays and turned out a series of attractors that got attention.

—*P. T. A.*—

Handsome Border Design Gives Distinction to Ad.

ALTHOUGH art work cannot sell tickets by itself, it can help sell tickets if used properly and we think that three tens from E. E. Bair, of Loew's Euclid, Cleveland, is one of the best examples of artistic border we have ever reproduced in this department. It is both simple and artistic and the black and white has been handled with rare intelligence. The picture itself is not striking. If it were too conspicuous it would defeat its own ends. It is because it is not too striking that it serves so well to enclose the text. It does not detract from the printed word, but rather it displays and enhances the message without taking attention from the type.

It is a border in the true sense of the word and as nice a piece of work as you could ask for in a magazine page. A few of these in assorted depths and of different column widths would solve the problem for those who wish to get a distinctive advertisement without elaborate art work. And don't forget that often you can get magazine pages from which you can lift the frames and have these reproduced at no cost other than for the engraving and mortising. Try it some time. It will repay you.



Heralding the coming of a most inspiring new motion picture production!

The MIRACLE of LOVE

A story that equals the best that has been picturized this season—that lays bare the intrigues of British society, enters the Halls of State, follows a forbidden romance and culminates in Love's Greatest Miracle!

This photo-drama adapted from the story by Cosmo Hamilton, recently published in Cosmopolitan Magazine.

Commencing Next Sunday

LOEW'S EUCLID

Final Performances This Week of *"Soldiers of Fortune"* Loew's Euclid

An Unusual Border Design from Loew's Euclid.

—*P. T. A.*—

A Bunch of Stunts from Pat Argust, of Colorado

ADMITTING that perhaps his stuff is too undignified to please some, Pat Argust, of the Princess, Colorado Springs, sends in a bunch of ideas with the further remark that Pike's Peak Avenue may not be quite the same as Broadway or Philadelphia's Market Street. Advertising is pretty much the same the world over, and the circus feature is the same on Broadway as on Main street—only you have to make it a little heavier on Broadway because you have so many more people to hit. The man who does "dignified" advertising and nothing else may be all right for a bank or a church, but he is out of place in the amusement business.

One of Mr. Argust's stunts was an interpolation on the Christmas bill which is good for any time. He started things by having Santa Claus greet the holiday patrons, but when the Arbuckle comedy broke right in the middle of the subject and the lights went up and "Fatty" himself walked out and roasted the projectionists browner than most Christmas turkeys, the audience was in an ecstacy of mirth. The man made up well as the comedian and the apparently impromptu stunt went over big. For "When the Clouds Roll By" he got out a one-side extra very closely approximating the local paper when folded. The part shown carried a three column head "An entire town swept away by a mountain of water." This referred to a scene from the play, but in the mountain district between cloudbursts and irrigation dams, such a head will get more attention than American participation in the League of Nations.

Reprinted from The Colorado Springs Evening Telegraph editorial December 29, 1919.

THE MOVIE OASIS

America's sixth industry is doing something else besides supplying wholesome amusement, pleasant entertainment and enlightening education.

For the movie palace, in the city, serves as a dropping in place for the weary, a resting spot that has come to be appreciated. In the small towns the movie house has always been more or less of a social center, where friends and groups of friends are sure to meet "of evenings."

With the passing of the saloon all over this country men more and more are sure to take to the movies at the lunch hour. Women shoppers long ago discovered that the movie manager catered to this "drop-in" spirit.

Here, in the semi-darkness, is balm for the soul-weary as well as for the leg-weary, a safe retreat where one may think and for the hour forget his troubles. Millionaires who enter the movie palace for just an hour of peaceful reflection without regard to the pictures, come out dyed-in-the-wool movie fans.

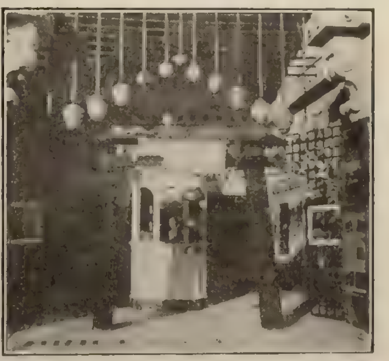
Make the Princess Theater your dropping in place, your resting spot. You will always find a Paramount-Artcraft picture. The Princess Concert Orchestra for your musical entertainment. Courteous service. Rest room, public phone and place to check your parcels.

The PRINCESS

"PAT" ARGUST, Mgr.

A Three Eights Playing up an Editorial On Picture Theatres.

Lately one of the newspapers ran an editorial referring to the picture house as a substitute for the saloons. Mr. Argust promptly reprinted it in a three eights, with appropriate comment. Possibly you can get your own editor to make some similar comment with the understanding that you will play it up later. Coming from the paper itself, it carries greater weight than the best argument you can offer on your own account, and the editor will be well within the truth. Mr. Argust also sends a photograph of the lobby display for "Broken Blossoms," recently described. Turn back to page 623, January 24, for the description. The "sacred arch" seen in the foreground was a real clean-up stunt and should be within the reach of any house. Paint it a very bright vermillion red and pick out in gold, tell



Mr. Argust's "Broken Blossoms" Lobby.

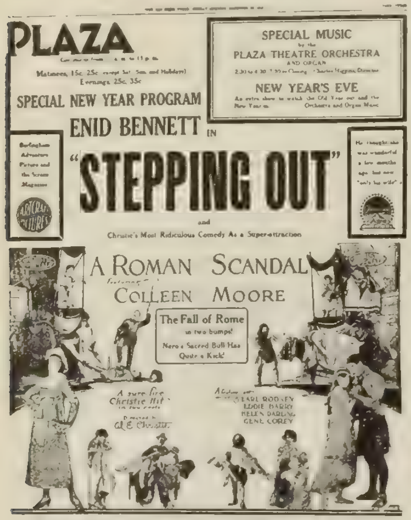
Make Anniversary Week a Season of Joy

the story of the good luck attending those who pass beneath and let it work for you as it did for Mr. Argust.

—P. T. A.—

Christie Comedy Takes Equal Space in Display

STARTING the New Year right, the Plaza, San Diego, Calif., comes out with a page for its New Year attractions and gives rather more than half the space to a Christie comedy, "A Roman Scandal." This is going to be a great year for comedy and live managers realizing this, are starting in to make the most of their comedy material.



PLAZA

Matinees, 15c, 25c (except Sat., Sun. and Holidays) Evenings 25c, 35c

SPECIAL NEW YEAR PROGRAM

ENID BENNETT IN

"STEPPING OUT"

and

Christie's Most Ridiculous Comedy As a Super-attraction

SPECIAL MUSIC

by the

PLAZA THEATRE ORCHESTRA

AND ORGAN

NEW YEAR'S EVE

A ROMAN SCANDAL

featuring

COLLEEN MOORE

The Fall of Rome

in two bumps!

Nero's Sacred Bull Has Quite a Kick!

A sure fire Christie Hit

Directed by Al E. Christie

EARL RODNEY

EDDIE BARRY

HELEN DARLING

GENE COREY

A Full Page from San Diego With the Greater Portion of the Space Given the Christie Comedy.

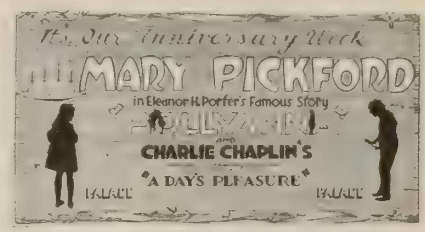
There never has been a time when comedies could not sell some tickets the feature could not reach, but the demand is now more and more for comedy and the wise manager caters to this demand by giving more space to his small stuff. More than once the comedy has topped the five reel feature on the general proposition that the feature can take care of itself, and in every instance the additional space has paid. This full page is exceptional, but it is by no means an isolated instance.

—P. T. A.—

Gave Double Program to Celebrate Anniversary

STANLEY CHAMBERS, of the Palace, Wichita, sends in a set of advertisements for his fourth anniversary which are good enough to be used as a complete set if only we could persuade the boss to give us that much space. Mr. Chambers went into it the right way. He did not make the event the excuse for raising prices. He slapped the newest Pickford and the newest Chaplin on one bill and then announced "It's our treat," and forgot all about an advance in prices. "Pollyanna" and "A Day's Pleasure" on one bill for a regular admission should be a knockout anywhere. And Mr. Chambers pollyannaed the editors by taking extra display spaces to get the glad news over.

One good design was a seven sixes with a birthday cake and candle trimmings. Mr. Chambers does not usually go to drawn designs, for he knows that type pays him best and he runs mostly to type. He simply stuck largely to type even for this, but he wanted a good splash and he let the artist run up a bill on him. The design is effective, and reasonably light, though we think a heavier outline around those white letters would have helped. Another display was better in that it ran to type announcement and got the idea over better. This was a three nines. The anniversary announcement is drawn to represent the smoke from the candles. A four fifteens was a combination display with a page boy holding the cake and with the two stars at the top in a drawn design.



It's Our Anniversary Week

MARY PICKFORD

in Eleanor H. Porter's Famous Story

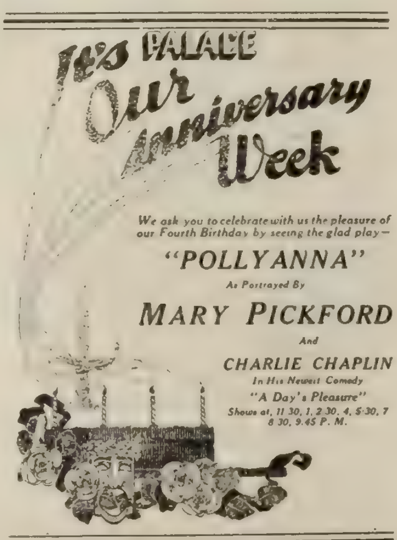
and

CHARLIE CHAPLIN'S

"A DAY'S PLEASURE"

PALACE PALACE

A Six Sevens for an Anniversary Week Double Bill.



It's PALACE

Our Anniversary Week

We ask you to celebrate with us the pleasure of our Fourth Birthday by seeing the glad play—

"POLLYANNA"

As Portrayed By

MARY PICKFORD

And

CHARLIE CHAPLIN

In His Newest Comedy

"A Day's Pleasure"

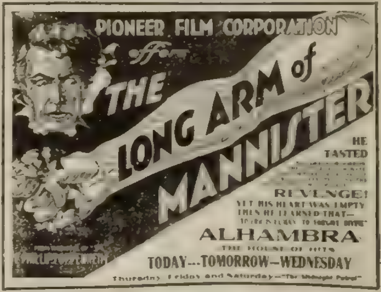
Shows at, 11 30, 1, 2 30, 4, 5·30, 7 8 30, 9.45 P. M.

A Three Nines With a Better Display.

A special prologue with a rainbow effect and with a kewpie bearing the cake was used to preceed the film and with a slight alteration the opening title for "Pollyanna" was made to apply to the celebration. The entire picture worked the "glad" angle and could not have been better had it been planned. On the closing day — Saturday — there was a special morning performance for the orphans at which some of the Wichita society leaders acted as hostesses and gave distinction to the event. You can imagine what a crowd of amusement-hungered orphans did to a combination of Pickford and Chaplin. It was a great week for the patrons and the house alike, and Mr. Chambers was tired, but happy, at the end.

Combination Ad Displays Title and Scene Hint

FROM the Alhambra, Utica, N. Y., comes a five nine which compromises between drawn and type display. The sketch gets over the title very nicely and stays away from the type talk. The latter is hurt by too many all capital lines. Cutting down to an upper and lower case would have given greater legibility and better display to those lines remaining in upper case. It works both ways. But this display sells more on the title than the argument. People know the book and will want to see the play. This is a Monday space and not a Sunday advertisement, as its size would suggest.



PIONEER FILM CORPORATION

offers

THE LONG ARM of MANNISTER

HE TASTED

REVENGE!

YET HIS HEART WAS EMPTY

THEN HE LEARNED THAT—

ALHAMBRA

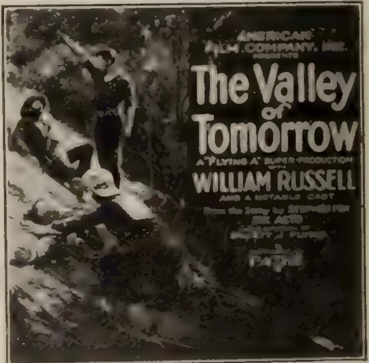
TODAY—TOMORROW—WEDNESDAY

A Five Nines for a Monday Showing.

—P. T. A.—

Six Sheet Action Bill Will Help Box Sale

DIFFERING from the clinch, this six sheet gotten out by American for a Pathe-released picture should sell tickets. The suggestion of action is strong and there is movement to the poses of the figures. The rest of the paper does not give as much action, but this six sheet is an unusually good example of what an action bill should be.



AMERICAN FILM COMPANY, INC. PRESENTS

The Valley of Tomorrow

A "FLYING A" SUPER-PRODUCTION

WILLIAM RUSSELL

AND A NOTABLE CAST

A Strong Six Sheet from American.

P. T. A.

PICTURE THEATRE ADVERTISNG TELLS YOU ALL YOU NEED TO KNOW

BY MAIL, POSTPAID, $2.00

ORDER FROM OUR NEAREST OFFICE

Pages of "Pure Reading" for Only $150

Graveyard Sleeping Contest Was a Sensational Clean-up for Saenger

ALTHOUGH the press stunt devised by C. L. Yearsley, of the First National Exhibitors' Circuit for "The Greatest Question" has been cleaning up all over the country, it remained for New Orleans to work it to the limit, and there it shared space with one of the strongest gubernatorial contests ever fought. It got the front page of the New Orleans Item day after day, and its star reporter was assigned to write the stories. The press angle was held back until the story broke, and after that all that was necessary was to see that the police reserves were on the job before the doors of Strand were opened. That was all, except counting up the money, and that took considerable time. It probably brought more column inches of pure reading matter than any stunt ever pulled off in the Crescent City.

Foster Olroyd, of the Strand, and L. H. Granjean, chief of publicity for the Saenger houses, were quick to see the possibilities of the Yearsley idea and put an advertisement in the Saengerette, the house organ for the New Orleans houses in the Saenger chain. This merely offered $25 to any white man or $50 to any colored man, $75 to a white woman and $100 to any colored woman who would spend a night in a graveyard chained to a headstone. The day after the Saengerette appeared the same advertisement occupied a modest space in the Item.

Newspaper Takes It Up.

Even before the paper was out a reporter was around to see what it was all about, and when the details of the scheme were explained to him and were carried by him to his chief, it was decided to play up the story from the human interest angle. Tom Dabney, a star writer, was assigned to the story, and he wisely took a semi-humorous angle to avoid the gruesome. Some fifteen hundred applications were received by mail, wire and in person, and Dabney interviewed the pick of these, using the interviews as the basis for a series of stories which ran day after day on the front page, sharing the space honors with the political fight. Of course the greatest question was whether any colored person could be induced to enter a graveyard after nightfall, let alone sleep there.

So great was the pressure of applications that it was necessary to advertise that no more letters could be considered and that any person having a question to be asked could send it in and the person chosen for the experiment would propound it if opportunity offered. This turned up a new angle, "What is your greatest question?" and brought new interest to the stories.

Colored Women Barred.

The only difficulty encountered was obtaining the use of a graveyard, but through the backing of the newspaper three cemeteries were put at the disposal of the theatre, and a white man and woman and a negro man were selected for the experiment. It was not considered advisable to take chances on a colored woman, though many made application.

The location of these three cemeteries was carefully kept a secret, but hundreds visited the different cemeteries for several nights in the hope of watching the sleepers.

On the night selected a rain was falling and army pup tents were borrowed to shelter the cots. One experimenter was placed in each cemetery and secured to a headstone by a padlocked chain terminating in a handcuff.

What the Watchers Saw.

In the morning Dabney collected the stories. The white man had a lantern in his tent and he declared that this was repeatedly extingushed. He saw nothing else. The negro was willing to swear that something vague and shadowy remained at the foot of his tent for more than an hour, but the chain held. The woman saw nothing, but slept comfortably. In the morning a bouquet from one of the graves was found on the foot of her couch, though the committee declared that no one had gone near the tent.

The stories made a tremendous sensation and the house advertising campaign was launched the day the stories appeared. It was the first definite connection of the story with a theatre, and it was then too late for the theatrical angle to hurt the story. The town was all agog. Better still, the stories had been copied into newspapers all over that section and paved the way for the local use of the stunt after the film had been shown in New Orleans. There are Saenger houses all through that part of the country and they all profited from a story which represented only $150 in cash and for one day even swamped the contest for governor. In New Orleans the film played to the utmost capacity of the house for the full seven days, the police reserves being on duty constantly.

It is one of the best and at the same time one of the cheapest press stunts ever devised, and it will be long before something better is offered.

Try This on Your Local School Board Sometime

PLEASED with the result of permitting the school children to attend the performance of "Huckleberry Finn" at the Sherman, Chillicothe, Ohio, when the schools were closed a half hour ahead of time to permit them to be in time for the matinee, Prof. Prout, Superintendent of Public Schools, is arranging the same thing for the forthcoming production of "Treasure Island." In a recent interview he said:

> I find that by showing the moving picture version of these American classics, we can reduce the time of study devoted to the books by one to three weeks. It is a wonderful help. By the theatres showing these pictures, the schools are actually saved a great deal of money, because we would want to show them if the theatres did not. I am a motion picture devotee and I can truthfully say that in the last few months I can remember only one picture that I would be doubtful about my children seeing.

Try this on your own school board. It has worked and will work again.

Hook-Up Drug Stores for "Male and Female" Run

HOOKING UP drug stores is one way of getting over "Male and Female." In Cincinnati, where the production ran for two weeks at the Strand, six huge windows in as many stores of a chain drug concern were filled with toilet articles and hooked up with the bath and boudoir scenes in the play by means of signs and stills. Any live drug or department store will welcome this sceme and it will work in places of any size. These displays were arranged for the Strand by the Cincinnati branch of the Famous Players-Lasky.

A Drug Store Display for "Male and Female."

Cincinnati chain drug stores give six huge window displays of toilet articles to advertise De Mille production.

Minneapolis Manager Recalls Old Days

Bottle and Glass Revive Memories and Advertise "Fair and Warmer"

PERAMBULATING thermometers, bottles and glasses were used by Charles C. Perry, of the New Strand, Minneapolis, to boom the advent of "Fair and Warmer" with May Allison. A cocktail brings about the complications in the Metro production and this suggested the idea of the bottle and glass. They were huge props and were labeled "This bottle held the famous cocktail in 'Fair and Warmer' at the Strand." The glass was similarly lettered and the top also carried an advertisement for the play.

In addition to the perambulating thermometer, the lamp posts in front of the house were enclosed with four-sided boxes also carrying theremometers on each face with the spirit indicators trying to crawl through the tops of the tubes.

The theremometer in some form is the obvious method of handling special advertising, but the bottle and glass made the big clean-up, and they were taken all over the business section day after day and never seemed to lose their pulling value.

A couple of days before the run was ended, when the perambulators had done their work pretty thoroughly, Mr. Perry played a new angle and revived interest for the last days. The two props had become common on the street and were ceasing to attract attention, but when the glass appeared alone and Mr. Perry came out with a statement that the bottle had been stolen, interest was revived and this was built upon by the advertisement offering the glass to go with the bottle, if the culprit would come forward to claim it.

All of this looks like "big time" stuff which the small exhibitor cannot afford to copy, but not elaborate property room is necessary for the preparation of such devices and even the smallest house can work one now and then. Any carpenter can construct the frame, over which cloth is stretched while the patent kalsomines, with a liberal addition of glue for sizing, can be used for the colors. The thermometer is within the artistic reach of almost anyone, but it will be found that even the bottle will not offer many difficulties. Mr. Perry reports that the trio of money bringers did not cost $25 and they, more than any other single factor, were responsible for crowded houses for a week. They were timely and amusing, and they gained attention.

Not all features lend themselves to this style of advertisement, but where a suggestion is offered by the title or subject, something a little out of the ordinary will greatly increase business. It does not have to be as elaborate as this bottle. The big idea is that the specially advertised picture suggests a picture especially worthy of exploitation, and it is this angle which sells the tickets.

Uses Plugger Song for His Advance Advertising

INSTEAD of using the plugger song merely as a window hook-up for his attraction, C. F. Linnert, of the Wade Park Orphehm, Cleveland, has a song fest a week or ten days in advance of the showing when a girl singer gives the verse and chorus and then hammers the refrain into the audience in a tactful way.

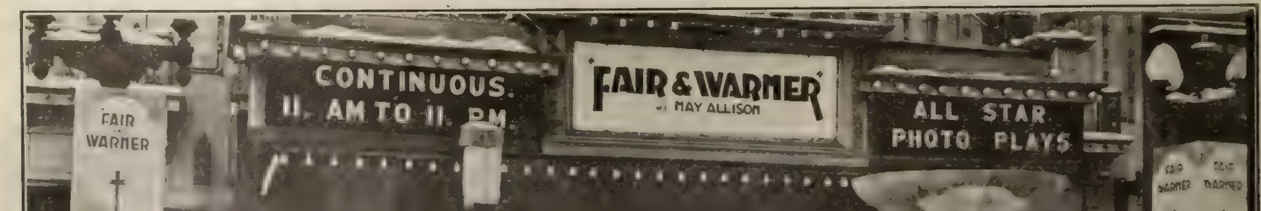
As a result, instead of waiting to buy the song, the crowd is familiar with the chorus before the attraction comes and each time the chorus is sung or whistled it serves as an advertisement for the feature, while at the same time it seems to help the sale of the song in the stores. A local singer is employed and made a feature and the cost is but slight in comparison with the results. Mr. Linnert first used the idea with "Daddy Long Legs" and has since employed all of the First National songs in the same manner.

Planning Now for Next Summer Auto Business

M. L. STOCKLEY of the Princess, Hopkinsville, Ky., is wading through such snowdrifts as he can find to plan for next summer. Last year, just as the cold weather drew down, he took an auto ride and made the interesting discovery that the road runs both ways, so he made an experimental drive on business for "Daddy Long Legs" and "Shoulder Arms" before the weather grew too chilly.

The results were so unexpectedly good that he is arranging now for painted signs in a twenty-mile radius. As he seldom runs an attraction more than two days, he is making his theatre rather than his shows the basis of his boards and they will be permanently lettered with such signs as "There is no pleasanter way of spending a hot afternoon or evening than at the Princess Theatre, which shows the best productions of Mary Pickford, Charlie Chaplin, D. W. Griffith, Marshall Nielan, Constance Talmadge, Norma Talmadge, Katherine MacDonald and all the best in motion pictures."

For smaller stands he merely mentions the house as the objective for the drive, but the cool off is always the feature. He is planning to supplement this with a carefully compiled list of auto owners in the territory who will be circularized as circumstances warrant.



Now How Can a "Cold Bottle" Be "Fair and Warmer"?
How a Minneapolis theatre brought joy to the people by sending these perambulators through the snowdrifts to talk of "Fair and Warmer."

Variety in Appeal Makes Booming Easy

Variety in Booking Makes It Easy to Exploit Because of Contrasts

FACILITATING exploitation through the correction of an exhibitor practice of long standing, the Stanley Theatre, Philadelphia, Pa., under the management of Frank Buhler, has taken a long step in showmanship that is of keen interest to exhibitors in that it means invigoration of box office receipts at practically no expense.

The general trend of exploitation activities is either toward the selection of a certain attraction which afterwards proves to be of exceptional box office merit or the intensive promotion used with any given attraction. In the case of the Stanley Theatre, the novelty is the fact that exhibitor judgment which planned three weeks ahead saved thousands of dollars of physical exploitation expense.

A regrettable error arising from the fact that exhibitors have wearied the public through the presentation of the same style of picture week after week, is the principal reform accomplished by Mr. Buhler when he selected three different types of pictures in "The Thunderbolt," starring Katherine MacDonald; "The Daughter of Two Worlds," starring Norma Talmadge, and "Back to God's Country," the Curwood-Carver attraction, all of which were distributed by First National Exhibitors' Circuit.

Sameness Old-Fashioned.

The practice of specializing on certain kinds of pictures is a shadow of the less progressive era of motion pictures, according to Mr. Buhler. Nearly two and a half years ago, when the vampire type of picture was popularly acclaimed, many exhibitors never missed an opportunity to play this sort of attraction, and in some cities competition was rife as to which exhibitor could afford to pay most for this particular kind of picture.

The time when a definite kind of attraction week in and week out can be relied upon to bring crowds has passed.

And now, according to the Stanley Theatre's corps of expert showmen, the time is ripe when the exhibitor must select his various programs with the same care as though he were dealing out reading matter for the public. The book fan uses a variety of fiction.

All Are Different.

"The Thunderbolt," Katherine MacDonald's initial First National effort, is a strong drama of appealing sex interest. The elements of mother love and revenge are equally featured in this picture. The beauty of the star and the unusual theme of the attraction formed the basis for the newspaper exploitation.

It was therefore not difficult a week later when "The Daughter of Two Worlds," Norma Talmadge's first picture dictributed through First National, was shown at the Stanley, to play up the angle of romance in the climb of a daughter of the underworld to the pinnacle of New York's society. Furthermore, Leroy Scott's novelized version of "The Daughter of Two Worlds" had been running in serial form in the Evening Public Ledger for the past month. This attraction broke all attendance and box office records during its week's run.

And different from either "The Thunderbolt" or "The Daughter of Two Worlds" was "Back to God's Country," the Curwood-Carver attraction, which portrayed a drama of love and hate in the far northlands. This picture was distinctive from the sex drama and the romantic picture in that it pictured scenes in the Arctic regions and featured more different wild animals than have ever been seen in a motion picture.

Vary Your Appeal.

The art of exploiting special feature attractions will forever hold an acehigh place in the world of showmanship. But good judgment that enables the exhibitor to select his subjects in such a manner that each is distinctive enough in itself to arouse additional and a different kind of interest from the picture just preceding.

The attraction that is hard to exploit is the picture that is so like the preceding pictures that it is hard to get a novel angle for exploitation. There are essentially only a comparatively few different types of motion pictures and the far-sighted exhibitor will select them and book them in such a manner that an elementally different picture is seen each week. It is this rotation of varied subjects that makes exploitation easier and more congenial to public tastes, according to the Stanley management.

Willow Tree Book Will Bud Real Dollars

ALTHOUGH it is sadly overworked, "one hundred per cent." **is the** right description for the press book of "The Willow Tree" just issued by Metro. It is packed with ideas, cuts and paper reproductions and the stunt ideas are just as practicable as the cuts, which run from a half column to a half page layout. And the cuts and layouts are a treat, for the subject lends itself particularly well to pictorial advertising and there is not a design which does not carry a suggestion of the Japanese atmosphere. The manager who cannot make such a press book boom business for him could not sell Barnum and Bailey's circus for a ten cent admission. All the stuff is there. All that is needed is the energy to get it over to the house patrons. The sheet is an exceptionally good production. It was written to help the exhibitor and not merely to impress the man who pays the salaries.

David was not as big as Goliath, but he had the punch. Make your ads work like David.

Yes, Speaking of Contrasts, We Present This One Between "Judy of Rogue's Harbor" and "The Luck of the Irish."
Mary Miles Minter likes Frankie Lee's dog sled at the left. Right, the Irish are fighting as usual in Allan Dwan's newest Mayflower-Realart.

Ever Try Postcards Mailed Out of Town?

Brand New Wrinkles in Postcard Publicity from Lynch Theatres

POSTCARDING patrons is no new idea. According to some press books you should send three postcards and a letter for every attraction, but postcards work best when more sparingly employed and if they are used only to give special emphasis to an engagement. Like everything else, they become common if used too regularly.

Improving on the local postcard, two of the houses in the Lynch chain report success from the out-of-town card. The most novel idea comes from J. S. Hursey, of Spartanburg. He had "The Greatest Question" for an attraction and went to the trouble of having cards specially written by hand which read:

"Dear L.:

"Received your message and thank you for the good wishes. Am having the time of my life on this trip. By the way, have just seen Griffith's new picture, 'The Greatest Question,' and it's great, but awfully queer. Be sure and see it if you have the chance. Regards to all. H."

These cards were addressed to a selected list and sent to New York, Atlanta and Ashevelle for mailing. They arrived just as the feature was advertised at the local house and practically no one realized that there was any connection between that fact and the mailing of the card, but puzzled over the identity of the unknown correspondent.

Try Picture Cards.

And even better would have been the employment of colored souvenir postals from the cities in which the batches of cards were mailed. These can easily be secured in advance. Where there is no circuit of houses the local exchange manager can get them if the house is not too close to the exchange city, or can write some other exchange if it is desired to go further away from home. There is some labor entailed in writing all of these cards by hand, but by employing girls the cost is slight and the ushers can be used in a pinch since the list is seldom large.

Working another angle, Phil Gersdorf, of Jacksonville, sent the Atlanta office a package of cards to be mailed from there. These were less effective in that thre was a too apparent hookup with the film, for they read "What's your husband doing?" and was signed "Doug and Dorris." The cards were sent only to married women and there was some danger that there might be a widow or two on the list who would reflect upon her husband's past life and resent the question.

Get the Right Addresses.

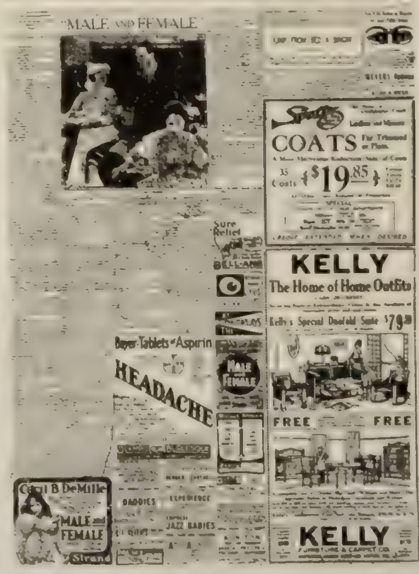
Like all mailing stunts the value of the idea depends upon the accuracy of the list, but there are many ways of checking these lists and keeping them up to date, and the out-of-town postmark will help wonderfully to create a new interest. With the postcard habit so common it is seldom that the recipient will not be puzzled if the message is not too intimate. It should be fairly general, in order that it might fit a number of acquaintances. It must offer no clue.

Like most special stunts it cannot be repeated often, but used once it may get an entire town speculating, and the larger the place the better the idea will work, though it will work even in the smallest places.

Space Stealer O. A. Doob Gets Half Page Novel In

OSCAR A. DOOB, of the Cincinnati Paramount exchange, not only gathered in six free stories as a series for "Male and Female," but he followed that up by getting a half page in the Cincinnati Post for the condensed novel of the play.

The Post, largely because Doob gives it such good stuff, is very friendly toward the pictures, in pleasant contrast to many mid-western papers, some of which brag that they run no unpaid material. Its editors know that the pictures are something vital to a large percentage of its readers and they make space for good picture stuff, but a half page; a four column spread is going some even for a friend in these days of white paper conservation.


"MALE AND FEMALE"
COATS
$19.85
KELLY
The Home of Home Outfits
Bayer-Tablets-Aspirin
HEADACHE
FREE FREE
KELLY
Cecil B. DeMille
MALE AND FEMALE
Strand

How Oscar A. Doob Got a Free Page from a Cincinnati Paper.

And the most remarkable part of the story is the fact that the Post held back publication a couple of weeks that the Strand, the local house having it for first run, might profit by the publication. It's a great stunt but it will nearly always be found that where the stuff turned in is right and the pressman tactful the editor can be reached. Generally a lockout follows a friction between the house and the editor. And almost always the breach can be healed if the proper approach is made.

Blizzard-Bound Victims Housed in the Theatre

DURING the recent blizzard thousands of persons were unable to get home on trolley cars and trains. J. J. Cahill, of the Strand, Brockton, Mass., was quick to see the publicity angle of the situation and he instructed his engineer to keep steam up all night and notified the police stations that he would take care of all sent him after the evening show. Several hundred persons passed the night in a comfortable orchestra seat instead of on a hard bench in the railroad station or police headquarters, and went out in the morning to spread the fame of the Strand far and wide. It was a simple thing, but timely and of far-reaching effect. Keep it in mind next time your own city faces any similar crisis.

Press Sheets for Reissues

PREPARING press sheets for reissues is something new, but Bert Ennis sends in good four page broadsides for Chaplin in "The Champion" and "Carmen." For the latter they also have a plugger song by William J. McKenna, and in addition to a chorus trailer they have miniature scene cards with a scene on one side and the chorus on the other; a novel idea which will probably be copied now that it has been brought out.

Hung Up Prize at Track to Boom "Old Kentucky"

HELPING to boom "In Old Kentucky" at the Kinema theatre, Los Angeles, Anita Stewart visited Ascot, the local track, and offered a prize to the winner of one of the heats. A mounted jockey distributed handbills to the racegoers and Miss Stewart was not only introduced to the throng but was given several opportunities to get into the limelight in the course of the afternoon.

Another good angle, and one which appears to have worked wherever shown, was a prologue of negro singing and dancing. Ministrelsy still holds a powerful grip and even those who do not care for blackface performances in their entriety found the brief interlude to their liking.

Carrying out the racing idea one of the advertisements was in racing chart form and "The Good Luck picture of 1920" was made the slogan in all advertising.

Added Some Real Nymphs to Fox Celluloid Fairies

REVIVING Annette Kellermann's "A Daughter of the Gods" in his New York houses, William Fox has given it the prevalent girl angle by prefacing the film with a production in which a number of shapely girls disport themselves in a skit entitled "The Sea Nymphs of a Daughter of the Gods." Singing and dancing predominate in the spectacle, which introduced a number of novel feautres. Girl acts seem to be growing increasingly popular as adjuncts to photoplay programs.

Practical Stunts for Men Who Know How

Alabama and Nebraska Get Crowds with Well Written Classified Ads.

CLASSIFIED advertising as supplemental to display spaces recently appealed to managers as widely separated as Montgomery, Alabama and Omaha, Nebraska. In the latter city Harry H. Goldberg took six spaces under various headings for "Soldiers of Fortune." Under the situations wanted a young man advertised for a job as usher preferably in a theatre where he could see "Soldiers of Fortune," and in the lost and found a woman offered to let the finder keep her pocket book and two five dollar bills if he would return her theatre tickets. Others were in the help and situations wanted, calling for people to see the play. In each instance the telephone number of the theatre was given, and the number was used to make reservations.

This was merely a side angle to the Boy Scouts stunt and the more notable invitation to General Pershing to attend the performance. The classified columns alone will not carry an attraction, but they can help a lot to clinch the effect of the display and stunts. A surprisingly large number of persons read these advertisements whether they want a situation or not, and a large proportion of these do not read the theatrical advertisements. They are reached by means of these smaller spaces much more advantageously.

Wanted a Husband.

The Strand Theatre, Montgomery, Ala., one of the Lynch houses, used the classified columns in a more pretentious way to get over the advance splash for "Wanted, a Husband," with Billie Burke. This stunt was worked by Mary R. Cannon, who has charge of the Lynch publicity in Montgomery.

It started with a six-line twelve point announcement that a young woman of personal charm desired a husband. Replies were to be sent to B. B. in care of the paper. This was followed by two and a half inches the next day, set with white space and with a change of copy. The third day the space was increased to five inches, mostly white space, and half the town was talking. Two more days and the whole town was wondering why B. B., who seemed to be attractive, had to waste so much space in order to do her leap year duty.

The last want ad was run Saturday and announced that the desired husband had been found and that a full explanation would be given in the Sunday paper. Of course this spilled the fact that it was an advertising stunt, but it did not tell just what it was, and they were all ready for the Sunday space; a full page hook-up, which told all about it in the centre of a display which included a number of merchandizing announcements which ran with the title. The entire cost, including that portion of the Sunday space taken by the theatre, was only $94.43, yet the display got as much attention as could have been attracted by five times the amount of display work.

This is not to be taken as indicating that the dramatic column can be deserted for the classified spaces, but it does drive home, with emphasis, that anything out of the ordinary run will arouse curiosity and help the display.

And the best curiosity getter is the teaser in some form. It works about 999 times out of every thousand and would work the thousandth time if done right. It does not have to be exceptionally clever, though the results are in proportion to the cleverness of the idea, but it does have to possess some form of novelty. It must get people guessing, and whether it is in the classified pages or run of paper as a straight teaser, it must be framed to hold the interest from day to day without permitting it to sag.

For this reason the Billie Burke stuff probably drew better than the Omaha stunt, for it held the interest for a week, where the other ran only for a day, but in each instance it was something out of the ordinary and it worked because it was that.

Try Animal Crackers to Pull Up Circus Plays

ONCE upon a time the Princess Theatre, Rockland, Ohio, ran three days a week to about a show and a half a night with a 168-seat house. Then J. D. Smith took the house over, started in to use publicity and he is playing to three full houses six nights a week and is beginning to wonder about matinee stunts.

Just as a sample of how he does it, he had Enid Bennett in "The Biggest Show on Earth." A novelty store had some toy animals, so he organized a circus in its window with a barrel stage ring and a doll audience. Then he induced a local grocer to give small bags of animal crackers—with his own advertisement printed on the bag—as souvenirs, and he did an extra $20 on a blizzard night, which makes a pretty good return on a few pounds of crackers.

Don't say your town is too small (or too large) for publicity stunts. If there are only two other people in your town you can get one of them to interest the other. And it means money.

Uses His Underlines to Give Class to Program

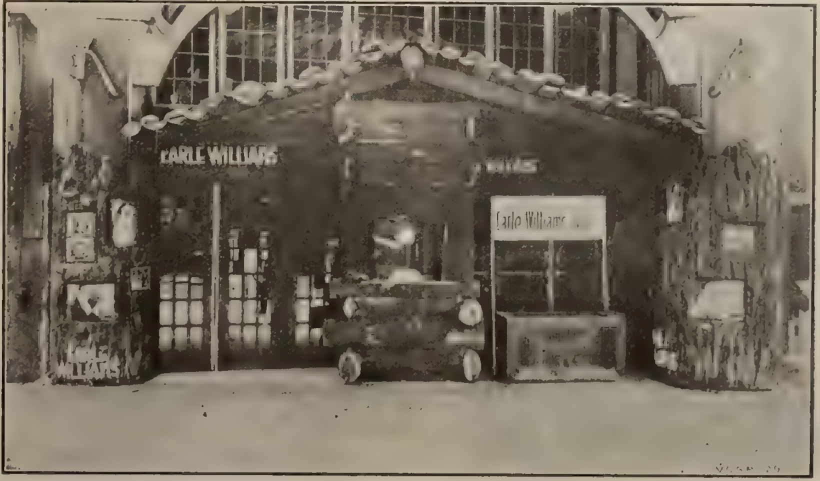
USING the coming attractions to guarantee the current offering is the scheme of Jack Boyle, of the Strand, Fort Madison, Iowa. Recently he booked in all the First National attractions and gives the list of coming features in his daily advertisement; not the bill for the next week, but his big underlines for weeks to come.

He argues that it pays the drama houses to announce their coming attractions and that the same idea will work for the picture theatres even better. He points out that the smaller houses use the attractions some weeks or even months after the nearest large town shows them. Film fans know that the large cities are showing certain films. If they see these advertised in the announcement of the local house as having been booked, they feel that the current attraction is in the same class.

He took a page to advertise his First National contract and every space carries the titles of some of the current shows in the larger cities to prove that he offers the same programs even if there is some delay in the showing.

There is sound logic in his position. The daily papers and the film magazines all deal with the current releases. By advertising these at the time they are being mentioned, Mr. Boyle hooks his house up at the most advantageous moment. His patrons are willing to wait, but they like to know that they will see the stories they are reading about.

You cannot sell a film you do not believe in yourself. Don't book that sort.



Earle's a Bear in "The Wolf."

How the New Aster, Minneapolis, advertised Earle Williams in the Vitagraph production of "The Wolf" with a log cabin lobby and a real wolf.

The Lowdown on How to Light Your Lobby

Psychology of Colored Lights Is Explained in Application to Signs

ALTHOUGH most exhibitors know that some lights show up better than others on house fronts, few of them realize that there is a definite psychology of colors. Lem L. Stewart, publicity chief of the Lynch theatres, has dug out Francis William Vreeland's studies for the benefit of the local managers in The Enterprise Square Dealer, the Lynch house organ.

Red, he explains is known as an advancing color, and points out that if you stand upon the rear platform of a speeding train at night, the eye picks up and holds the red better than the other colored signals and it seems to keep up with the train instead of receding into the darkness as does the green safety signal, for which reason green is termed a receding color.

For this reason it would appear that red would be the best for house fronts, but red is an angry color as well as the generally accepted symbol of danger and of the underworld just as green stands for safety and police protection alike. Red, save in moderation, is not an attractive color for fronts.

On the other hand a mixture of yellow and red, or yellow tempered with red, gives the attractive orange, which is better than white not only because it is warmer, but because it is more distinctive. It stands out better against the straight white or yellow lights, suggests warmth and life, and a welcome generally.

Green in Winter.

On the other hand a certain amount of green in the globes works well in the winter time when the vegetation is gone and the color suggests the dominant summer tint, just as blue suggests softness and is cool and soothing in its lighter shades, indicating its use on hot summer days when red and green are too angry and suggestive of heat.

"Mama's Little Angel Baby"
Getting his health back in Robertson-Cole's "Seeing It Through."

Purple has the strength of red with some of the elements of blue, but should be used mostly for plays suggestive of passion and is not, on that account, as generally available as the other colors. Shades off the primary colors can be used to suggest modifications of these basic emotions. A mixture of lights can often be used to better effect than a straight mass of a single color, particularly where it is designed to suggest the oriental or unusual.

Try Color Schemes.

Mr. Stewart only touches upon the surface of the psychology, but he gives rich food for thought along the lines suggested some fifteen years ago by a Berlin theatrical manager who used a series of lights and colored posters to advise his patrons of the quality of his productions. In this latter scheme a family could attend a light blue performance, the more daring could go to green shows and only the hardened were advised to purchase tickets when the lights were red.

Working to a more logical conclusion, it might be possible to establish a series of color schemes for house fronts and lobbies which would serve as an attraction as well as an index. Certainly a summer time audience would be more likely to wander into a theatre the lobby of which was a haze of soft blue, while a flood of orange light, picked up with red, would be far more attractive on a blustery night in winter. A vivid green light would send patrons in to see a mystery play in the right frame of mind and soft rose lights would suggest romance even to the unthinking.

Vari-colored lights would form a fitting background for comedies while a deep blue would help along a marine picture.

The experiment is worth trying. Lay in some extra lights and see what you can do.

Tell Us, Too.

Whenever you put over a good idea in exploiting or advertising a picture, let Metro know about it.

What will often seem to an exhibitor in Texas to be an old, though effective, stunt, will be a brand new one for someone in Indiana or Massachusetts. And vice versa.

The important thing is to get in the habit of EXCHANGING IDEAS.

If you contrive to get an extra big spread in the newspapers, let's know how. If you hit upon some novel device for making your lobby more magnetic, or strike a hunch for a good street stunt, or a teaser series—anything that has to do with our common business, that of selling motion picture entertainment to the public—we'll all gain by your co-operating.—Metro Press Sheet.

Overhead Lobby Worked Where Frames Did Not

BECAUSE the fire department regulations of Utica, N. Y., forbid the use of frames in the lobby during the hours of performance, the Colonial, managed by Sim Allen for Wilmer & Vincent, cannot usually do much for its attractions in the lobby. There is plenty of room, but the frames have to set flat against the wall.

But when "Back to God's Country" came along, Mr. Williams saw what he could do if he could advertise, and he saw what fine cut outs he could get with those animal heads, if only he could use them. He was determined to use them, and he wanted to hard enough to find a way. He figured out that even if the house caught fire few would attempt to leave by way of the ceiling, so he strung wires and ranged the animal cut-outs on these, well above the heads of the patrons, but low enough to be seen without neck strain. With lettered cards to back this display he not only filled his lobby, but the lobby filled the house for the four-day run.

New Masked Woman Angle Won Tacoma Publicity

USING the same old masked lady in a slightly new way got a lot of front page publicity for the Victory Theatre, Tacoma, lately. A. A. Bruce donated $25 to be hung up in prizes by the Tacoma Times to the six persons who guessed the identity of the masked woman shown in a cut. The mask was of generous size, but not too large to wholly screen the identity of Dorothy Dalton, although some fifty other names were guessed at. The contest ran about a week and was decided the day the first advertising was done for "L'Apache." It brought one double column and half a dozen single column cuts on the front page and a column story the day the first advertising flashed, and it aroused a very great deal of interest in the identity of the player which, of course, reacted to Miss Dalton, the theatre and the play. It cannot be done every week, but the point is that it can be done once—then you can think up something else.

Soda and Sundaes Sold Nazimovas in Ripley

HOOKING up with the soda fountains, Billy V. Maddox, of the Gayety, Ripley, Ohio, had every dispenser in town serving Nazimova Soda and Nazimova Sundaes as a prelude to a strong newspaper campaign for "Eye for Eye," and then he went out, pleased with his success, and booked the entire Nazimova string; which proves that the sodas sold not only the public but Mr. Maddox

Projection Department

By F. H. RICHARDSON

Since the Trouble Department

ROBY KNOPF, Horton, Kansas, who has been absent in Europe, making the Hun hunt his hole, arises to remark:

This is my first letter to the department which I have read ever since it was the "Trouble Department," and which same has helped me over many a rough spot in days gone by. The same is true of the Handbook, a copy of each edition of which I have had since 1910.

For equipment, I have two Powers 6-B projectors, motor driven, taking current from 3-phase, 220-volt lines through a Transverter.

Use about forty amperes at arc. When so doing the voltmeter varies little from the fifty mark. Use two 7.5 condensers spaced fraction over 1-16 of an inch apart.

Have 5.75 E. F. objectives, and it is 15.5 inches from front of condenser to aperture.

Find enclosed fifty cents for lens chart, as a friend borrowed mine and forgot to return it. (He might about as well, friend Knopf, as you don't seem to have followed it anyhow, or else you have certainly changed your combination good and plenty since you lost the chart. Two 6.5 plano convex with 18.5 from *center* of condenser to aperture, with a 2-inch-diameter objective, or a 6.5 and 8.5 M. Bi-C., with 21 inches and a 2-inch-diameter objective is your correct combination. In your case I think there would be little gain by using M. Bi-C.—Ed.)

Ran into Trouble.

I ran into a peculiar trouble recently.

At one of our houses we have a Powers 6-A, using 60 amperes of 110 volt A C, through a Ft. Wayne compensarc. Formerly used Speer carbons, but recently bought some National Special A. C. White Light. For a couple of reels they work fine, then they start to pencil down for about two inches, both top and bottom, and finally burn clear off and put out the arc. Can find nothing wrong.

Use same carbons in spot, under exactly same conditions, except take current through rheostat instead of compensarc. Have suggested that we lay the specials aside and use ⅝ corde Nationals until the seat of trouble is discovered. Looked back through departments but find no answer which seemed to fit. By the way, when in army I missed all the "Worlds" except now and then one.

What will it cost me to get back numbers from August 5, 1917, to May 9, 1919?

Afraid It Can't Be Did.

Will refer your request for back numbers to subscription department, though I'm afraid it can't be did.

As to the carbon matter, I am not quite sure as to your meaning as to "burning clear off." Presumably, you mean the both carbons pencil and that the point finally burns or breaks off.

Penciling is usually pretty conclusive evidence of overloading, but may be superinduced by poor contact with carbon jaws.

I am referring your letter to the National Carbon Company, requesting immediate attention and suggesting that a few carbons one size larger be sent for trial.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two to three weeks. If quick action is desired, remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, by mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

THE LENS CHARTS.

Are You Working by "Guess," or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Schiller Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

The National Special A C White Light is a good carbon and is being used successfully all over the country.

I do not at the moment remember whether it has lower current capacity than ordinary carbons, but certainly ⅝ should be large enough for forty amperes A C.

Poor lamphouse ventilation would also be a possible answer, especially as the carbons work for a time. Excessive heat in lamphouse lowers carbon capacity.

Parabolic Mirrors vs. Condensers

John Griffiths is experimenting with Mazda light source. He writes that he is trying out parabolic mirrors, and that there are great possibilities in them.

He remarks that they are practical with a stationary light source such as the Mazda.

Well, John, mebby, mebby. That has been pretty well tried, however. We thought the same thing and really don't see why it is not, but such folks as the National Lamp Works turned it down so—well, we shall see what we shall observe.

Information Desired

Robert P. Smith, Jacksonville, Florida, arises to remark:

(A) I pull about forty amperes through a G. E. mercury arc rectifier and use A C through a Ft. Wayne compensarc for change-over.

When making the change there is a bad flicker until I am able to get the switch over to the rectifier side.

The flicker is much more pronounced than I have ever seen, one which was due to A C alone. Current is 60 cycle and we use 2-blade shutters.

(B) When starting arc on Powers projector it requires a much longer time for the arc to settle down and give satisfactory illumination than it does on the other projector. All Powers connections seem to be in good shape. I renew lamp leads often and scrape carbon jaws.

(C) When rectifier tube becomes slightly blackened is that an indication that it is not delivering maximum amperage and that it should be replaced? I have no ammeter, hence cannot check up, but am certain the rectifier is not delivering its rated amperage.

(D) With incandescent equipment at its present stage of development what do you regard as the maximum size picture and length of throw which will give satisfactory results?

Wants to Eliminate "Growling."

(E) Can you suggest some way of eliminating a "growling" noise in the Powers, bearing in mind the fact that my employer is adverse to buying new parts as long as the present will hold together.

The trouble does not line in the mechanism or motor but is somewhere in the speed control.

(F) Can you give me the ratio of speed of Simplex intermittent?

(G) Would it be practical or advisable to place a shield on arc side of arc condenser to cut off a part of its outer diameter from the light. Could I do this and move my crater enough nearer the lens to compensate for the loss so occasioned?

(H) Where can I purchase a book on optic projection?

Does Not Ask Much.

The good brother does not ask much—not very much anyhow, so I'll do the best I can as long as the typewriter ribbon holds out.

(A) The only possible cause for flicker when on A C, under the circumstances, is, so far as I can see, that the A C supplies the more brilliant light, and that hardly seems possible. Can any one suggest a better answer?

(B) If the connections are in equally good condition, the insulation in equally good condition and the lamphouse ventilation equally good on both projectors, then there would seem to be no reason why the Powers arc should act a bit differently from the other projector. If you were using A C I would suggest magnetic effect, due perhaps to position of wires in Powers, but you only use A C for starting and as I understand it the trouble continues after you are on D C.

(C) Blackening of rectifier tube does not necessarily indicate any deterioration in the tube. Maybe you have an old style rectifier in which the amperage delivery is changed by changing regulating reactance connections, and that there is need for adjustment. Better have G. E. Company, Schenectady, New York (address mercury arc rectifier department), send blue print of regulating reactance connections and directions. It is contained in second edition of handbook, but not in third edition because that type of rectifier is out of date by several years.

Refuse to Be Interviewed.

(D) I refuse ot be interviewed. There is too much variation in ideas as to what constitutes "satisfactory results."

(E) See Instruction No. 1, page 507 of handbook. Your trouble is probably due to friction material being in bad condition.

(F) Hope all that dope will be available for publication soon. Can't do it right now, though.

(G) It would depend upon circumstances. Your question has suggested a possibility which we shall make the subject of an editorial soon. In cases where the amperage is heavy and distance condenser to aperture therefore short, and the working distance of objective such, that it cannot pick up the entire ray, the diameter of the condenser might as well be reduced. Query: Would that permit of advancing the crater. If it would, would there be gain?

(H) "Optic Projection, Comstock Publishing Company, Ithaca, New York. Price $3.00, postpaid.

And there you are.

The World Do Move

Brothers Fred O. Slenker and Ross E. Hughes, Rock Island, Illinois, have the following to say, and say it:

This old world do move. From operators we become projectionists and go on learning forever and a day.

We hand you herewith drawings, of what we call the "Lightning Change-over" a device developed by We, Us and Company, viz: Ross O. Hughes and Fred O. Slinker. Brother Hughes is Chief Projectionist of the Colonial Theatre, while I have to content myself with being its mere house manager, advertising manager, cashier and general nuisance.

We recall, and with much pleasure, the one day we were fortunate in having you with us; also the snappy address which convinced us we really did have a lot to learn.

The Invention.

But getting back to the invention, in your travels you have no doubt observed many schemes for change-over, ranging from connected dowsers to elaborate electrical devices, all of which answered their purpose, at least in some degree, and some very well.

In the Lightning Change-over we have, what we firmly believe to be the fastest, handiest nad most thoroughly reliable and accurate little device ever used for the purpose of changing from one machine to the other.

The device is designed to be mounted on the projection room wall in front of each projector, in such manner that the light ray may be instantly cut off, or allowed to pass to the screen, by means of a shutter mounted in such manner that it passes in front of or away from in front of the lens instantly upon the pressing of a push button.

The push buttons are mounted in convenient position so that when the time comes to change the projectionist starts the idle projector, opens the dowser and presses the button, whereupon the change is accomplished instantly and without the least evidence of it on the screen.

How It Is Done.

We use two solenoids of equal strength, which are mounted on a base. A movable soft iron core is provided, of such length that when at one end of its stroke just sufficient is left in the other solenoid to pull it back when the coil is energized by pushing the button.

Shutter blades are attached to the solenoid rod, as shown. The solenoids take power through a low voltage transformer attached to the incandescent circuit, which permits installation with bell wire and without conduit.

The solenoids may be made to provide any length of throw, dependent upon diameter of light ray to be covered.

Gone One Better.

Brother Hughes and myself have gone one better and have provided ourselves with an electric motor switch which is attached to the dowsers, so that all that is necessary to change-over is open the dowser and press the button on the change-over, a job accomplished with two moves of the hand.

We have succeeded in arousing the envy of brother projectionists who have seen the device in operation and have threatened everything from murder to kissing us if we don't loosen up with details of its construction.

Should you give this space tell brother projectionists that full particulars, if more are needed, may be had by addressing Brother Hughes or myself, Colonial Theatre, Rock Island, Iowa.

Have read the department since 1909.

Seem to Be Practical.

The device seems to be entirely practical.

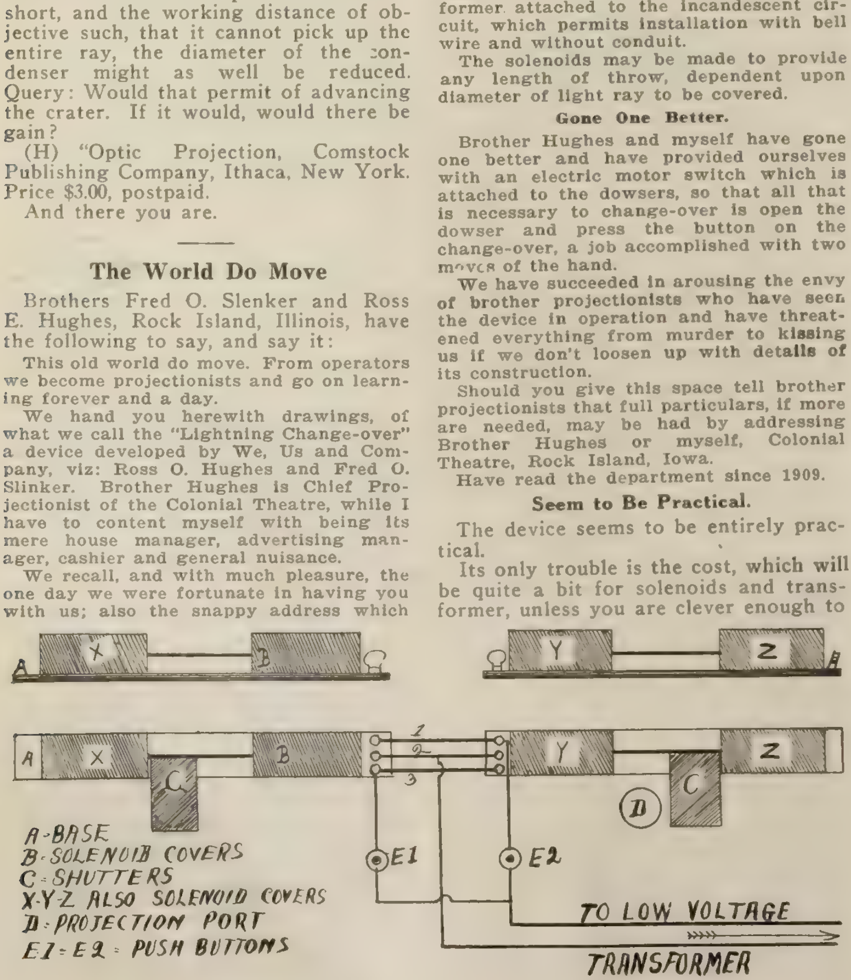
Its only trouble is the cost, which will be quite a bit for solenoids and transformer, unless you are clever enough to make your own, and few will tackle the transformer I suspect. Evidently all the wiring does not show.

As I understand it wire 2 carries one end of all solenoid coils, wire 1 carries the other end of coils X and Y and wire 3 the other ends of coils B and Z.

If this is true it will be seen that pressing button E1 would throw rod A and the shutters to the right, while pressing button E would reverse the action.

Maybe, I'm wrong, but that is the way I dope it out.

My regards to you, gentlemen, and to all my friends in Rock Island.



Trouble with Motiograph

Albert C. Dreher, Kennebec, South Dakota, says:

The latter part of December we installed a Motiograph De Luxe and are now experiencing considerable trouble in getting desired results.

Our distance of projection is approximately sixty-five feet. The picture is a twelve footer. The rheostat is a Motiograph 25-55 amperes. The objective is about 27 inches below the ceiling line. As to condenser, we have tried every combination known, and find two 6.5 plano convex lenses to do best.

The trouble is this: We are unable to get a light which is in proportion to the aperture. It is too wide, and not of sufficient height.

The manufacturers sent this machine equipped with two 7.5 condenser lenses. Even when using lenses used on an old machine the edges of cards still have deep shadow.

We use ⅝ cored above and 7-16 below. Can our trouble be with the carbons?

Data Inadequate.

Your data is inadequate; also it is pretty badly mixed, but the trouble is not, I think, due to the machine itself, but to faulty adjustment.

You have not told me at what point you use the rheostat, hence I cannot even make an intelligent guess at your amperage, and even if you did tell me it would not do much good, because a rheostat of that size is apt to vary considerably—meaning, that if it is from 28 to 55 ampere capacity, it may actually have a very different range.

This is true for two reasons, viz: possible voltage variation in your supply, and the fact that the resistance of a rheostat changes with use.

There should, by all means, be an ammeter in every projection room. The very first requirement for intelligent adjustment of an optical system is at least reasonably accurate estimate of amperage. If you are using 25 amperes the right thing would be a 5.5 and a 6.5 plano convex, with 22.25 inches from center of condenser to aperture.

If you use 55 amperes, then the requirement is a 6.5 and a 7.5, with 16.25 inches from center to aperture.

Possible Faulty Carbon Setting.

You made one remark which seems to indicate your trouble, viz: "It (light on aperture) is too wide, and not of sufficient height." This would indicate faulty carbon setting or insufficient lamp angle, or both. The spot (light at aperture) is a photograph of the crater, and the more nearly round the crater "looks" to the condenser the more nearly round the spot will be.

Summary: Try giving your lamp a greater angle and try advancing your lower carbon tip a trifle more to force the crater to front of carbon point so it will face the condenser more nearly square.

If this does the trick, as it should, well and good. If not, send further data. Meanwhile, I would recommend that you study "Setting the Carbons," pages 290 to 302, the Handbook.

Machine manufacturers have been sending out optical systems which were not based on the requirements of the conditions under which the machine was to work, or anything else except the fact that something just *had* to be supplied.

Two of the leading manufacturers (Powers and Simplex) have just purchased a large supply of lens charts and will send one with each machine—a big jump ahead, if you ask me.

Can Any Local Union Use This Man?

H. G. Hogwood, 430 South Laurell street, Richmond, Va., writes:

I regard you as a friend, even though we have not met. I have been in the business ten years and have always kept up with matters in the projection department, though this is my first attempt to make use of it.

I am a member of local union 370, a bit back in dues just now because I have been unable to obtain employment since last September, until quite recently when I got a "job" at the princely salary of $18 per week. I think you know how far that will go when one has a wife to take care of.

What He Wants.

What I want is just this. Is there not some local union which can place a man, who can and will prove his ability and make good, at a wage which will, at least, provide for decent living, and which will extend its brotherly spirit sufficiently to do so?

I do not know the brother personally, hence cannot vouch for his ability, but his letter "reads well" and I have a bushel of sympathy for any man who attempts to support a family on eighteen dollars a week now—in a city at least. Anyone who can use friend Hogwood can reach him at above address.

Albany, New York

Yes, you could connect a fifteen ampere, 110 volt rheostat and a fifty ampere, 110 volt rheostat in multiple (parallel) on 110 volts or in series on 220 volts, though the latter would be a rather queer thing to do.

I cannot advise you to spend money experimenting on what you suggest. It has been thoroughly tried out and tens of thousands of dollars and a great deal of time have been expended on that particular thing already, without success.

Why They Spark

J. L. Brunell, New Orleans, La., says:

I have a motor generator set which has been running very nicely until a few days ago, but now the brushes spark badly and I can't seem to do anything to stop it.

Commutator is smooth and everything seems to be in good shape.

There are a great many things which may make brushes spark. Here are some of the possible causes:

Overload. Dirty commutator or a semi-insulating glaze of dirt and oil on ends of brushes. Brush sticks in holder. Copper dragged across, insulation between bars. Brush tension too weak. Brushes do not fit curve of commutator. High commutator bar or high insulation. Commutator bars worn down too thin. Rough or eccentric commutator. Brushes have too high resistance. Short circuited armature coil. Loose armature coil. Armature coil burned out. Reversed armature coil. Weak field. Too much vibration in machine due to poor foundation. General instruction No. 8 on page 372 of Handbook gives remedies to apply for these and other causes.

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Condenser Combination

Frank L. McKiel, Chief Projectionist, Tyler, Texas, member local union 222, ordered a handbook and lens chart and says:

Am using a 220 volt M A rectifier at approximately thirty amperes. Have no ammeter or voltmeter, but my judgment is that the drop across the arc is between 48 and 53 volts.

Have been using 6.5 and 7.5 condenser combination but in order to have a clear slide I was obliged to change to two 7.5s as I was unable to get crater close enough to lens to get a clear field with the other combination.

At Expense of Efficiency.

You can use two 7.5 lenses all right, but only at the expense of some efficiency because it locates your crater further from the lens.

The right thing to do is to put in the correct combination as per lens chart and then establish a third condenser so that it will line with the others when you shove over to the stero, thus making a 3-lens condenser combination for the condenser.

Exactly what focal length lens you would require for the front stero condenser I am unable to say, but I can see no reason why a 7.5 would not be all right if set close to the other lens, curved side toward it, of course.

Maybe, however, a lens of longer local length would be better. Let us have the dope on such a combination from Griffiths, if he will be so kind.

Lens Charts Cannot Be Improved

John Griffith says:

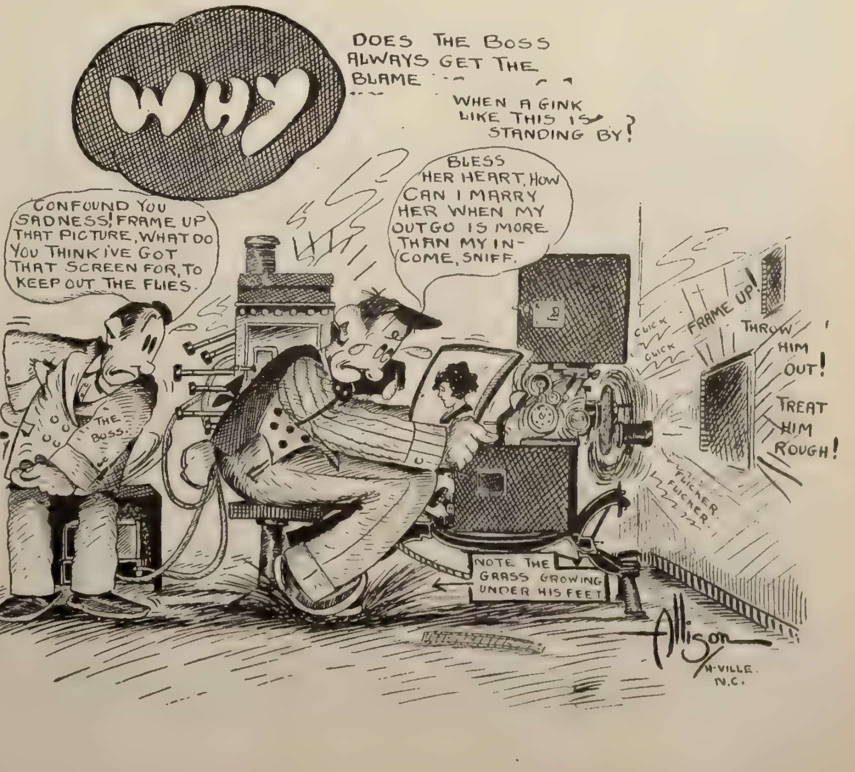
I do not think that the lens charts can be improved upon. The more I dig into the projector optical system the more things I find which confirm my former findings.

That, friend John, is good as far as it goes, BUT what we do need is a concrete statement as to why it would be impractical to extend the charts to cover amperages above sixty.

John has already told us, but has not yet put the reasons into shape for publication.

Unionville, Missouri

Yes, a wire coil rheostat will set up some choking effect when used on A C, but the A C arc voltage is lower, so the one thing probably would pretty nearly balance the other and make amperage delivery of the rheostat the same on A C or D C.


WHY
DOES THE BOSS ALWAYS GET THE BLAME
WHEN A GINK LIKE THIS IS STANDING BY?
CONFOUND YOU SADNESS! FRAME UP THAT PICTURE, WHAT DO YOU THINK I'VE GOT THAT SCREEN FOR, TO KEEP OUT THE FLIES.
BLESS HER HEART, HOW CAN I MARRY HER WHEN MY OUTGO IS MORE THAN MY INCOME, SNIFF.
THE BOSS.
CLICK CLICK
FRAME UP!
THROW HIM OUT!
TREAT HIM ROUGH!
FLICKER FLICKER
NOTE THE GRASS GROWING UNDER HIS FEET
Allison
H-VILLE. N.C.

New York State Exhibitors' League to Convene on March 9 in Utica

THE coming state convention of the Motion Picture Exhibitors' League of the State of New York, which will be held at the Utica Hotel in Utica on March 9 and 10, bids fair to develop into an event of prime importance.

The record for successful state conventions is held by last year's state gathering which foreshadowed the coming of liberal Sunday legislation. It is almost a certainty that the 1920 convention will foreshadow legislation affecting the industry more vitally even than the law of last year. When the joint session of the legislative and executive committees recently held at Albany adjourned, every member had pledged himself to bring the greatest possible attendance of exhibitors to the Utica convention.

Linton Plans Entertainment.

A most enthusiastic worker for a record convention at Utica is the treasurer of the organization, William H. Linton, one of whose theatres is situated in Utica. Mr. Linton has gone ahead with elaborate preparations for the reception and entertainment of delegates and exhibitors generally. The people of Utica at the recent referendum on the question of Sunday opening voted a decided majority in favor of having the motion picture houses open.

The Utica press unanimously supported the liberal side of the question. As a result, the entire population of Utica is looking forward to the convention, fully resolved to give the attending exhibitors the freedom of the city.

Preparations are under way for securing the attendance of prominent stars to shine at a "Movie Ball" where they will be introduced by prominent exhibitors. The ball will be held in the State Armory and promises to be a social event of the first magnitude. It is expected that officials representing the national, the state and the city government will be in attendance at the opening of the convention. The address of welcome on behalf of the city will be made by its mayor.

To Invite Prominent Men.

It is proposed to extend invitations to men of national prominence who have heretofore proven themselves to be champions of the motion picture screen and its rights and privileges. It is proposed to have a formal dinner on the first evening of the convention and the "Movie Ball" on the second. This program, however, is still subject to change.

Personal invitations are being sent to every motion picture exhibitor in the state both by the executive committee of the league and by Mr. Linton and the Utica Exhibitors Association. Mr. Linton has sent out a letter to every motion picture exhibitor in the state with a blank postcard for a return answer. He is personally in charge of the work of making reservations for all who signify their intention of attending.

Signs for Entire Circuit Output.

George Hall and George Haney, managers of the Maxine Theatre at Buffalo, N. Y., have signed a contract with P. H. Smith, manager of the First National Exhibitor's Circuit Exchange at Buffalo, calling for the entire output of First National attractions for the ensuing year to be played at the new Piccadilly Theatre, being erected.

Messrs. Hall and Haney plan to make First National attractions one of the exclusive features of their new theatre, which is to be ready early this spring.

Consignment of Power's Lost.

Nicholas Power Company is advised that the S. S. Marne, which sailed from the Port of New York about January 13, carrying a consignment of Power's motion picture machines, was scuttled by fire and sunk off the coast of Cristobal, Panama.

Lost a Ticket Seller But He Found a Wife

IF you were the manager of a moving picture theatre and had a pretty ticket seller to grace the entrance of your theatre, and business was good and things were moving along in a grand way, wouldn't it break up your little old house of cards if some competitor came along and stole your ticket seller and put her brown eyes and curly hair in his own box office?

That's what happened to George Christmann, manager of the Gayoso Theatre at Kansas City, recently. But George found a way to foil the efforts of his rival, when he reported one morning to find that Miss Dorothy Way, his ticket seller, had felt the lure of "more money" and had gone to another theatre.

It was a month ago that the Gayoso lost the services of Miss Way, but Christmann didn't halt in the counter attack. He laid his plans to get her back and success crowned his efforts a few days ago when he took Miss Way to the court house in Kansas City and there secured a marriage license. The loser in this little battle on Twelfth street was Archie Josephson, owner of the Victory Theatre.

Mayer Succeeds Rice as Universal's Publicity Head

J. H. MAYER, who has been acting as eastern district publicity manager for Universal has been appointed director of publicity succeeding Harry Rice, who returns to Chicago as district publicity manager for the middle west. Mr. Mayer has been with the New York publicity department of Universal since last summer, coming here from Cincinnati where he was in charge of publicity for the local exchange.

It will be remembered that Mr. Rice was seriously injured in an automobile accident early in August and at that time Tarkington Baker, general manager for Universal, had supervision over the publicity department. Mr. Baker picked Mr. Mayer to carry on Mr. Rice's work during his absence, selecting him from a list of twenty-six exchange publicity managers. Upon Mr. Rice's return to his desk in October, Mr. Mayer asked to be returned to the Cincinnati exchange, but upon the insistent requests of both Mr. Baker and Mr. Rice, that he remain in New York, he brought his family on.

This High-Class Theatre, Though Small, Makes Money

IS it a paying proposition to use a high-class five-piece orchestra in a house seating 462 in a village of 2,800, with high-class pictures?

The Cathedral, in Waterford, N. Y., is doing it and bringing in a handsome return to Fred Kavanaugh, owner of the house, the only one in town. And what is more, Mr. Kavanaugh is charging from 11 to 25 cents for his productions and packing the house with every performance. He is a firm believer in showmanship and is backing his belief by attracting a patronage from North Troy, Cohoes and Mechanicsville, seven or eight miles away.

Mr. Kavanaugh decided to try an experiment after taking over the house. After giving the house a thorough cleansing, his first move was to install a five-piece orchestra. Proprietors of other houses, with small orchestras, predicted that the new owner would "go broke." Instead, the house has been packed at every performance, and, as a result, the owner is not only giving his patrons a splendid musical program, but has been able to put on first-run releases and stage others in a most attractive way.

As an example of Mr. Kavanaugh's activities, when "The Lost Battalion" was shown he secured an automobile truck and gave a noonday parade, with a band, in Cohoes and Troy, advertising a matinee at reasonable prices to attract the women and children, as well as those men who were employed on night shifts in the factories. He also erected a twenty-four-foot stage and gave a band concert. The house could have accommodated double the seating capacity.

Mr. Kavanaugh has owned the house for a year. His bank account is the best testimony of his success.

Give Circuit Picture Week Runs.

Heavy box-office receipts and the sale of standing room for First National attractions has led the Strand Theatre at Louisville, Ky., to adopt the one-week stand policy, with reference to the Circuit's releases. Six First National attractions will be seen at the Strand during six consecutive weeks.

"Heart O' the Hills" starring Mary Pickford will follow a one week engagement of Anita Stewart's "Mind the Paint Girl." Then will follow Charles Chaplin's "A Day's Pleasure," D. W. Griffith's "The Greatest Question," and Norma Talmadge's "A Daughter of Two Worlds."

Finis Fox Recovering from Accident.

After escaping death when his roadster was demolished by an electric train in a heavy fog near Culver City, Cal., Finis Fox, Metro scenario writer, is remaining at his home for a few days by his physician's order. Mr. Fox suffered minor injuries and was severely shaken up.

Police Active in Ottawa.

For a long time the exhibitors of Ottawa, Ontario, aroused little if any official attention on the part of the local police department, but several times recently local theatre managers have been penalized in the police court for permitting people to sand in the rear of the orchestra seats, because this is said to be an infraction of the law. Recently, practically all theatres have been visited frequently by policemen and the exhibitors are having extreme difficulty in preventing the collection of standing crowds.

The argument that tickets are not sold for more people than can be accommodated in the seats and that some patrons refuse to take the seats available, does not save the theatre managers, and the usual fine is $20 and costs.

Many Angles of Appeal in American's "Honey Bee"

"THE HONEY BEE" has many angles of interest through which to make its bid for popularity. The American Film Company believes it has been particularly fortunate in its choice of story and cast. An actress of world wide fame with an excellent support, a story by a noted author, requiring deep thought yet sparkling with quick brilliancy and humor—this is offered in six acts in the latest "Flying A" Special. There is scarcely a phase of the human equation which is not touched upon in one production.

Madame Marguerita Sylvia in the role of Hilda Wilson portrays the successful business woman who at heart is the natural, primative female impelled by the hunger for love and motherhood. This role the diva handles with an understanding and finesse. Thomas Holding is the serious, scholarly man of affairs in the play, Harris Doreyn, whom the heroine loves against her will, while empty marriage rites bind him to a frivolous, young beauty.

Nigel Barrie takes the role of the profesional pugilist, Blink Moran, strong and manly. Albert Ray and George Hernandez, the empty headed, insolent, young dancer and the alert and kindly representative of a New York mercantile house, respectively, intersperse the otherwise emotional and intellectual theme with some funny predicaments.

Kid McCoy, the celebrated middleweight, and Nigel Barrie put over four rounds before a large crowd of spectators, many of them in evening dress according to the French custom. The production was directed by Rupert Julian.

Strong Cast for Lloyd Hughes.

No detail of production is being spared to insure the magnitude and box-office qualities of "Wheelbarrow Webster," the first production in which Thomas H. Ince will present his new star, Lloyd Hughes.

Under the direction of John Wray, the picture entered production last week on location on a farm near Sawtelle, Cal., where the first scenes depicting Mr. Hughes as a rugged son of the golden west take place.

The supporting cast includes Gladys George, Jack Nelson, Fred Gamble, Charles Mills, Lydia Knott, Edith York, Gordon Sackville, Willis Marks and James Gordon.

Here Are Some New and Big Stars—Messrs. Ibanez, Loew and Rowland

IF the next novel of Vicente Blasco Ibanez—it will be about the United States—should touch at all on the American industry of motion pictures, it will not be surprising if he gives us the viewpoint of the motion picture actor.

The brilliant Spanish novelist recently acted in a number of scenes at the Metro studios in Hollywood, together with Marcus Loew, Richard A. Rowland, June Mathis, Viola Dana and Maxwell Karger. For all, except Miss Dana, a Screen Classics, Inc., star, it was probably a first appearance before the camera.

Mr. Karger, Screen Classic director general, directed the author of "The Four Horsemen of the Apocalypse," as well as acted with him. He told the cameraman where to set up. He bustled about the setting—one used by May Allison in "The Cheater"—and moved lights and furniture. Then the rehearsal began.

"Tell Senor Ibanez that he is to sit a moment, thinking," Mr. Karger told the interpreter, "then he looks up and smiles as Mr. Rowland comes to greet him."

They're Off.

While the interpreter relayed these directions, Mr. Karger turned to the others.

"Dick, you heard what I said. Marcus, you come on from the other side; then I'll come on; then June, then Vi. All right! Are you ready!" he shouted to the cameraman.

The Bell and Howell commenced to whir. Senor Blasco Ibanez, unaware of this, yawned unconsciously and the "gallery" of electricians and other stage workers snickered. Immediately he assumed his pose of thoughtfulness. Then he glanced up and his face lighted. He arose and greeted Rowland, the Metro president.

"Come on, Marcus!" shouted the director, and Mr. Loew entered from the other side.

"Don't stand there and do nothing, Marcus!" shouted Mr. Karger as he strode into the picture, apparently uttering words of welcome to the distinguished visitor. "Look interested! Look as though you'd bought another theatre!" Smiling, Mr. Karger then grasped the hand of Ibanez and shook it warmly, at the same time shouting to Miss Mathis, who was behind him.

Viola Dana Surprises Author.

"June! Come on! Make it snappy, now! Come on, Vi!"

June Mathis and Viola Dana joined the group.

Mr. Rowland whispered in Miss Dana's ear.

"Sure, I will," she laughed, and greeted the visitor with, "Como esta usted, Senor?"

Before the delighted Spaniard could respond, Mr. Rowland broke in with a fusillade of facetious remarks, and fumbling in his pocket, with a noble gesture presented the key to the studio.

"All right, cut!" shouted Mr. Karger. "Let's do it again—for the European negative—and for heaven's sake, Dick, try to be serious!"

Blasco Ibanez, who speaks not a word of English, composedly acted his part through all this bedlam, pretending to chat volubly with the others. The glaring lights may have tortured his unaccustomed eyes, he may have wondered why the American director shouted so in greeting, but he did not say what he thought of it.

The film made at the Hollywood studio will be used as a pre-release trailer when "The Four Horsemen" is distributed. Neither Senor Blasco Ibanez nor Mr. Loew had "acted" before. They tucked handkerchiefs in their collars while Miss Mathis applied powder liberally to their faces. This was to eliminate the "black" effect that the powerful studio lights give to human skin. Viola Dana assisted Messrs. Rowland and Karger in the makeup.

Things You Seldom See—No. 1: Doug Fairbanks in a Serious Mood.

You recognize him without the smile, just as we did, but it's strange that Doug had these taken just after his great United Artists' "Cheer-Up" production, "When the Clouds Roll By."

Mary Pickford Laughed and Cried, Seeing Herself as Happy Pollyanna

HENRY L. DOUGHERTY, special writer and motion picture critic of the Los Angeles Evening Express, had the most unusual experience of his life, he says, on the occasion of the opening of "Pollyanna," at the Clune Auditorium, Los Angeles. The experience was that of seeing "America's Sweetheart" laugh and cry with the rest of the audience, during the time she herself was witnessing the performance.

Here's what Doughtery himself has to say in his criticism of her production:

"Perhaps the greatest tribute that can be paid to Miss Pickford's human interpretation in this play is the fact that the little star laughed and cried with other members of the audience at Clune's Auditorium yesterday afternoon. She attended the first showing of the picture together with her mother and a few friends, and the writer of these lines, being only a few seat away, was afforded a rare opportunity of studying the star, both on and off the screen. Evidently Miss Pickford forgot that she was also out there in the picture for she sympathized and laughed and cried with Pollyanna just as others did all about her."

"The Pathos Reaches One's Heart."

In his criticism of the production Mr. Dougherty said: "Mary Pickford's first film play of the "Big Four" program is the crowning achievement of her screen career. And that is saying all that can be said for a motion picture. The little star has made us laugh and cry and smile in the days gone by, but never before has she aroused so much sympathy for a character as she does for 'Pollyanna,' the glad girl, the orphan, the child who can always see sunshine ahead, although the rain is pouring in torrents. And that, to my mind, is the secret of her phenomenal success in 'Pollyanna.'

"It is one of these rare gems where tears, like precious diamonds, are set in a golden background of smiles. The pathos of the story reaches down into one's heart, and the characters, as they pass before us, seem like real people we have met."

Two Big Hampton Productions Playing First Run Engagements in Los Angeles

BENJAMIN B. HAMPTON'S Emerson Hough story, "The Sagebrusher," is the attraction at Lesser & Gore's Kinema Theatre, Los Angeles, during the present week and Mr. Hampton's production of Zane Grey's "Desert Gold" is playing its second continuous week at the Alhambra Theatre, Los Angeles. The Zane Grey picture, incidentally, broke every existing record for patronage at the Alhambra and H. H. Bosley, manager of the Alhambra, has kept a third week clear for his run of this picture.

Bookings of both productions were made by F. A. Wagner, Los Angeles manager for the W. W. Hodkinson Corporation and immediately following its first run in Los Angeles "Desert Gold" goes to the Johnson Theatre, Pasadena, for a widely exploited full week's first run.

"The Sagebrusher" was the first big production booked by Sol Lesser and the Gore Brothers upon their acquisition of the Kinema Theatre from T. L. Tally, former owner of the house and the First National Franchise for Southern California and Arizona. The picture was opened after a heavy bill board and newspaper exploitation campaign and one result was that the house coming under new ownership started off with a convincing winner that received the unanimous approval of the Los Angeles dailies.

Among the important first runs that have signed for "The Sagebrusher" during the past few days are Tom Moore's Strand, Washington, D. C.; Jake Wells' Granby, Norfolk, Va.; the Majestic, Jackson, Mich.; the Liberty, Sacramento, Cal.; the Liberty, Fresno, Cal.; the Auditorium, South Bend, Ind.; Poli's Theatres at Scranton and Wilkesbarre, Pa., and the William Penn, Chester, Pa.

Mrs. Thorp Doesn't Hesitate About Dates; Showed Films Back in 1904

THE fact that women can make a success of the business of showing pictures to the public has been demonstrated in several instances in this country, and is once more brought to light in the career of Mrs. A. E. Thorp, who started in with a small house in Bucyrus, O., in 1904, and is today president of the Bluebird Theatre Company of Richmond, Va., controlling the Bluebird theatres in Richmond and Petersburg.

Women are usually reticent about dates, but Mrs. Thorp had no hesitation in telling a representative of Moving Picture World that it was sixteen years ago she first screened pictures for her patrons.

Ten Dollars Outside Price.

From Bucyrus she went to Newport News, and in 1907 she took up the exhibiting art in Richmond. Her theatre was called the Dixie, and its only competitor for some time was the Theato.

"I certainly reaped a harvest in those days," said Mrs. Thorp. "There was really no competition. I gave my patrons one-reelers. A two-reeler then was a 'special program.' I used a phonograph to attract the attention of the passers-by, and it worked finely.

"Ten dollars was the outside price on productions in 1907. You couldn't pay the reel tax with that today. The Kay-Bee pictures were the big features then, and most of them were better than our present Western films."

Asked what her advice to other members of the fair sex would be in regard to conducting a picture theatre successfully, Mrs. Thorp said: "I would tell them this: Study your territory and your patrons. The rest will come."

William Davidson with Selznick.

William Davidson, well-known leading man and character actor, has been selected to play the character "Macy," in the new Selznick production, "Prince of Pines," according to D. L'Estrange, casting director at the Selznick Fort Lee studio. This production is to be directed by Ralph Ince, who is now in New Hampshire taking exterior scenes for the production.

Singer Midgets Frolic in Fox Sunshine Comedy

THE advent of the Singer Midgets as a sensational feature of a yet unnamed Sunshine special just completed at the West Coast studios of Fox Film Corporation is a landmark in comedy production. The midgets are among the most remarkable aggregation of small people that ever stepped before an audience.

The special comedy is the most expensive ever screened, according to the producer. Five months were spent in staging it. Every member of the Fox Sunshine Comedy forces, including the Sunshine widows, was recruited for this laugh-raiser. In addition, the company was enlarged by additions such as the famous Singer Midgets.

The rapid-fire comedy of the troupe of little folk runs through the whole production. What they lack in size they make up in side-splitting fun. They are loved all over the world as a refreshing entertainment novelty. Europe has laughed uproariously at their dignified antics.

Made Vaudeville Reputation.

They came to America to fill a season's engagement at the New York Hippodrome. Their popularity there led to an extended engagement at Hammerstein's Victoria Theatre, where they again proved their phenomenal drawing power.

The entire troupe was engaged for the Fox Sunshine Special, nineteen in all. With them Mr. Fox also engaged the group of animals that goes with the Midget show, and the equipment carried by the Singer company on its vaudeville circuits.

Lists Many Repeat Bookings.

Repeated calls for return engagements of First National attractions has led Lee L. Goldberg of the First National Exhibitors Circuit Exchange of Kentucky and Tennessee to install what is known as the "repeat page" in his daily booking schedule. The system enables Mr. Goldberg to keep records of attractions that have been re-booked two, three and four times in one city, and gives him a line on just which of his attractions are breaking "repeat" records.

The first mail after the establishment of the "repeat page" brought requests for return bookings on "The Hoodlum," "Virtuous Wives," "Daddy Long Legs," "The Thunderbolt," "Sunnyside," "Shoulder Arms" and "A Dog's Life."

700-Seat Theatre for Ellenville.

At Ellenville, Ulster County, New York, the Shurter Theatre Company, Inc., composed of local business men, is erecting a new theatre to be devoted to motion pictures, musical and other attractions. The theatre will seat 700. Construction is fireproof and modern in every respect. It is expected that the new house will open about May 15.

Two Scenarists Prepare "The Memento" Script

BY the addition of Rod La Rocque, formerly leading man for Marguerite Clark, Constance Binney, Madge Kennedy and other stars, Vitagraph has completed the cast for "The Memento," Corrine Griffith's next feature. He will be seen as Arthur Lyle, a minister, one of the most important characters in this novel story by O. Henry. The leading role of Brad. Mortimer will be taken by Earl Metcalfe, and Sallie Crute will be seen as Lynette. Miss Griffith, of course, will be Rosalie Ray, the vaudeville performer, who deserts the stage for a small village only to find that men are the same the world over.

Miss Griffith and her supporting company are now at Saugerties, N. Y., where the rural scenes are being taken. The interiors will be made mostly in and around one of New York's largest theatres and at Vitagraph's Brooklyn studio. An unusual feature of the picture is that the scenario was written by two men. Lucien Hubbard arranged the action for the city and theatre scenes, while the small town episodes are the work of William B. Courtney. Edward Griffith is directing the picture.

James O'Neill Injured by Northwest Sled Dogs

JAMES O'NEILL, who is playing Mukoki, the faithful Indian guide in "The Courage of Marge O'Doone," James Oliver Curwood's famous novel of recent publication, which Vitagraph is producing for the screen with a special star cast, is back in Hollywood badly injured as the result of an encounter with a pack of sled dogs.

The accident happened in the vicinity of Truckee, where Director David Smith had taken the company for the snow and mountain scenes. Mr. O'Neill was severely bitten, but it is not thought dangerously so. The remoteness of the location where the accident occurred and the consequent delay in obtaining immediate medical assistance, added to the danger of infection.

Sled dogs play an important part in Mr. Curwood's new story of the great Canadian Northwest. The dogs were starved for three days so that they were ravenously hungry. They were supposed to attack Mukoki. Raw meat and fish had been hidden in the actor's clothing. In their eagerness to get it, however, the dogs ripped and tore at O'Neill's clothes and he was severely bitten and lacerated. Mr. O'Neill was unconscious by the time the dogs had been driven away.

Build India Street for "The Hope."

A portion of one of the principal streets of Peshawar in the Province of Punjab, India, has been duplicated on the grounds of the Metro studios in Hollywood for "The Hope," the Drury melodrama now being produced by Screen Classics, Inc. The street is 150 feet in length. On both sides are buildings of East India architecture occupied by shops where pottery, rugs, vegetables, sweetmeats, grains and brasswares are sold. There are also a two-story hotel, numerous residences, the village well and a part of the army barracks.

Personality Portraits.

It was a terrible strain to pose before the camera for this exclusive panel, so Louise Glaum had to save her title cry to pay up. Glimpses as she worked on "The Lone Wolf's Daughter," J. Parker Read's Hodkinson.

Mrs. Drew's Comedies Are Booked by Capitol

REPORTS from Pathe Exchange, Inc., indicate an unprecedented demand for clean, wholesome comedies and the better class theatres everywhere are eagerly seeking the series of Mrs. Sidney Drew comedies featuring John Cumberland to meet this popular desire. Leading exhibitors, who have seen the first picture of the series, "The Charming Mrs. Chase," say that it is certain to meet with wide popular approval, and many important bookings have been received.

Among the more important houses to book the entire series of eight pictures is the Capitol Theatre, of New York City. The management, after the private showing of the first picture, expressed the belief that it was one of the finest comedies produced in a long time and was precisely the thing to fill a real public want. The series will begin at the Capitol with "The Charming Mrs. Chase" on February 15.

Mrs. Drew wrote the scenarios for and directed all of the comedies in which she appeared with the late Sidney Drew, and in her new comedy creations she is the power behind the action. "The Charming Mrs. Chase" was written by Julian Street as a short story, but Mrs. Drew directed the screen version and personally supervised every detail of the making of the picture.

Trade View of Lewis Film Results in Heavy Bookings

WITHOUT any publicity heralding, the Des Moines office of Pathe Exchange, Inc., recently staged a special showing of Edgar Lewis's first Pathe special, "Other Men's Shoes," for the benefit of the trade and press. The only emphasis laid on the production was that it was an Edgar Lewis offering. As a consequence, critics and exhibitors were overwhelmed by the strength of the picture, and the following day the Des Moines Evening Tribune paid the following tribute to the production:

"Throbs and throbs of heart interest make 'Other Men's Shoes,' in which Crauford Kent plays a double part, one of the most fascinating stories recently filmed. He first appears as the sweet and spiritual Stephen, the young minister who is not strong and forceful enough to meet his problems. An intensely dramatic situation is introduced when the twin brother returns to visit his sister and steps into his brother's shoes.

Bookings began piling up in the Des Moines territory and a noteworthy record undoubtedly will be attained there.

"Grocery Clerk" Making Decided Hit.

"The Grocery Clerk" Larry Semon's latest Vitagraph comedy got off to a good start at the Capitol Theatre, New York, where it was featured and made a big hit. Its showing in other parts of the country, following its general release, was also the occasion of general approval. Mr. Semon is now at work on another comedy in which much of the action takes place on the roofs of several of the tallest buildings in Los Angeles and incidentally requires the comedian to do the human fly act up the front of the First National Bank building.

Resting Up Between Thrillers.
Bill Johnson and Edith Johnson in their newest Vitagraph serial, "The Silent Avenger."

Made Manager of Moore Company.

Fred Almy, Jr., has been named manager of the Owen Moore company, which is now in the midst of a production on the West Coast called "Love Among the Chickens." Owen Moore is the star of this Selznick Picture, which is his third for the organization. Harry Rapf, who is in charge of production at the Selznick West Coast studios, announces that work is going along smoothly, and that the production will be completed in ample time to hold its release schedule in accordance with Lewis J. Selznick's recent announcement that release plans permit of no delays in prints reaching branches.

Author Praises Work of Mary Miles Minter

GRACE MILLER WHITE, author of "Judy of Rogue's Harbor," Mary Miles Minter's current release for Realart Pictures Corporation, viewed a private showing of the screen adaptation of the story recently in California.

She expressed satisfaction over the production and said that Mary Miles Minter had made an ideal type of heroine. William D. Taylor directed the production.

"It was such a relief to see the picture put on so perfectly and without mutilation of the story," Miss White said. "Mr. Taylor's direction was wonderful and Miss Minter in the part of 'Judy' is the living embodiment of the sort of girl I had in mind while writing."

Hallmark Release Has Strong Cast.

In the cast which will be seen in Frank G. Hall's February release of the Famous Directors' series, "Chains of Evidence," will be seen Edmund Breese, Marie Shotwell, Anna Lehr, Wallace Ray, George Cooper, Joseph Granby, Edward Elkas, James F. Cullen, Peggy Worth, George Brownlow and Glenn Kunkel. "Chains of Evidence" is a screen version of an original story by Leon Britton and is produced under the direction of Dallas M. Fitzgerald.

Louis B. Mayer Executives Occupy $100,000 Administration Building

THE recently completed $100,000 administration building of the Louis B. Mayer Company, 3800 Mission Road, Los Angeles, are now occupied by the studio administration forces. The building is one of the most beautiful studio buildings in the industry.

The architecture is of the French medieval period and presents an imposing appearance in the stately grove of California eucalyptus. The offices are located in the thirty-five acre estate of Colonel William N. Selig and new roadways are being graded connecting the buildings with Mission Road.

A large throng of visitors took part in the opening. Among these were Lois Weber, her husband Philip Smalley, Grace Miller White and her husband and Dr. and Mrs. J. M. Hoffman. Lois Weber, who first starred Mildred Harris Chaplin, spent the entire morning at the studio with her former protege.

Dr. and Mrs. Hoffman made a special trip to the studio for the purpose of seeing Mrs. Chaplin on a set. Dr. Hoffman is a nephew of the president of the First National Exhibitors' Circuit and is an enthusiastic movie fan, though not financially interested in pictures. The meeting of Mildred Harris Chaplin and Grace Miller White was interesting as Mrs. White wrote "Polly of the Storm Country" especially as a starring vehicle for the little blonde star.

Two Floors of Dressing Rooms.

Two floors of the new administration building are devoted exclusively to dressing rooms. These are well ventilated and equipped with hot and cold running water. The top floors of the building are devoted to the housing of excutive and technical offices, as well as rooms for directors and cameramen.

In the rear of the building the brick cutting rooms and laboratories to be presided over by Billy Shea, chief cutter, are nearing completion. Individual dressing bungalows for Anita Stewart and Mildred Harris Chaplin are now being furnished according to the individual taste of the stars. Three enormous dark stages have been completed and the fourth will be started soon.

Three pictures, "The Inferior Sex," "Polly of the Storm Country" and "The Fighting Shepherdess" have already been completed and two new First Nation releases are in the making.

The officials of the new studio are: Louis B. Mayer, president; Milton Schwartz, assistant; Bennie Zeidman, vice president and general manager of the Chaplin-Mayer unit; Rudolph Cameron, manager of the Anita Stewart unit; Millard Webb, studio manager; Earl Sibley, art director; Jack Neville, publicity director, and Charles R. Condon, publicity man for the Stewart unit.

Circuits New York Branch Moves Into Larger Quarters

THE First National Exchange of New York is to occupy larger quarters on and after February 12. The new offices will be on the eleventh floor of 729 Seventh avenue.

"For the convenience of the trade," said Joseph Klein, manager of the New York branch, "and the fact that we have been doing tremendous business has necessitated our moving into larger quarters. In the new offices there will be ample room for individual offices for the sales force, private offices for the executives, and a large reception room. These rooms will increase the efficiency of the sales force, and the handling of film and posters will also be given private offices, all of which can be favorably compared with the finest in New York City. We will occupy about 8,000 square feet of floor space."

The sales force headed by General manager R. H. Clark, and Mr. Klein as manager of the New York City exchange, consists of Aaron A. Corn, Harold J. Carlock, George Carter, A. J. Herman, Ben Levine, J. Mendelson and S. Rubenstein.

M. M. Katterjohn Adapted Harold MacGrath Story

ACCORDING to advices from the Louis B. Mayer studios, Monte M. Katterjohn has written the screen version of Harold MacGrath's "The Yellow Typhoon," which is now in course of production with Anita Stewart Productions, Inc., will be released as a Louis B. Mayer-First National attraction.

In securing Mr. Katterjohn to prepare the screen version of "The Yellow Typhoon," initially presented as a serial in the Saturday Evening Post, Mr. Mayer followed out his policy of guaranteeing good production by having the elements that figure in it of certified excellence.

Monte Katterjohn is universally recognized as a scenario expert. This reputation comes to him from such screen masterpieces as "The Flame of the Yukon," with Dorothy Dalton; "The Clodhopper," with Charles Ray; "Puppy Love," with Lila Lee; "The Source," with Wallace Reid; "The Patriot," with William S. Hart; "Madam Who," with Bessie Barriscale, and other successful productions.

Duncan Working on Mountain Exteriors

Railroad scenes in the beautiful mountain country of California have been occupying the attention of William Duncan for his new $1,000,000 Vitagraph super serial, "The Silent Avenger," recently. Mr. Duncan is planning to make this the greatest serial of his career in this type of motion picture entertainment. He expects to multiply the many thrills of his successful, "Smashing Barriers," serial recently completed.

Mr. Duncan is again directing his own picture. Edith Johnson is again his leading woman and Jack Richardson and Virginia Nightingale play the respective heavies.

"Below the Surface" Completed.

The Thomas H. Ince special production, "Below the Surface," featuring Hobart Bosworth, has been completed and is now in the hands of the editor.

The newsstand price of Moving Picture World is 15 cents. The subscription price is $3 the year. Subscribe direct, save $4.80 and miss no issues.

Clara Kimball Young to Romance at Capitol in "Forbidden Woman"

THE impetus given the new Equity Pictures Corporation by reason of its policy of "few but great" productions, which was heightened by the advent of Clara Kimball Young in "Eyes of Youth," was further strengthened when Director General Edward J. Bowes of the Capitol Theatre, New York, booked the second Clara Kimball Young film, "The Forbidden Woman," for first run at the Capitol.

"The Forbidden Woman" marks the second step of the Equity Picture Corporation to identify itself with nothing but big sensational, yet dignified film plays. The play was screened from the original story of the same name by Lenore J. Coffee and was produced under the personal supervision of Harry Garson, with Arthur Edeson and John W. Voshell at the camera and on the technical side.

In the cast are Conway Tearle, Milla Davenport, Kathryn Adams and other noted screen figures, and the story, while of an entirely different type from "Eyes of Youth," is along more romantic lines and is of the style of picture in which Miss Young made her greatest hits. The story opens at Paris with Miss Young in the role of Diane Sorel, a successful actress, who is besought by many suitors.

Has Good Exploitation.

The story unfolds in a majestic manner and is said to constitute Miss Young's smoothest running, best staged and most elaborate romantic production. Miss Young is seen in no less than fourteen different apparels while the remainder of the cast are dressed in commensurate manner. Many unusual publicity and exploitation aids are to be tried out during the run at the Capitol.

For four weeks Equity has been carrying on a blind campaign in the New York daily papers, stating that the color of the sky on February 21 would denote at which house a certain film would be shown. This campaign was scheduled to terminate night of February 14, with blazes of green color thrown on the heavens by means of ten huge army search lights placed at ten different spots throughout New York.

A series of "talking ads" in the newspapers will be conducted before the opening and a number of direct house-to-house ideas will be launched to aid the Capitol keep its 5,000 seats filled each day.

On the same date, throughout the country, forty-one prints will be working at forty-one first-run houses, and even the business done by "Eyes of Youth" is expected to be exceeded.

Legion Members See First Showing of Official Films

THE first public showing of the official record films of the activities of the United States Marine Corps in France and Germany was recently given before the S. Rankin Drew Post, of the American Legion, at its general meeting and monthly dinner at Keen's, New York. As a section of the war records of the Navy Department, of which the Marines are a part, these films were ordered made by a detail in command of Lieutenant Commander Wells Hawks, U. S. Navy.

He was assisted by Lieutenant C. E. Ruttan, officer in charge of aerial photography in France. The photography was done by Chief Yeoman Harold Wenstrom, who before going in the service was a Metro cameraman, while the stills were made by Chief Printer J. J. McCutcheon.

Film Follows Track of Marines.

There are seven reels showing all of the battlefields from Belleau Woods to the crossing of the Meuse on the morning of Armistice Day, the route of the march to Germany, the Rhine River patrol and the Marines in occupation as a part of the Second Division. Four sham battles in the hills along the Rhine and in the Weid Valley are shown as an illustration of what warfare would have been there. The party travelled over 8,000 miles in a truck carrying out the order.

Marine Corps Recruiting Films Edited by Fox

AN acknowledgment of the services of Fox Film Corporation in editing the pictures is carried on every one of the films to be exhibited broadcast in conjunction with the big national recruiting drive of the United States Marine Corps.

The picture is called "The Fighting Marines at Work and at Play" and the contents bear out the title fully. It shows the training of the men, and several sham battles are staged where the training is put to effective use. There are numerous scenes of life and work and recreation at points in the American possessions where marines are garrisoned.

The film will be a chief feature in the drive. Three companies of enlisted men, each known as the "Roving Marines," have been sent on tour and will visit every city and town in the United States. A jazz band and a minstrel show by service men will constitute the entertainment. In addition, each of the touring groups will carry a motion picture outfit and a print of the picture.

The picture was put together and edited by a Fox scenario man who was formerly a lieutenant in the army, Ed. Sedgwick. Each film carries on its title the line "Edited by Fox Film Corporation."

Give Dinner to J. D. Williams.

J. D. Williams, manager of the First National Exhibitors' Circuit was recently tendered a dinner at the Seelbach Hotel in Louisville, Ky. Representatives of 200 motion picture theatres attended the dinner.

Among the party was Nathan Gordon, of the Gordon Amusement Company, Boston; William Siever, of St. Louis; E. M. Mandelbaum, of Cleveland; Judge Wilkerson and Frank E. Dowler, of the Signal Amusement Company, Chattanooga; Col. Fred Levy, president and Lee L. Goldberg, secretary of the First National Exhibitors' Circuit exchange for Kentucky and Tennessee.

"Wouldst Come Shovel Snow?"

A bid to Renee Adoree in Clemenceau's story for Fox, "The Strongest."

Matt Moore Supports Enid Bennett.

Enid Bennett's latest Thomas H. Ince starring vehicle, "Hairpins"—which entertaining script is hot off the C. Gardner Sullivan typewriter—promises to be one of the most popular of the always delightful Bennett pictures.

Mr. Sullivan's story is a clever one, in which continually-slipping hairpins and the resultant untidy coiffure figure largely in a domestic near-tragedy.

Miss Bennett, under the direction of her husband, Fred Niblo, is supported by Matt Moore, Grace Morse and Margaret Livingston.

Burton George Goes to New Hampshire for Scenes

BURTON GEORGE, who was selected by Myron Selznick to direct the special production "Prince of Pines" has gone to New Hampshire to make several exterior scenes which are necessary in the drama. "Prince of Pines" was written by Willard Mack and recently purchased by Myron Selznick.

The interiors are to be made at the Fort Lee studio, work on them being scheduled to begin within the next ten days. The cast, which has six important roles, has not been announced but it is known that it will be an all-star one. Mr. George is to have charge of the selection of players.

Mr. George was selected to direct this production because of his wide experience in handling big productions. He has been associated with many of the larger companies, such as World, Universal, Fox, Lubin, American, and Edison and has directed some of the screen's greatest stars. R. Cecil Smith adapted and wrote the continuity.

News Notes from National.

Ashley Cooper, from Australia, is doing comic characters with the National Film Corporation. Jack Sherwood, a former Canadian soldier, is National's new title artist. Bernie Burton has been placed in charge of all comedy continuity and cutting at the National studios.

Palace Books Harold Lloyd Comedies.

Many Pathe features and short subjects have been booked by the new Palace Theatre in Cincinnati, which was recently opened by I. Libson. This theatre has a seating capacity of 2,000, and is one of the most palatial motion picture houses in Ohio. "My Husband's Other Wife," J. Stuart Blackton's feature starring Robert Gordon and Sylvia Breamer, is the latest Pathe feature booked by the Palace. The first six of Harold Lloyd's new series of $100,000 two-reel comedies, beginning with "Bumping Into Broadway," have also been carded by the Libson house.

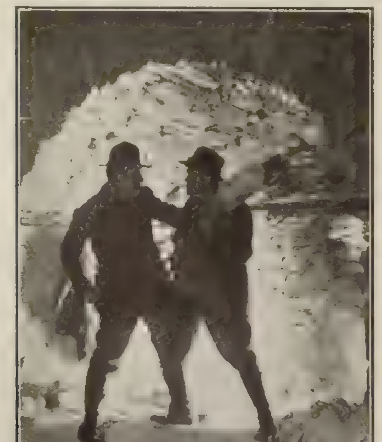
Myron Selznick Buys Several More Stories

MYRON SELZNICK continues to seek and purchase new stories that he considers worthy of using for vehicles of the Selznick stars. Following a recent announcement, which contained the titles of a large number of stories he had purchased, comes the announcement that he has purchased a comedy in the form of an original unpublished story written by A. Guisti. "Charlie's Ward" is its title.

Contrary to the usual announcement, this one does not state that the writer is well known. Mr. Guisti is a San Francisco writer who has recently entered the screen story field. Mr. Selznick states that "Charlie's Ward" should make one of the best comedies of the year. The story tells of the adventures of a wealthy young man who suddenly finds himself appointed as guardian to a mad-cap girl, 19 years of age.

"Hearts Aflame" is another original story which has been purchased by Myron Selznick This story was written by Robert Alexander Wason, who has contributed a number of stories to various popular fiction magazines.

Lewis Allen Browne, of the Selznick scenario staff, and the author of the initial Americanization picture, "The Land of Opportunity," has sold a story to Barry McCormack for stage production. It is called "The 100 Per Cent. Girl" and will go into rehearsal early in February.



New Type of Arch:—Irish.
Shown by Harry Morey in his Vitagraph, "The Flaming Clue."

News of Ray's Affiliation with Kane Evokes Many Praising Letters

CHARLES RAY, announced last week as the first big star of the newly formed Arthur S. Kane Pictures Corporation, is drawing to the young producing company many telegrams of congratulation on its initial acquisition.

Harold B. Franklin, the progressive theatre man from Buffalo, N. Y., whose picture presentation at the big Hippodrome is regarded as among the best in exhibiting, has varied his usual practice of reticence in the praise of stars and producing organizations by coming out strongly for Charles Ray. In a telegram to President Kane, Mr. Franklin foresees great financial success coming out of the acquisition of Ray.

"I congratulate you on your latest acquisition," wired the Buffalo showman, "and I have no doubt that it will result in great artistic and financial success to your company."

In Lowell, Mass., Thomas D. Soriero, general manager of the Strand Theatre and one of the best posted exhibitors in the country, came out strongly for Ray In a letter to Arthur S. Kane, concerning Ray's affiliation with the new company, Mr. Soriero wrote: "I congratulate you. He is a wonderful bet. In fact, not knowing that you were interested in him, I have been negotiating for his pictures, just for Lowell. I am all the more keen for him now that you are connected with them."

Ray a Popular Favorite.

Another exhibitor noted for his progressive methods of picture presentation and his success as a showman of high grade pictures who has found the tie-up of Arthur Kane and Charles Ray a portent of big possibilities, is W. S McLaren, manager of the Majestic and Colonial theatres, Jackson, Mich.

"Allow us first of all to extend our sincere congratulations to you upon the formation of the Arthur S. Kane Pictures Corporation," wrote Mr. McLaren to President Kane of the young producing company. "It has indeed been a pleasure to the writer to have done business with you in the past, and I trust that these pleasant business relations may continue into the future Charles Ray has always been one of our favorites."

Among many other exhibitors who foresee big possibilities in this tie-up are Max Marcus, of the United States Theatre, Cleveland, Ohio; F. T. Bailey of the American Theatre, Butte, Montana; J. C. Clemmons, manager of the Jefferson Amusement Company, Beaumont, Texas, and N. M. McCullough, of the Riviera Theatre, Anderson Indiana

"Daredevil Jack" Bookings Expected to Break Record

THE serial sales department of Pathe Exchange, Inc., is authority for the statement that reports from the various branches indicate that "Daredevil Jack," with Jack Dempsey, which will be released February 15, will smash the company's booking records for serials.

The reported general character of the bookings, it being claimed that interest in "Daredevil Jack" is not confined to large cities or small towns, neighborhood houses or those catering to a transient patronage, but are evenly distributed over all territories, is pointed to by Pathe as a realization of the claim made when Dempsey was first signed by the concern that he was unquestionably a most potent box-office attraction.

The cast supporting Dempsey is headed by Josie Sedgwick. Ruth Langston has the other important feminine role. Aggie Herring, a character actress, is entrusted with the character part. Herschall Mayall in a heavy role, Frank Lanning, Albert Cody and Frederic Starr are other members of this cast.

"Daredevil Jack" was directed by W. S Van Dyke. The scenario is the work of Jack Cunningham from an original story by Frederic Chapin and Harry O. Hoyt.

Prepare Blue Prints for Pittsburgh Film Building

PITTSBURGH is to have another film building in the Forbes street section. The new structure will go up on the site originally intended for the World Building, adjoining the Paramount Building, which fell through for some reason or other. It is said the contractor sunk a small fortune in the excavating and foundation of the proposed building and that as the old World Film Corporation had financial reverses the work was never completed.

Inasmuch as most of the exchanges will be obliged to move from the Ferry street section, owing to the widening of the street, other quarters had to be secured. James B. Clark, of the Rowland & Clark Theatres, has taken the matter in hand and arrangements have been made to complete the building. Work will be commenced at once and present indications are that it will be ready for occupancy about July 1.

The new building will be one of the best in the country. Architects connected with the Paramount Corporation and the Eastman Kodak Company are working in conjunction with the Board of Fire Underwriters in preparing plans.

No reservations have been made as yet. The blue prints are being prepared now and until they are completed nothing will be done in the matter of allotting space.

First Cunard Two Reeler Titled.

Grace Cunard's first two-reel feature, now in production at the National Film Corporation of America studios, for Marion H. Kohn, 90 Golden Gate avenue, San Francisco, will be "The Gasoline Buckaroo." This will be a sensational comedy-drama, full of thrilling incidents, according to studio advices. Miss Cunard will be supported in all her pictures by Cole Herbert. She will direct her own pictures.

Will Your Marquee Stand Up Under a Heavy Snowfall? See E. T. Keyer's Valuable Percussion on Marquee Construction in His "Better Equipment" Section.

Fairbanks Starts Work on His Next "Big Four" Picture; No Title Given

DOUGLAS FAIRBANKS has resumed his activities before the camera following a rest of eight weeks, during which time the story for his third United Artists production has been in preparation.

While the title has not been announced for the athletic star's next "Big Four" picture, it is known to be an original story by Fairbanks, the screen version of which has been prepared by Tom Geraghty, editor of productions.

The greater part of the action takes place in the West, with a generous share of the story dealing with outdoor scenes, thereby affording the star large scope for a lot of new stunts which have been cleverly worked out.

Many new faces will be seen in support of the star. Also a new leading woman, drawn from the legitimate stage and declared to be a "find," has been added to the Fairbanks organization. Frank Campeau has an excellent part giving him an exceptional opportunity for his particular character of "villainy."

Victor Fleming is Director.

Victor Fleming, who made his initial bow as a director in "When the Clouds Roll By," will shoulder the same responsibilities again, with Ted Reed assisting. William McGann and Harry Thorpe, who were responsible for the excellent photography in the last Fairbanks offering, will again do the camera work.

Few scenes will be filmed at the Fairbanks studios in Los Angeles. The story is of a character requiring considerable location work, much of which will take the entire company to Arizona and the East.

It is planned to spend from three to five weeks in the desert. Robert Fairbanks, manager of productions, under whose supervision the little community which was destroyed by flood in "When the Clouds Roll By" was built, is already engaged in the construction of the necessary accommodations to house the company in Arizona.

Following the completion of the work in the desert the company will go East and spend about two weeks filming another episode of the story. Three cities are being considered for this purpose, with Brooklyn, N. Y., the most probable location.

While no specific date has been set for the completion of the third United Artists production, it is believed that about ten weeks will be required to do the entire story.

Record More Big First Runs on "Lone Wolf's Daughter"

INCREASED momentum was given to the success of J. Parker Read, Jr.'s, second Louise Glaum production, "The Lone Wolf's Daughter" this week when it was booked for first runs by Frank L. Newman, the big Kansas City exhibitor for his Newman Theatre; by Charles H. Miles for presentation at the Miles, Cleveland; by Jake Wells for his Granby, Norfolk, Va.; and his Colonial, Richmond; the Savoy, Wilmington, Del.; the Walnut, Louisville, Ky.; the American, Terre Haute, Ind.; and the Colonial, Seattle, Wash.

To date this production is outstripping Mr. Read's previous Louise Glaum success, "Sahara," both in the performance of the theatres in which it is presented and in the promptness of its play dates. Exhibitors either through hearing of its success with other first runs or through their own confidence in its drawing power have pushed other productions back to make way for "The Lone Wolf's Daughter."

Other important first runs were contracted for by the Grand, Williamsport, Pa.; the Nixon, Erie, Pa.; the Lyric, Lincoln, Neb.; the Strand, Far Rockaway, L. I.; the Jackson, Lebanon, Pa.; the Strand, Oneonta, N. Y.; the Princess, Charleston, S. C.; the Liberty, Walla Walla, Wash., and the Montauk, Passaic, N. J.

Sullivan Sets March 1 as Date for World Tour Start

C. GARDNER SULLIVAN has set March 1 as the day of departure for his long anticipated trip around the world. The Thomas H. Ince scenarioist will leave Los Angeles for New York, where his itinerary calls for a brief visit. From the metropolis, Mr. Sullivan will sail for London and a tour of the principal centers of Great Britain. He then will proceed to France and gradually wind his "searching trip" to the colorful environs of the Orient.

The coming vacation is the first in many years for Mr. Sullivan. It will represent a combination of pleasure and business. About eighteen months will be consumed in the coming Sullivan tour, after which he will return to the Ince Studios.

Power's "Traveling Sales Convention" Hits Coast

SOME weeks ago S. S. Cassard, sales manager of the Nicholas Power Company, left New York for a trip to the Pacific Coast and reports from these sections indicate that he has "arrived." As he goes along he leaves a trail which is extremely beneficial to his company, for Cassard is one of the authors of that popular publication "How To Make Friends at a Glance." That is why President Earl made Cassard his sales manager some time ago and started him off on these trips which someone has described as "Power's traveling sales conventions."

As Cassard goes along, he sends in reports reading something like this: "White Way All Power's," or such and such a circuit "will standardize on Powers," or "the brand new Palace, the newest, largest and finest in this locality, will open with Power's projectors."

Mr. Cassard, however, does not make these trips to take orders for Power's machine but to look over the field for Mr. Earl and get in touch with the dealers and distributors of the Nicholas Power Company. The orders are taken by the large supply houses who are Power's distributors or dealers, and the confidence, energy and enthusiasm which Cassard creates are responsible for the orders that follow. He will be away several weeks.

"Hold It, You Big Ox!"
Wes Barry and Lewis Stone go in for publicity stills in "The River's End," Marshall Neilan's production for First National.

Two Prominent Dancers in Cast of "Very Idea"

DANCERS are prominent in the cast of the newest Taylor Holmes production, "The Very Idea," picturized from the successful stage comedy by William Le Baron.

Virginia Valli will play opposite to the comedian as Edith, the wife of the mollycoddle husband, Gilbert Goodhue. Miss Valli is a Chicago girl. She was educated there for the stage, where she began early to specialize in interpretive dancing.

The role of the dancer, who Edith comes to believe has "vamped" her susceptible spouse, is enacted by Fay Marbe, prima donna last season in the musical comedy success at the New Amsterdam, in New York, "The Velvet Lady."

Interesting to note in mentioning the cast is that it includes an A. E. F. veteran, Lieut. Jack Levering, who was decorated by King George, of England, for bravery under fire at the front. Mr. Levering plays the part of the physically perfect man, the chauffeur in the childless Goodhue household. The girl he is to marry, Norah, is portrayed by Betty Ross Clarke.

Others with responsible parts in the photoplay are Jean Robb, Edward Lester and George Cooper. Lawrence Windom is directing.

Simpson Succeeds Quive.

It has taken Ben F. Simpson just seven months to discover that there is "no place like home." He is now firmly entrenched in the Realart offices in San Francisco.

At the first meeting of the San Francisco film board of trade attended by Mr. Simpson since his arrival, he was unanimously elected secretary and treasurer. He succeeds Ralph B. Quive, previously San Francisco manager for Realart, who was transferred to Detroit on January 15.

Pathe Issues Statement Showing Business Done by Its Short Subjects

An analysis of Pathe's strength in the field of short subjects is issued this week by Pathe Exchanges, Inc. Basing its figures on the approximate 8,000 motion picture localities in the United States, Pathe claims superiority in this particular field.

Analyzing first the Pathe News, the statement shows that the topical reel is supreme in sixty-five per cent. of the 8,000 localities.

Even more imposing are the figures presented on the single reel comedies, which indicate that, in seventy-five per cent. of these localities, the Pathe laughmakers have the fullest representation.

But, considering the short life of a news reel, it is the wide distribution reported on the Pathe News that is regarded distributing organization as its most noteworthy achievement.

On other of its short subjects, particularly the Pathe Review and Topics of the Day, Pathe also offers an imposing record. Neither of these subjects has as yet attained the thorough distribution of the Pathe News nor the one reel comedies, but this is because they virtually are infants.

Review But One Year Old.

The Pathe Review only recently celebrated its first anniversary, and it is less than six months that it has been established as a weekly feature, being previously issued as a semi-monthly release. However, in that brief space of time the Pathe Review has become solidly planted in the admiration of the principal motion picture theatre owners in every section of the country, and it is only a matter of a short time before the Review's record will be just as remarkable as the Pathe News or the single reel comedies, is the claim of Pathe.

Regarding Topics of the Day, Pathe asserts that no short subject it has ever handled, has met with a more spontaneous approval of exhibitors. A large majority of the leading theatres of the country have established this little feature as a main part of their programs each week.

Without the effective sales organization Pathe has built up under Paul Brunet, vice president and general manager of Pathe Exchange, Inc., it would have been impossible to obtain the wide distribution accorded all its subjects. Pathe lays claim to the biggest chain of exchanges in the country, having thirty-two on its list. This system pulses directly through the home office, with Mr. Brunet ever directing the machinery which operats every branch.

Nursery Rhymes
Picturized in "His Temporary Wife," a Joseph Levering production for Hodkinson.

Charles Ray to Continue His Characterizations

Charles Ray, in his forthcoming pictures for First National release, will continue to present the human personality which he has made famous on the screen. President Arthur S. Kane of Kane Pictures announces that the recent affiliation of the star with his new producing company will in no way terminate Ray's previous efforts to build up an unusual character of universal appeal and consistent box-office value.

Under the new auspices, particular attention will be paid to story vehicles that have been popular in play or novel form. By the addition of a strong title and story to the popular appeal of the star, himself, the combination will have unlimited possibilities. The forthcoming pictures of Ray, it is expected will develop this additional and powerful selling point.

The local Kane offices are already negotiating for the rights to several Broadway plays which are not only especially adapted to the appealing work of the star, but which because of interest and entertainment qualities have been long successes in New York City and later have had extensive runs on the road. The name of the first Charles Ray vehicle will be announced immediately it is finally decided upon.

June Caprice Stars in Pathe's "In Walked Mary"

Oliver D. Bailey's stage play, "Liza Ann," which has been enacted in almost every city or town in the country, has been made into a picture drama, with June Caprice as the star. Under the title, "In Walked Mary," Albert Capellani Productions, Inc., will distribute the production through Pathe. Release date of the play, which was directed by George Archainbaud, has been set for March 7.

"In Walked Mary" marks the debut of Miss Caprice as a star in her own right, in the list of Pathe features. Heretofore the young star has shared the honors with Creighton Hale, but her consistently charming and capable performances won her the recognition of all, and Mr. Capellani decided to star her alone.

Thomas Carrigan has the most prominent part in the support of Miss Caprice. As the dashing Northerner, who invades the South and carries off the biggest prize Dixie has to offer, he is in his element, and gives a rousing performance. Stanley Walpole shares with Vivienne Osborne, and Frances M. Grant the remaining honors in the support.

Remarkable Advertising Benefits Nazimova Film

Advertising extraordinary even for a Nazimova picture, reviews of a uniformly and decidedly favorable nature and even special editorials have appeared in the newspapers of Illinois and Iowa in the wake of the passage of "Stronger Than Death," Nazimova's latest and greatest screen triumph, through that part of the United States.

The Princess Theatre, Springfield, Ill., managed its advertising and publicity campaigns with splendid results. The manager of this theatre got over far more space in the news columns, including cuts and advance stories, than he bought in the advertising columns.

The Liberty Theatre, Davenport, Ia., which played "Stronger Than Death" for a solid week, led off on the day of opening with an unusual advertisement. An enlargement was made from a Nazimova head in a scene still and reproduced in a picture six by seven inches, this surrounded by a restrained, well-done, pen-and-ink art border and the advertising copy. The photograph, though printed with a coarse screen cut, was singularly striking, giving the impression of a painted portrait rather than a photograph. The entire advertisement was three-quarters of a page deep and seven columns wide.

Leonard Starts on Fourth Episode.

Benny Leonard has started on the fourth episode of the fifteen episode serial, "The Evil Eye," written by Roy L. McCardell and produced by Ascher Enterprises, Inc., and Frank G. Hall. The producers have completed all arrangements for Leonard and his company, consisting of Stuart Holmes, Marie Shotwell, Ruth Dwyer, Mme. Marstini, Walter Horton and Leslie King, to leave for the Coast to complete the production.

"Sporting Duchess" in Cutting Stage.

"The Sporting Duchess," Alice Joyce's special production which Vitagraph has made from the Drury Lane spectacular melodrama of the same name, is now receiving the final touches. The picture practically was completed when the race scenes were taken in New Orleans, but a few interiors remained to be made at the Brooklyn studio. Now that these have been taken the picture is being cut and will be ready on schedule time.

Barbara Chambers on Scenario Staff.

Barbara Ann Chambers, who under the stage name of Livia Nye, obtained considerable prominence on the dramatic stage, has been engaged as a member of the reading staff of the Selznick scenario department. Her dramatic experience and the fact that she has written a number of stories which have been published in the popular fiction magazines cause her to be especially fitted for her new work.

Start Work on New Moore Play.

Announcement is made that Owen Moore will be the star in "The Wilderness Fear," a story recently purchased by Myron Selznick. Harry Rapf, manager of the Selznick West Coast studio, reports that work on the production will begin within a short time.

Mary Miles Minter Is Honor Guest at Luncheon

MARY MILES MINTER was the guest of honor at a luncheon at the Alexandria Hotel given recently by the Advertising Club of Los Angeles. More than 300 of the prominent business men of the city attended the luncheon, which was the occasion for boosting "A Greater Los Angeles in 1920." Among the prominent speakers were Dr. J. A. B. Scherer, president of Throop College, Pasadena; John P. Carter, internal revenue collector; John F. Murray, United States investigator in Europe of child conservation, and Motley H. Flint, vice president of the Los Angeles Trust and Savings Bank.

Miss Minter was not only the guest of honor but the sole representative on the program of the motion picture industry. The subject upon which she spoke was "My New Year's Dream of Los Angeles in 1920." Her speech dwelt upon the great progress made in recent years in Los Angeles business affairs. but called attention to the still pressing need for more and larger buildings and housing conveniences. She praised the various department stores and business houses and congratulated Los Angeles business men on furnishing the motion picture industry with facilities for buying commodities and clothing equal to New York City.

Cast for MacLean-May Picture.

When the new Thomas H. Ince production featuring Douglas MacLean and Doris May, temporarily titled "Shakespeare Clancy," is released the public will have the opportunity of seeing an unusual cast in support of these popular stars.

Otto Hoffman is cast in a prominent role. William Courtright is another of the cast. Others include Lew Morrison, Wilbur Higby, Monty Collins, Joe Hazelton and Bert Woodruff.

"Woman God Sent" in Cutting Room.

The production work of the picture "The Woman God Sent," has been running so smoothly that it is already in the hands of the cutting room, according to report from the Selznick Bronx studio. Director Larry Trimble, by systematizing the work, succeeded in getting ahead of the schedule for a few days. This is a Selznick Special production in which Zena Keefe and Joe King, juvenile star, have the leading roles.

Buys Story for Edythe Sterling.

Republic Distributing Corporation, in an announcement, made known the purchase of an original script to be used as a starring feature for Edythe Sterling.

The name of the new story is "The Girl Who Dared," and is described as a story of the great West. The theme centers in the capture by Miss Sterling of a wild but beautiful horse which roams the plains. The picture is to be directed by Cliff Smith.

James Oliver Curwood Forms His Own Company to Picturize His Own Novels

FOLLOWING close after the success of his first personally produced super-feature, "Back to God's Country," which was backed by a Canadian company filmed by Ernest Shipman, James Oliver Curwood has formed the James Oliver Curwood Productions, Incorporated, under which corporation his future personally produced super-features taken from his successful novels of the great out-doors will be filmed. Mr. Curwood has associated with him David M. Hartford, as director, and Ernest Shipman, who will be in charge of the publicity and sales departments, with headquarters in New York.

Mr. Curwood was one of the first of America's prominent authors to realize the absolute necessity of an intimate co-operation between author and director in order to achieve the greatest results; and when "Back to God's Country"—a First National Special that has created a sensation—was filmed on the edge of the Barren Lands of the far north, it was Mr. Curwood, with a record of fifteen years of exploratory work and adventure behind him, who went ahead with Mr. Hartford and worked hand in hand with the director for the biggest possible results. In filming Curwood's big stories of nature Mr. Hartford and the author "sit in" together at every stage of the game.

Big Head Will Cause Downfall.

"Egotism is the deadliest enemy a man can have," says Mr. Curwod. "In other words, big-head—and jealousy. Any man who says that two heads—each skilled in its profession—are not better than one must be an idiot. Just that minute a director gets bloated up with his own importance you can make up your mind he is going down-hill—and will toboggan fast. And the same holds true of an author. Not until authors and directors get together in this way, each giving to the other the best that is in him, will the greatest results be achieved in picture making.

"We do not expect to make more than two pictures a year for it is our determination to make the Curwood nature stories stand out on the screen, like "Back to God's Country," as the classics of the wilderness. If it takes us an entire year to make one picture, and make it as we want it made, we will take that year. We are going to let the other fellows do the hurrying.

"Our next big super-feature, now in process of making for First National, will be my novel "Nomads of the North," a big human drama with wild animal action in it. We expect it will take us six months to make this screen story as we want it made."

Bradley Forms Company to Produce in Cleveland

CLEVELAND now enters the ranks of many other American cities as a legitimate producing center, with the formation of the Bradley Features Company, a concern that plans to make from four to six big productions a year. Samuel Richard Bradley is president of the company. Bradley was formerly known as Brodsky. He directed "The House without Children" and other pictures, the productions being made in connection with parties identified with the Argus Enterprises. The new concern is the outgrowth of the success of Bradley's efforts and the directors of the company are Fred Desberg, E. P. Strong, Joseph Laronge, Robert McLaughlin, Arthur Brereton, H. H. Cudmore and S. R. Bradley.

Announcement was made that a lease has been taken on the Andrews property on Euclid avenue where a permanent studio will be fitted up. For each production a special company of talent will be obtained with a well known star. Special attention also will be given to the stories, in an effort to get an even balance as to quality between star and story.

In honor of his election to the presidency of the concern and as photoplay director, Mr. Bradley gave a dinner at the Hollenden Hotel, Monday night, February 9, which was largely attended.

Ince Adds to Scenario Staff.

Miss R. Carol Kapleau is the latest addition to the Thomas H. Ince scenario department. Miss Kapleau comes to the Ince Studios after a year of similar work with a large company in New York.

Receiving her education at the University of California, Miss Kapleau has had a number of years' experience in writing scenarios as well as being a playwright of recognized ability. Two of her skits are now appearing on the Keith Circuit in the east.

Treatment for Rent Profiteers.

In "Raise the Rent," the Rolin Comedy, released by Pathe February 22, "Snub" Pollard shows how rent profiteers should be dealth with. He is supported by Marie Mosquini, new leading lady, Eddie Boland and Sunshine Sambo, the diminutive colored comedian.

Polishing Off the Fish Stories

In "The Sagebrusher," Great Authors' production for Hodkinson.

"Honey Bee" Starring Mme. Sylva Answers Wide Appeal for Novelty

THE American Film Company, Inc., in line with its announced policy of devoting its entire Santa Barbara, Cal., studios to the production of special features, now announces that it has ready for release "The Honey Bee," an adaptation of the novel by Samuel Merwin. This subject, which is published by Bobbs-Merrill Company, is said to be one the six best sellers in the United States.

The cast introducing this special six-reel feature is headed by Mme. Marguerita Sylva, the famous grand opera star. The direction was in charge of Rupert Julian, who established himself in his direction of "The Beast of Berlin" and "The Fire-Flingers." Included in the cast are such favorites as Thomas Holding, Nigel Barrie, Albert Ray, George Hernandez, Harvey Clark, Dell Boone, Ethel Ullman, Charlotte Merriam, Ruth Maurice, Harry Tenbrook and the noted pugilist, "Kid" McCoy.

In discussing the presentation of "The Honey Bee," Samuel S. Hutchinson, president of the American Film Company, Inc., who recently returned from California where he supervised production of the subject, said: "I believe we have accomplished in 'The Honey Bee' what the high-class exhibitors throughout the country have been asking for. Many of the larger exhibitors have said to me time and again: 'Give us novelty! Give us something out of the beaten path. Most subjects are too much alike, too much along the same lines!'

Answers Appeal for Novelty.

"In 'The Honey Bee' I believe we present the answer to the exhibitors' appeal for novelty. For here is a subject by one of the most popular writers in America—Samuel Merwin—that draws an analogy between human life and the life of the bee. It points out the powerful moral lessons concerning which Maeterlinck comments so graphically. Mme. Sylva portrays the title role in a masterful style which proves her immense dramatic versatility. It is, as one might imagine, a difficult role to perform, that of a business woman who finds, like the bee, that the true mission of a woman in life is motherhood.

"The story relates of a fight in Paris between Carpentier, the French champion, and the American champion. To portray the role of the French champion, we secured the famous pugilist, 'Kid' McCoy. The part of the American champion is taken by Nigel Barrie. The fight was staged in our big glass studio. An andience of more than 3,000, most of whom were in formal evening dress, makes this one of the most elaborate prize fight scenes I have ever seen staged for pictures.

"Additional information can be obtained from the American representatives at the Pathe exchanges, and I feel confident that exhibitors throughout America will agree that we present in 'The Honey Bee' a theme which is exceptionally unusual and which will prove a substantial box-office success."

"Daredevil Jack" Has New York Trade Showing

THE first two chapters of "Daredevil Jack," the fifteen-episode serial featuring Jack Dempsey which Pathe Exchange, Inc., will release on February 15, have been screened at Wurlitzer Hall, New York, at a special performance for the trade. Exhibitors of Manhattan, Brooklyn and New Jersey, taxed the capacity of the auditorium and greeted with applause the first efforts of Champion Jack Dempsey as the hero of Frederic Chapin's adventure story produced by Robert Brunton.

The showing was conducted under the direction of W. E. Raynor, manager of the Pathe New York exchange. After the performance, Mr. Raynor was congratulated by many of the exhibitors upon the fine quality of the production

Mr. Raynor said: "In all my experience with serials, I never before encountered so much enthusiastic praise for a production from exhibitors. I rather expected Jack Dempsey would register a hit by his acting, but it was a surprise to me to find that he had made such a decidedly favorable impression. All the exhibitors had only the highest praise for Dempsey as a screen actor, while the story met with general applause and the production was pronounced excellent. I expect this picture to prove the biggest money-making serial Pathe has ever offered the exhibitors of this country."

Among the exhibitors present were the following: Traubb and Flaume, Grand Opera House, New York, and Olympic, Brooklyn; John M. Squire. Union Hill; Frank Keeney, Keeney Theatres, Brooklyn; Fred Mertens, Jersey City; Weiss Brothers, Greenpoint; Barr Brothers, Brooklyn; Edward Bimberg, Bimberg Circuit; Robinson and Burns, Jersey City; Abe Franchi, Consolidated Circuit; Mr. Motta, Peerless Theatre, Broooklyn; Henry Bishop, Hoboken; representatives of the David Picker Circuit, Mr. Moody, Orient Theatre, Brooklyn, and a number of others of equal prominence as exhibitors in the New York district.

Alice Brady Does the Act Beautiful While Captain Morrison Approves.

The popular Realart star has Captain J. Morrison, Frenchman distinguished and Marshal Foch's double, to support her in her Realart, "The Fear Market."

Capitol Theatre Books "The Luck of the Irish"

FOLLOWING the policy adopted by Realart Pictures Corporation of giving its productions box-office try-outs before general release, "The Luck of the Irish," an Allan Dwan production, was booked for the Capitol Theatre for the week of February 8.

The first test of this Mayflower Photoplay Corporation special was held recently at Sid Grauman's million dollar theatre in Los Angeles where it is said to have played to large crowds.

"The Luck of the Irish" probably will be released about February 22. Returns on its box-office value will then be available to exhibitors from the most important trade centers in the East and West. J. S. Woody, general manager of Realart, in a letter to branch offices of the company, quotes Grace Kingsley critic of the Los Angeles Times, as saying: "See it and be charmed completely away even from the remembrance of the high cost of living. You're lucky to have the chance."

The cast of "The Luck of the Irish" is composed of Dan Kirkwood, Harry Northrup, Anna Q. Nilsson and Ward Crane.

Return of "Hoodlum" Breaks Records.

The "first runs only" policy of the Victoria Theatre at Rochester, N. Y., experienced a sudden change recently when Manager Jack Ferren was persuaded to try "The Hoodlum," starring Mary Pickford and distributed by First National Exhibitors' Circuit, for a second run.

The return engagement of "The Hoodlum" broke records for the Victoria, and as a result Manager Farren has applied for re-bookings of "Daddy Long Legs" and "Heart O' the Hills," also Mary Pickford Productions distributed by First National Exhibitors' Circuit.

Terriss Working on Big Production.

Tom Terriss is just about commencing work upon a big special production for Vitagraph. The choice lies between the two stories, "The Great Divide" and "The Great Ruby." This will be the most ambitious production that Mr. Terriss has yet worked upon and will be the first production since he completed Winchell Smith's play "The Fortune Hunter." This picture is to be presented in seven reels, which constitutes something of a record for a comedy.

"Burning Daylight" Ready for Production by Metro

THE scenario for "Burning Daylight," first of the four Jack London novels that Metro will produce on the screen for C. E. Shurtleff, Inc., has been completed by A. S. Le Vino and production will start next week at the Metro studios in Hollywood with Mitchell Lewis starring.

C. E. Shurtleff, who controls picture rights to the unfilmed works of the late novelist; Edward Sloman, who has been engaged to direct the productions, and Mr. Le Vino held a conference at the Hollywood Hotel and discussed the filming of the initial Jack London picture.

Jackson Rose has been engaged as one of the cameramen for the production. Mr. Sloman expects to start the picture before the end of next week. "Burning Daylight" is a story of the far Northwest and of New York City. The first episodes will be photographed at the Metro studios. Later the company will go to some northern California location for snow scenes.

Favorable Report on Trademark Bill.

The House Committee on Patents has made a favorable report on a bill to extend trademark privileges. It provides that where any person has registered a trademark upon the ground of its use for ten years prior to February 20, 1905, as to certain articles or classes of articles, and shall thereafter and subsequently extend his business so as to include other articles not manufactured by him during that time, registration of the trademark in the additional classes is to be permitted. It is required however, that the mark shall have been in actual use for two years.

Goldwyn Names Famous Plays Listed as Current and Future Productions

THE Goldwyn Pictures Corporation has gone to many sources for dramatic and comedy material to turn into photoplays during the coming months. Popular books, great plays that have been numbered among the biggest stage successes of the generation, and original stories by the most fertile creative brains of the day, all contribute to the remarkable list of productions, current and to come, announced by Goldwyn this week.

With the all-star pictures, adaptions of renowned plays, the Eminent Authors contributions of their novels, the great screen stories selected for the Goldwyn stars, the Booth Tarkington two-reel "Edgar" comedies and the product of the Bray Studios, Goldwyn Pictures Corporation is offering a program of variety and interest that meets the needs of exhibitors.

In tabulating productions, present and future, Goldwyn has included only such works as will reach exhibitors within a comparatively short time.

Suggested Selections.

From the viewpoint of the exhibitor looking for feature pictures it would be difficult to make a stronger selection than Hall Caine's "The Christian," "Milestones," the remarkable study of changing generations by Edward Knoblock and Arnold Bennett; "Bunty Pulls the Strings," conceded to be a most sympathetic study of Scotch character, and "The Tailor-Made Man," the Cohan & Harris comedy that played for several seasons. These four renowned stage successes are placed among the all-star pictures, along with "Black Pawl," by Ben Ames Williams, and "The Branding Iron," by Katherine Newlin Burt.

No less important are the other stage plays recently secured as vehicles for the Goldwyn stars. "Madame X" will be filmed with Pauline Frederick in the character played on the stage by Dorothy Donnelly. "Officer 666," the Cohan & Harris farce-comedy by Augustin McHugh, has been assigned to Jack Pickford, whose "Little Shepherd of Kingdom Come" is now awaiting release. "The Double Dyed Deceiver" and "The Man Who Had Everything" are other stories chosen for him.

Tom Moore in "Stop Thief."

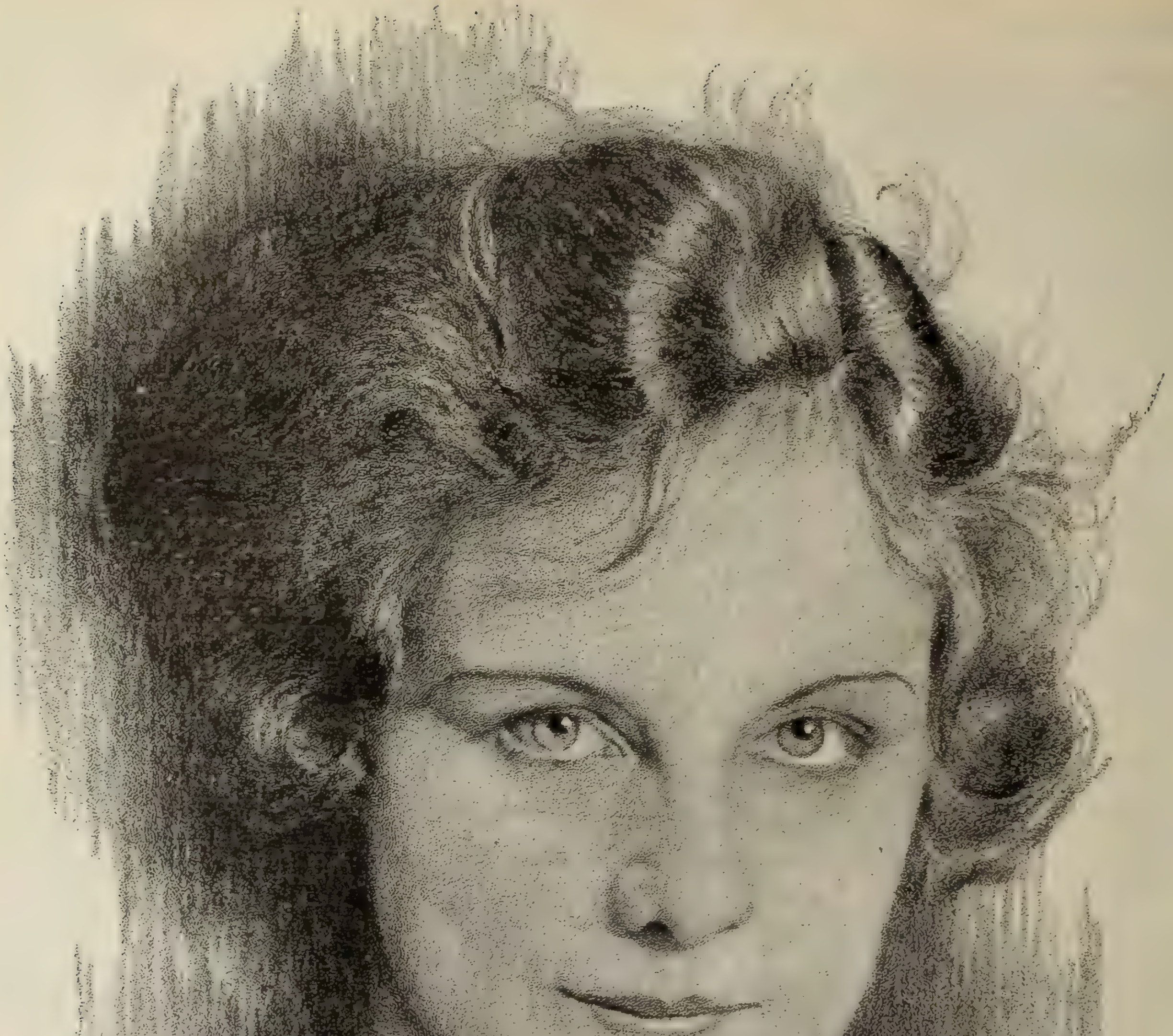
Tom Moore will be seen in "Stop Thief," and later in a picturization of Ben Ames Williams' "The Great Accident." His current release is "Duds," a thrilling story by Henry C. Rowland. Clyde Fitch's "The Truth" will afford Madge Kennedy one of her best roles, Other stories that promise to reveal her at her best are "Two Cents Worth of Humaneness," by Octavus Roy Cohen, and "Trimmed With Red," now in preparation at the Goldwyn studio in New York.

Then there is "The Slim Princess," the George Ade-Henry Blossom success in which Mabel Normand will interpret the character made famous on the stage by Elsie Janis. Several more works suitable to Miss Normand's individual style of comedy expression have been secured.

Will Rogers, who has rapidly advanced in favor as a screen comedian, is well supplied with material to follow W. R. Leighton's "Billy Fortune" story, screened under the title of "Water, Water, Everywhere." "The Strange Boarder" is already complete and the work is progressing on "Jess' Call Me Jim." Geraldine Farrar's next release will be a spectacular and colorful romance, "The Woman and the Puppet," by Pierre Louys and Pierre Frondais.

Much may be expected from the Eminent Authors whose novels are being transformed into pictures by Goldwyn. Rex Beach will follow "The Silver Horde" with a comedy, "Going Some;" the scenario of Rupert Hughes' next offering, "Scratch My Back," is now in the hands of Director Sidney Olcott; Basil King has written a remarkable story in "Earth Bound," to be released after his "The Street Called Straight;" Mary Roberts Rinehart has contributed "Dangerous Days," Leroy Scott is represented by "Partners of the Night" and Gouverneur Morris contributes "The Penalty."

Pauline Frederick's Emotional Power Once More Dominates in "Roads of Destiny."
Three powerful stills from this forthcoming Goldwyn production.



Miss SHIRLEY MASON
The fast rising FOX *star* -

Chicago News Letter

by Jas. S. McQuade

Better Co-operation with Small Town Showmen Planned by Metro Officials

S. A. SHIRLEY, district manager of the central west for Metro, returned from a week's trip through that territory Monday, February 2. He was accompanied on the tour by E. M. Saunders, general sales manager for Metro. The cities visited were Minneapolis, Des Moines, Omaha, Kansas City and St. Louis. From St. Louis Mr. Saunders went on to Cincinnati, where he joined W. C. Bachmeyer, district manager of the territory supplied by Cincinnati, Pittsburgh, Cleveland and Detroit, and these cities were also visited.

Mr. Shirley and Mr. Saunders were engaged in a special drive, in the cities visited by them, and they held a special sales conference in each city with the Metro exchange manager and all salesmen connected with his office. This special drive had to do particularly with the Metro policy of fewer and better pictures.

Mr. Shirley states that they discovered there was no trouble with any of the offices visited, so far as closing up all the key cities—or larger towns in the district—was concerned; but they found that while doing this the smaller towns had been somewhat neglected. The conferences, already referred to, were therefore held for the purpose of devising ways and means for getting into closer touch with exhibitors in these smaller towns.

Closes for Big Business.

Mr. Shirley says that on the trip Mr. Saunders and he came in contact with many prominent exhibitors, both in the larger and smaller towns, and that they were very successful in closing quite a volume of business, which had been hanging fire for some considerable time past.

In Minneapolis they found that the working organization of the Reuben & Finkelstein enterprises had undergone wonderful improvement, under the very efficient management of General Manager Hays. By the way, Mr. Hays was formerly manager of the Garrick Theatre in St. Paul. Mr. Hays has installed systems and methods for handling the extensive bookings of the firm which are marvels in their way, Mr. Shirley informed me.

Mr. Shirley sold the entire output of his pictures to the Reuben & Finkelstein firm for Minneapolis, St. Paul and Duluth. He found a strong demand for Nazimova's latest feature, "Stronger Than Death," for Bert Lytell in "The Right of Way" and for Alice Lake in "Should a Woman Tell?"

In Des Moines the Metro officials called on Abe Frankel, owner of the Rialto and Majestic theatres, who contracted for the entire output, opening with "Stronger Than Death" Sunday, February 8. A. H. Blank, owner of the Des Moines, Garden and Palace theatres, was also visited. He owns the franchise for First National in his territory and reported excellent business in both the theatre and exchange departments. Mr. Blank uses Metro features in Sioux City, Ia., and in Columbus, Neb.

Metro Pictures Fill the Newman.

At Omaha, Harry Goldberg, who owns the Sun, Moon and the Muse theatres, among the finest in the city, contracted for all the recent Metro releases. He opened at the Sun with "Stronger Than Death" Sunday, February 1.

Kansas City was next visited. There Frank Newman, owner of the Newman Theatre, had already booked the Metro recent releases and reported excellent business for all of them. Sam Harding, who owns the Liberty, and Richard & Flynn, owners of the Twelfth Street and Wonderland theatres, contracted for the second run of all recent Metro productions.

William Siever, of the New Grand Central, and Harry Koplar, of the Greater Amusement Company, at St. Louis, had already contracted for all the recent Metro output when seen. The Greater Amusement Company controls sixteen of the leading houses in St. Louis in the suburban districts. "Nothing But the Truth" was playing simultaneously in seven of these houses when the Metro visitors were in the city, and four prints were used for the occasion. Relays of bicycles were employed to deliver the films at the appointed hours at the theatres. Mr. Moskowitz, manager of Loew's Garrick, was also visited. He was showing to capacity business with a program of vaudeville and pictures.

District Manager Shirley reported excellent business, generally, throughout the central west. At least that was the condition before the "flu" scare came. While in St. Louis the schools were being closed and all theatres were compelled to close one hour daily for thorough ventilating and disinfecting purposes. Exhibitors everywhere were extremely optimistic over business prospects for the approaching season and Mr. Shirley found conditions really excellent, notwithstanding the epidemic.

Mary Kelly Gives Vivid Sketch of Riviera's Prelude

THE atmosphere of movie houses is changing—and for the better. A recent visit to the Riviera, one of Chicago's most magnificent theatres, on the North Side, warrants the happy assurance that a devotion to artistic ideals is supplanting the old rampant spirit of commercialism.

From the moment of entrance one is impressed. There is something in the surroundings, the lights, the music that

Just a Moment, Dear Readers, and You'll See Them Throwing the Furniture.

"Because," says Margarita Fisher, "I don't like the color of his shirt"—in American's production, "The Dangerous Talent."

appeals to the finest sensibilities of the visitor. Here is no ordinary amusement hall, one thinks, but a stately temple of art. Here are results which money alone has not brought, but which would be achieved only by a fundamental appreciation of beauty and refinement. In other words, the patron gets something that he hasn't paid for.

Previous to the scheduled program, pianissimo strains of music from a rear miniature orchestra on the mezzanine, are heard. Overhead the indirect lights shed a pale glow over the interior. The wanderer settles himself for a treat. If he is musical, he listens and forgets everything. If not, he rests himself and his eyes by glancing about at the pastel-tinted decorations of faded rose and gray, brightened with touches of gold.

Presently the music stops. Slowly, very slowly, the curtain rises, and the orchestra members take their places. Lights go on brilliantly, disclosing on the screen the name and composer of the overture. This is always a selection from the classics. Then gradually the light leaves the screen, falls like a curtain upon the figures of the musicians, so that only they are distinctly visible.

The effect is psychological. Because of this arrangement, there is nothing to divert the audience, and the music receives the whole of their attention. For eight short minutes the overture lasts. Then promptly, with a celerity which must be seen to be appreciated, the lights go on, the curtain divides, and there is a vocal solo, duet, quartet or sextet, varying with the weekly change in program. These artists are carefully trained, and maintain in every way the high standard of the management.

Then the screen program starts. Preceding the feature is a group of pictures on travel news and comics that seem to have been culled from the best that filmland offers. For each of these a fitting musical selection has been planned, and is provided by a wary conductor who never misses a cue.

By this time the patrons as well as the stage are all "set" for the feature, which has been formally, pleasantly and elaborately introduced.

Rothacker Prints Rank Very High in Europe

DAVID P. HOWELLS, a well-known exporter of American films in New York, on his return from a recent trip to Europe, wrote Watterson R. Rothacker as follows:

"You will be interested to know that during my recent stay abroad I saw Rothacker prints in London, Paris, Stockholm, Copenhagen, Amsterdam, Brussels and Prague. Everywhere the excellence of your printing was evident and universally praised. I was frequently asked if it would be possible to induce you either to open and conduct laboratories or install your system in existing laboratories in European distributing centers."

Mr. Rothacker replied that he had very definite plans regarding European laboratories, and that London will be the next place after New York.

Hallmark in United Offices.

Hallmark's Chicago force has moved from the Consumers Building to the offices of United Picture Theatres, on the fourth floor of the Mallers Building. The change of headquarters followed the announcement that United will henceforth have charge of the physical distribution of the Hallmark product.

Maeterlinck Gives High Praise on Our Pictures

MAURICE MAETERLINCK, known in filmdom particularly by the production of his story, "The Bluebird," is a great admirer of American made moving pictures. During his present visit he has found occasion to sound their praises, for example:

"Americans do not esteem the really great art of the movies. I find that artists here look down upon the moving picture theatre. They regard it as raw and inferior.

"I do not think so. I think that the moving picture is a great and truly artistic means of interpreting life. It expresses the life of all the people. Some of the movie actors are great artists.

"Of all the cinemas I have seen the American are incomparably the best. They are enormously superior to Italian or French movies. In technique and mechanical equipment, American producers are far ahead. In this respect there is really no comparison between American and European pictures."

Flaherty Appointed Head of Unity Photoplays

FRANK J. FLAHERTY, who has been the efficient manager of the Chicago office of Hallmark Pictures for over a year, resigned that position Saturday, February 7, to accept the management of the Unitey Photoplays Company. This is an independent concern which has been doing considerable business for the past five years in the Film Exchange Building, 207 South Wabash avenue. It is owned by a closed corporation, of which Frank Zambrino is president.

The wide acquaintance which Mr. Flaherty has established among exhibitors throughout the Middle West will make him a most valuable acquisition for the Unity Photoplays Company.

George Beranger.
Directing George Walsh in William Fox's "Find the Woman."

Chicago's Select Office Breaks Former Records

BEN W. BEADELL, manager of Select's Chicago office, announces that all previous sales records were smashed during the week ending January 17. The previous monthly records were also broken by the showing made in January last. In honor of the victory, Assistant Manager Eddie Silverman, the salesmen and the cashier, were entertained at dinner by Manager Beadell.

A trade showing of "The Land of Opportunity" was given Tuesday, February 3, and created such a favorable impression that it was booked solid in a short time. Prints were being requested from nearby Select offices to meet the demand before the week closed.

"Copperhead" at Randolph; "The Gumps" at Orpheum

JONES, LINICK & SCHAEFER has booked "The Copperhead" for a run of two weeks at the Randolph, beginning Sunday, February 8. Lionel Barrymore, who appears in the titular role, is a big Chicago favorite in stage roles and will doubtless draw a strong following to view him in this much advertised feature.

"The Gumps," Sidney Smith's famous cartoon characters, will be seen at the Orpheum concurrently with "The Copperhead" at the Randolph.

The A. A. A. Gives Luncheon.

A luncheon was given at the Morrison Hotel Friday afternoon, January 6, by the Allied Amusement Association, the invited guests being dramatic, vaudeville, burlesque and moving picture theatre managers.

The event was a celebration of the amalgamation of the Chicago Theatrical Managers' Association and the Allied Amusement Association.

Burton Holmes at Orchestra Hall.

The season of Burton Holmes Travelogues for 1920 will open at Orchestra Hall, Friday, February 20.

Since his last professional visit here, Mr. Holmes has motored all over Alsace-Lorraine, northern France, through Belgium and occupied Rhineland. His camera corps has brought back vivid impressions of the sections mentioned and these will be enhanced by word pictures delivered only as Mr. Holmes knows how. "Vanished Russia" is the fifth topic of this year's series.

Altland with National Pictures.

W. S. Altland, formerly assistant manager to F. J. Flaherty in Hallmark's Chicago office, resigned three weeks ago to accepte the position of salesman with National Picture Theatres, Inc.

Marie Schaefer Engaged.

Charles J. Schaefer, owner of the Garfield Theatre, West Madison street, announces the engagement of his only daughter, Marie Schaefer, to Roger A. Bailey, also of Chicago. Charles J. Schaefer is the oldest of the four Schaefer brothers, the others being Peter J. Scaefer, of Jones, Linick & Schaefer, and Frank and Fred Schaefer. The two last named are also successful picture theatre men.

Covering "The Coast" News Field

By A. H. Giebler

Samuel Goldwyn Visiting Coast With Many Conferences Pending

SAMUEL GOLDWYN, president of Goldwyn Pictures Corporation, is expected to arrive from the East one day this week. This is his first visit to the Culver City studio since the Duponts and the Chase banking interests have become financially interested in the Goldwyn orgaization, and Edward Wise, president of the United Cigar Stores, became a member of the Board of Directors.

Preparations are under way at Goldwyn for the accommodation of ten companies to work at the same time. Additional stages and equipment are being built on the new lot recently purchased by Abraham Lehr, general manager and vice-president of the company.

During Mr. Goldwyn's stay new plans will be put in operation, and increased production activities will be tried out. Conferences will be held by Mr. Goldwyn and the Eminent Authors, two of whom, Mary Roberts Rinehart and Gouverneur Morris, are here, with other coming, while he is on the coast. Much importance is attached to these talks.

Ibanez at Metro.

Vincente Blasco Ibanez, noted Spanish author, whose novel, "The Four Horsemen of the Apocalypse" has been purchased for screen purposes by Metro, has been in Los Angeles for the past few days, during which time he has spent many hours at Metro's Hollywood studio, in conference with June Mathis, who is putting the story into continuity form, and the visiting officials from the east. Marcus A. Loew, Richard A. Rowland and Maxwell Karger all entertained the distinguished visitor, and appeared with him in a film which will be used to announce the photoplay when it is ready to be released.

New Kinema Manager Arrives.

Jack Calicutt, who has been appointed manager of the Kinema Theatre on Grand avenue by the Gore Brothers and Sol Lesser, recent purchasers of the playhouse, arrived from San Francisco in time to oversee the preparations for the first presentation under the new management, which is a film version of the Emerson Hough novel, "The Sagebrusher." Marguerite De La Motte, one of the featured players in the film, was engaged to make personal appearances in connection with the exhibition of the picture.

Film Exchange Dinner-Dance.

A dinner and dance was given at Christopher's on February 6 by the Los Angeles Film Exchange Board of Trade. The organization is composed of exchange managers of Southern California, and the entertainment, which will be followed by other social fuctions, marks the inauguration of a new departure of the association. Maurice Wolf, of the Goldwyn exchange, is president, and the committee in charge of the dinner consisted of A. B. Lamb, Harry Hicks and W. E. V. Mack.

Cody to Finance Aviation Company.

Lew Cody has engaged Lieutenant Ormer Locklear, aviator, to assist in the direction of flying scenes that will be part of the action in Cody's new play, soon to be filmed at the Gasnier studio. Cody is also considering the financing of a new aeronautic company to be headed by Locklear, and which will be operated after the manner of the Mercury and the Syd Chaplin Aviation concerns. Lew Cody and his manager, Louis J. Gasnier, has returned from a trip to New York.

Has Headquarters in Los Angeles.

Sol Lesser, film exploiter and producer of spectacular productions, has transferred the headquarters of his film interests from San Francisco to Los Angeles during the past few days. Since Lesser's purchase, in connection with the Gore Brothers, of the First National Circuit for Southern California and Arizona, he has decided that his new interests can best be manager from Los Angeles, although a branch office will still be maintained in San Francisco. The Los Ageles offices are in the Brack Shops on Seventh street. Sol Lesser and the Gore Brothers recently purchased the Kinema Theatre from T. L. Tally, and they are planning to erect a large theatre on Broadway as soon as they can decided on the site for the building.

Sol Lesser and George Beban

Going over script of Beban's production for Lesser, "One Man in a Million."

To Translate Plays Into Japanese.

Tsuru Aoki, Universal's Japanese star, has been officially requested by a Nipponese Theatrical firm to translate great American and British plays into Japanese for the theatres of Japan.

Edwards to Produce "School Days."

Gus Edwards, composer-producer-actor-manager, has joined the ranks of film producers. While Mr. Edwards was appearing in a local vaudeville house, he organized the Gus Edwards Productions, Inc., with Gus Edwards, Myron Selznick, Harry Rapf, Harry Caulfield and Mike Levy as members of the company. Edwards will conclude his vaudeville tour, then will return to Los Angeles, where he will supervise a film production of his famous stage success, "School Days." The story is now being put into continuity form, and will be ready for filming when Mr. Edwards returns, which will be within a few weeks.

Maeterlinck Comes to Goldwyn.

Maurice Maeterlinck, famous Belgian author, is on his way to the Goldwyn studio at Culver City, to collaborate in the production of a story to be written by him for the screen. Goldwyn players will interpret the action, and a Goldwyn director will have charge of the production.

Henry King Productions.

Henry King, director of "Twenty-three and One-Half Hours' Leave," and other successful film plays, has agreed to direct six Henry King Specials for Jesse D. Hampton Productions, Inc., to be made from famous books with all-star casts. Mr. King's contract is for the duration of two years, and his first production will be from the Frank Spearman story, "Big Dick."

New Writer for De Mille.

Salisbury Field, author and playwright, has joined the literary staff of Cecil B. De Mille, and for the next few months will turn his attention to mastering the details of scenario writing. Mr. Field has contributed many short stories to the popular magazines, and is the author of several plays, including "Wedding Bells," now playing in New York.

Noted Actress Enters Politics.

Mrs. Tyrone Power, now playing a leading role in the Mission Play opposite Frederick Warde at San Gabriel, has thrown her hat into the political ring at a candidate for delegate from California to the Republican National Convention to be held in Chicago in June. Mrs. Power is the wife of Tyrone Power, of stage and screen fame.

Ince Engages Writer.

Joseph Franklin Poland, who has written many screen stories for Mary Miles Minter during her connection with the American Film Company, has been engaged to write stories for Ince productions.

Fox Theatre Manager in West.

John Zanft, general manager of all the William Fox theatres of the country, arrived in Los Angeles last week, and has since spent the greater part of his time out at the Fox studio in Hollywood. Mr. Zanft has not made any announcements in regard to the purchase of a Los Angeles theatre for Fox.

Theatre Man Marries.

Harold Armston, house manager of Grauman's Theatre, was married on January 29, to Miss Catherine Williams. The couple will live in a new bungalow in Hollywood when they return from their honeymoon.

Kansas City Officials See "The Copperhead"

INDICATION of the big publicity which can be obtained by exhibitors showing "The Copperhead," the Paramount-Artcraft super-special, featuring Lionel Barrymore, is given in a telegram received by Al. Lichtman, general manager of the department of distribution of the Famous Players-Lasky Corporation, from Frank L. Newman of Newman's Theatre, Kansas City. Newman's Theatre is showing "The Copperhead" all this week.

Before the opening of the picture, Mr. Newman gave a preview to about 300 persons, representing the leading citizens of Kansas City.

As the most conspicuous feature of Lincoln Week in the motion picture theatres of New York City, "The Copperhead" is enjoying immense popularity at the Rivoli Theatre.

Chicago first saw the production on Sunday last, where it opened an engagement at the Randolph Theatre.

Studio Shots

MARY ROBERTS RINEHART'S next production for Eminent Authors will be made from her story "Empire Builders," and Cullen Landis will play the leading role.

Tom Forman will direct Ethel Clayton in her coming Paramount production, "The Ladder," at Lasky's.

Charles Ray's first independent production will be a film version of "Peaceful Valley," by E. E. Kidder, in which Sol Smith Russell rose to fame on the stage.

The Allan Dwan Company, which has been making scenes for "The Scoffer" on Mt. Lowe, has returned to Brunton to complete the production.

Art Acord, star of the Universal serial, "The Moon Riders," has so far recovered the use of his broken leg that production on the serial will be resumed within a few days.

Lucille Rubey is Neal Burns' new leading woman in Capitol Comedies.

The home of Douglas Fairbanks, which was partially destroyed by fire a few weeks ago, is undergoing repairs.

Edward Jose, directing Anita Stewart in "The Yellow Typhoon," is holding up the production on account of illness.

H. B. Warner is supported by Anna Q. Nilsson, Thomas Guise, Adele Farrington, Lillian Rich, Augustus Phillips, Philo McCullough, J. P. Lockney and Howard Davies in "Behind Red Curtains," for Jesse D. Hampton.

Tully Marshall, Hugh Thompson, Russ Powell and Harry Laramie will support Mabel Normand in "The Slim Princess" at Goldwyn.

Cleo Madison, who has been in hospital as the result of being kicked by a horse while working in a serial, is recovering.

Henry R. Symonds, recently of the Henry Lehrman directorial forces, has been engaged as assistant by Marshall Neilan.

David Horsley, film producer, returned from New York last week accompanied by his family.

Sidney Olcott will direct the Rupert Hughes story, "Scratch My Back," at Goldwyn, with Roy T. Barnes and Helene Chadwick in the leading roles.

Gale Henry, eccentric comedienne, has just received word that her husband, Bruno J. Becker, who is also her business manager, is seriously ill in New York.

Syd Chaplin and Mrs. Chaplin gave a dinner to a number of noted guests one night last week in honor of the twelfth anniversary of their wedding.

Dwight Cleveland, scenario editor for Jesse D. Hampton Productions, is in New York hunting new story material for Blanche Sweet, H. B. Warner, William Desmond and the Henry King Special productions.

William Desmond and his bride, Mary McIvor, expect to move into their new home on Hollywood Boulevard early next week, after which they will stage a housewarming for their friends.

J. S. Woodhouse, publicity director at Goldwyn's, has been appointed to the Committee of Publications and Statistics by President McFie of the Chamber of Commerce.

Margaret Loomis is leading woman for Bryant Washburn in "The Sins of St. Anthony," now being filmed at Lasky's.

Ashley Cooper, Australian actor, is doing comedy characterizations at the National studios.

J. Warren Kerrigan has begun production on "The Green Flame" at Brunton, with Fritzi Brunette opposite and Ernest C. Warde directing.

Helen Holmes has begun on her new serial, "The Danger Trail," under Director Gilbert P. Hamilton at the Warner Brothers studio.

Edith Storey and her company, under Director Colin Campbell, have gone to El Segundo for Algerian scenes in "Moon Madness."

Maurice Tourneur has gone with his company to Balboa Beach to make scenes for "The Pavilion on the Links."

The cast for "The Penalty," the Gouverneur Morris story, includes Ethel Grey Terry, Lon Chaney, Kenneth Harlan and Charles Clary.

Sessue Hayakawa, star and producer, was taken suddenly ill while at work at the old Griffith studio one day last week. Nervous breakdown, his physician says.

Al St. John has written the story for his Paramount comedy to which he has given the startling title of "The Paper Hanger."

Marshall Neilan's Studio Policy Gives Credit When Credit Is Due

CRITICISM having been directed against the practice of crediting on the film and in advertising the names of the scenario editors, the cameraman, etc., Marshall Neilan comes through with the assertion that he for one believes in the policy of "Live and let live." Mr. Neilan thus declares himself:

"I do not agree with the premise that the average audience becomes bored when we acquaint patrons with the names of certain individuals who are responsible for some of the most essential features of an entertaining picture. True there is a limit, and to overreach the limit is hardly advisable.

"However, I am a firm believer in giving credit where if is due. I think the general public is honest enough to appreciate the efforts of those who so materially help to make a production worth while.

"To attain recognition in one's particular line of endeavor is the ambition of everyone and photographers and art directors are no exception. But how are they going to accomplish this ambition if the producers deny them the credit they deserve?

"And would it not be unfair to patrons to mislead them into thinking that a single person—the producer alone—is solely responsible for every individual feature of a production?" Mr. Neilan continues:

Believes Reviews Help Sales.

"The critics of today dwell on the quality of the continuity, photography and technical direction almost as much as they do on the direction and acting. The success or failure of a picture very often depends largely on the consensus of opinion of those published reviews so why they should not the names to whose skill this important work is intrusted be brought to the attention of the public.

"It is true that no production ever leaves the studio without the careful approval of the producer himself, and it is he whose reputation will suffer if the attraction should prove unsatisfactory from any standpoint, but, on the other hand, the very fact that he allows a picture to go out for distribution is proof conclusive that he considers the work of his aids well done and it would be decidedly unfair to all if he failed to announce their individual names when introducing the picture.

Wilson Now Owns Own Studio.

Ben Wilson, who is producing his second serial picture, "The Screaming Shadow," for release to Hallmark Pictures Corporation, purchased the studio located on San Monica boulevard, Los Angeles, from the Faust estate. The studio has been occupied by the Bull's Eye Comedy Company.

Petition in Bankruptcy.

The Master Craft Photoplay Corporation, which has a plant on the edge of Middlesex Falls, Medford, Mass., has been petitioned into bankruptcy by three creditors. They are Raymond L. Cleveland, who has a claim of $20,000 for money said to have been advanced and services rendered; Gladys L. Cleveland, who claims $675 for services, and Warren P. Jackson, of Westboro, who asks $300 for legal services.

Dealings in the Open Market

Conducted by C. S. Sewell

Jack and Harry Cohn Take Over Production of "Hall Room" Films

JACK AND HARRY COHN, producers of the Hall Room Boys comedies, announce that hereafter they will produce as well as distribute this series independently. They will also organize two other production units for other short subjects. However, the Hall Room Boys will continue to be the principal offering.

A studio in Hollywood, Cal., has been secured, and Harry Cohn will be in general supervision. Henry Bergman, formerly of the vaudeville team of Clark and Bergman, has been appointed general director of production, while Al Nathan, formerly manager of the Broadway Theatre, New York, has been made studio manager. The Hall Room Boys comedies have heretofore been made by the National Film Corporation. However, the contract has expired and the Cohns announce on account of the great success of the series, they have decided to produce these pictures themselves.

Jack Cohn, in charge of the New York office, says: We have determined that this series, shall, through merit and wholesomeness, become one of the most successful in the field. Though still young, compared with other brands, it has already proved a great success. During the coming year, the series will be built around the best stories obtainable, with original comedy situations featuring Neeley Edwards, the boy with the winning smile, in the role of Percy Hall Room. He will be given the support of the most talented company of comedians that can be secured. Beautiful girls, elegant settings, skillful direction and good photography, are to be the features of forthcoming releases.

Grey Tells of Making First Psychic Serial

SUCCESSFUL makers of serials must get a lap ahead in the race for new ideas," says John W. Grey, president of Supreme Pictures, Inc. As pathfinders of serials we are putting over the first psychic serial.

"Today, in addition to being authors and producers of your own story, one must have the gift of feeling the public pulse and getting the jump on its changing moods before any one else can do so. I use the words 'pathfinders of serials' purposely for Arthur B. Reeve and I have been connected closely with nearly all the big serials and a large number of new ideas have emanated from us. Mr. Reeve's 'Exploits of Elaine,' made science familiar to the screen. At the time everyone said 'You can't get it over.' But it went over so big that many serials since have had a scientific angle. 'Elaine' was a new departure, not only in type of story, but it was the first serial booked for weekly release.

"What 'Elaine' did for physical science our new serial, "The Mystery Mind," will do for psychic science. While we have woven a love and adventure story our dominant theme, hypnotism, has been treated seriously and scientifically. As pathfinders we are breaking another new road for the cinema serial. We have become psychopath-finders."

Marguerite Marsh Feature Being Cut and Assembled

HARRY GROSSMAN, president of Grossman Pictures, Inc., announces "Face to Face", the first of a series of eight features starring Marguerite Marsh, is now being cut and assembled at the studio in Ithaca, and will be ready for screening within a week.

It is said to be a picture with wonderful exterior and interior scenes, combined with an interesting story of an entirely different kind from the usual run of pictures.

Mr. Grossman is working out elaborate plans for production of the remainder of the series. "Our project is due to a determination to do our bit to fulfil the demand for better pictures. We realize a star is one of the essentials and were fortunate in securing Miss Marsh for "Face to Face." Three more stories have been accepted and are now being made ready for the screen. We expect to release the pictures one every six weeks.

A trade showing will be announced shortly, to which representative exhibitors will be invited.

Kremer to Have Exchange; Ira H. Simmons in Charge

VICTOR KREMER will open an exchange in the same building as his executive offices, at 126 West Forty-sixth street, New York, to distribute the Kremer-Chaplin reissues in New York and northern New Jersey. It will be known as the New York Independent Masterfilms, Inc.

Ira H. Simmons has been appointed general manager of the exchange and will be assisted by a corps of high class salesmen, who will assist exhibitors in the exploitation of the Chaplin productions. Mr. Simmons has for ten years been actively associated with the film industry. Recently he handled Mack Sennett's "Yankee Doodle in Berlin" for New York and New England states, and prior to that was special representative for the New York First National Exchange.

More Sales on Hank Mann.

The Arrow Film Corporation reports the sale of the Hank Mann two-reel comedies for New England to Sam Grand of the Arrow Film Company, 48 Piedmont street, Boston, and for Michigan to Arthur B. Hyman Attractions, Film Building, Detroit. Minnesota, North and South Dakota and Wisconsin territory has also been sold.

This is said to about complete all territorial rights on this series.

Monty Banks Signs with Warner Brothers to Make Two-Reel Comedies.

Former Sennett and Vitagraph comedian here crowding the dotted line while Sam Warner, Director Frank C. Griffin, Howard Hawks and Jack Warner look on.

Thirteen Years in the Film Field Is the Record of Joseph A. Golden

PROMINENT among serial directors is Joseph A. Golden, author and director of the new Allgood serial, "The Whirlwind," starring Charles Hutchinson. He has been writing and directing serials and features for more than thirteen years. His entree into the film field was with the old Biograph, for whom he wrote and directed pictures for more than a year.

One of Mr. Golden's first successes was "Monte Cristo" from the famous stage play of the same title, which was a one-reeler. Later, he produced the same picture for Famous Players in seven reels.

Among the stars Mr. Golden has directed are Nat Goodwin, Blanche Walsh, James O'Neill, Helen Ware, Julia Dean, John Mason, Holbrook Blinn, and others well known to the stage and screen. Mr. Golden also wrote and directed "The Great Gamble," a successful serial distributed by Pathe. He also made the "Wolves of Kultur" serial, as well as "The Libertine," Redemption" and "Would You Forgive" feature productions.

"'The Whirlwind,' says Mr. Golden, "I believe to be my best serial as the thrills I thought big in my former serials seem commonplace beside those in 'The Whirlwind'. Charles Hutchinson is a star of an unusual type, he is fearless and possesses nerves of steel. With such a star, plus a fascinating story and well rounded cast, no exhibitor can fail of success if he will make use of the showmanship helps in our great twenty-eight page exploitation book prepared by one of the foremost experts in the film industry."

Joseph A. Golden.
Author-director of the Allgood serial, "The Whirlwind."

Six Road Shows for "Carmen" Burlesque

VICTOR KREMER now has under the direction of Ira H. Simmons, manager of the new Kremer exchange in New York, six companies in rehearsal for road shows for "A Burlesque on Carmen." Each company will comprise three principals, two singers, a premiere dancer and a chorus of six girls.

The entertainment will be in the nature of a travesty on the opera "Carmen," with a jazz version of the song "Carmen," specially written.

The show will open in Albany during the latter part of this month. Following this, five other companies will start on tour.

In connection with the booking of the Chaplin attraction will be an exploitation campaign. Several novelties are now being prepared, prominent among which is a press book, dealing entirely with the stage presentation.

Pioneer Laying Plans for Spring Campaign

ACTIVE preparations are being made by Pioneer Film Corporation for a campaign to bring the exhibitors into closer touch with the service the company is offering. Meetings will be held at the various Pioneer exchanges at a majority of which M. H. Hoffman, general manager of the company, will be present.

"Exhibitors will be invited to attend these meetings and express their views as to the ways and means of making the company a greater force behind the exhibitor, without impairing the freedom of action of the individual theatre operator," says an official of the company.

Special service departments will be installed to work with the exhibitor. This plan has already been tried in some of the exchanges and is meeting with great success. This service will be gratuitous.

Mr. Hoffman announces that Pioneer in calling these meetings desires to learn at first hand the kind of pictures, and the kind of service the exhibitor desires to assist him in increasing his profits and rendering better service to his patrons.

National Now Completing "The Kentucky Colonel"

THE National Film Corporation of America first 1920 production, "The Kentucky Colonel," will be completed before February 1, according to William A. Seiter, director, who will commence at once on cutting the picture. Over 67,000 feet of negative are said to have been exposed for this picture, which is a screen adaptation of Opie Read's novel of the same title. The picture will be ready for its first New York preview about March 1, states Mr Joe Brandt, the National's eastern representative.

Francis McDonald to Be Starred.

Francis McDonald, the juvenile lead in "The Kentucky Colonel," will be starred in another production at once. Joseph J. Dowling, who has the title role in "The Kentucky Colonel," returns to the Brunton studios, for a special production

Reissue of "Tillie" Film Features Five Funmakers

MACK SENNETT once replied to a group of prominent film men on being questioned regarding what in his opinion was the greatest comedy he had ever produced: "Tillie's Punctured Romance"

This production is claimed to contain every element for a successful comedy feature. There is a story that is sufficient in itself. And the cast of five prominent comedians, Charles Chaplin, Marie Dressler, Mable Normand, Chester Conklin and Mack Swain, all contribute to bring out the comical situations.

"This production," says an official of Tower Film Corporation, "has been advertising itself from its first showing, and each successive performance has boosted its reputation. A revival of 'Tillie's Punctured Romance' will bring crowds to the theatres that run it. It is a masterpiece that those who see will want to see again."

Much Interest Aroused by Latest Abramson Picture

REQUESTS from exhibitors regarding week-stands and runs, and also inquiries from many state right buyers regarding territory, are reported by the Graphic Film Corporation, regarding Ivan Abramson's latest production, "A Child for Sale," which is promised for release February 15.

In order to reap the benefit of the publicity carried in newspapers throughout the country in connection with an instance which is similar to the one on which this production is founded, and which by a coincidence occurred just after the scenario for this picture was completed, an attractive twenty-four sheet has been prepared and will soon make its appearance on the billboards in New York City.

A campaign book is also being prepared which will lay particular stress on the excellent cast, consisting of Gladys Leslie and Creighton Hale, supported by Bobby Connelly, Julia Swayne Gordon, Anna Lehr, William Davidson, William Tooker and William Bechtel.

Annette Kellerman's Lead Will Be Wheeler Oakman

SOL LESSER, who is producing a series of productions featuring Annette Kellerman, announces the engagement of Wheeler Oakman as her leading man. Wheeler Oakman first attracted attention for his work as the "Broncho Kid" in "The Spoilers," and later appeared in such successes as "The Ne'er-Do-Well," "Mickey," "Betrayed," and others.

The Kellerman story was written by Bernard McConville, and is being directed by Chet Franklin at the Brunton Studios, Hollywood. The pictures will be distributed by Sol Lesser.

South Likes "Lord Helpus."

Tower Film Corporation reports receipt of another statement similar to several received recently from exchanges who are handling former title, "Cruel, Cruel Love," which they are now releasing on the Independent Market.

K. & R. Film Co. of Atlanta, Ga., who control their single reel Charlie Chaplin special, "Lord Helpus," for the southern territory to Tower Film Corporation, state that it is being received with enthusiasm, and is proving a big success.

Dorothy Dalton Trains for Stage While Rehearsing for the Screen

By Edward Weitzel

THIS is the second day of the big blizzard, so cold weather stories should be right in line. Dorothy Dalton, one of the trio of stars who is making pictures by day and stage appearances by night, was the heroine of an encounter for art's sake with a combination of fallen temperature and falling rain while at work that would have dampened the ardor of anyone but a true artiste. Sitting inside of the two screens which form her temporary dressing room on the stage of the Famous Players studio she unfolded the tragic tale with deep feeeling and excellent dramatic effect.

"The aeriferous but gorgeous gowns designed by Percy Anderson"

The Blonde Enchantress.
Dorothy Dalton as Chrysis of Galilee in "Aphrodite," at the Century.

"It was at Fort Lee among the Jersey pines," she began, "that I got my first taste of winter as related to posing for the screen. Fresh from the West Coast I contemplated the making of a picture last fall here in New York as I would the same experience in Los Angeles. But I reckoned without the rise and fall of the barometer over in Jersey, where the exteriors were to be shot."

"You don't like cold weather then, Miss Dalton?"

"Oh, yes, I love it—when it's just cold enough to give one an excuse for wearing handsome winter furs."

A Question of Atmosphere.

"What do they do in Southern California—wear 'em without an excuse?"

"Yes—and without a blush. The day before my adventure with iced atmosphere the director remarked to me in a matter-of-fact tone, 'If it's a clear day tomorrow we'll take that rain scene.' Snug and warm in my new furs I smiled sweetly and replied thoughtlessly, 'That will be nice!' That rain scene, according to the scenario was a summer storm and nothing was said about heating the water with which I was to be soaked. The next morning was clear all right—clear, and about twenty degrees colder. 'Just the day for a movie rainstorm,' my director declared enthusiastically, when I reached the studio."

"Why didn't you refuse to go ahead with the scene?"

"Because," replied Miss Dalton, looking at me quite seriously for a second, "moving picture stars are like good soldiers: they always obey orders."

"But, if it's a question of health"—

"Always obey orders is the second Golden Rule of our profession; the first is always keep healthy," answered the actress lady who is now putting in her night and matinee days as the blonde enchantress Chrysis of Galilee, in 'Aphrodite' at the Century Theatre on Central Park West, and wearing with such unconscious ease and grace the aeriferous but gorgeous gowns designed by Percy Anderson.

Rehearsing a Rain Storm.

"But that day when the sun shone and the rain came down: there was not a cloud in the sky as you crossed the Hudson on the Fort Lee ferry, I take it?"

"Not one! But there was a property man with a garden hose waiting for me and an unlimited supply of water and a director to see that I was thoroughly drenched."

"So that's the way a screen shower is made?"

"One-person showers, yes."

"How do you manage it when you want to soak a crowd or a few hundred feet of landscape?"

"Ring up the fire department."

"How cold was it that day?"

"Down to the freezing point."

I tried to look as if I believed this, but realized that I was not making a brilliant success of the attempt and took refuge in the original remark.

"Really?"

Miss Dalton's tone soon convinced me that she was in earnest.

"The property man stood so that the rain he was making soaked the ground under his feet and he had to keep stepping to prevent being frozen to the spot," she said.

"How about you?"

"I had to stand still and take it, and an icicle formed on the end of my tam-o-shanter."

"What did they do with you—get a crowbar and pry you loose?"

"That wasn't quite necessary; but it was the coldest reception I've ever received as an actress. I was telling McKay Morris about it one night while we were rehearsing 'Aphrodite.' The stage wasn't very warm, and he laughed and suggested that the experience would be splendid training for my appearance as Chrysis."

"He referred?—

"To the elaborate scantiness of my costumes."

Teaching an Actress Her Business.

"Has anyone told you how much taller you look on the stage than you are in reality and that the same thing is true about you on the screen?"

"No, but it's nice of you to say so."

"How did you feel the first night you walked out on the Century stage."

"Like a fly on the head of a bass drum. It was so different from screen acting, to face that packed theatre and hear the sound of my own voice."

"Weren't you amused to read in the papers that a movie actress with little or no stage training was the hit of the cast?"

"Why?"

"Because no woman without the necessary experience behind the footlights could have trod the boards so confidently and so skillfully kept her voice at the proper pitch; both of which things you did. Your training may have been intensive but it was in the right school."

"You mean, a stock company," said Miss Dalton: "Yes, that is where I got my early training in acting. Playing leads with an organization which changes the bill every week and appearing as Juliet, Young Mrs. Winthrop, the heroine in 'Paid in Full' and Camille successively either teaches an actress her business or opens her eyes to the painful truth that she has mistaken her calling. I'm not going to say how long I acted in stock, but I did my bit and received an honorable discharge."

Dorothy in Warm Weather Garb.
In contrast with her wintry costume above. Here in "The Dark Mirror."

"I was sure of it. Now tell me something about the picture you are rehearsing."

"Barrie's 'Half an Hour'—I'm delighted with it! The story is so true to life and so dramatic. Come and watch us rehearse this next scene. It's the one where the young wife has learned that the man she has promised to elope with has been run over and killed and the poor woman dare not betray her real feelings."

Moore, of Washington, Attends Meeting of Circuit Executives in New York

TOM MOORE, the well-known exhibitor and owner of five theatres in Washington, D. C., arrived in New York on Sunday, February 8, to attend a meeting of the executive officers of the First National and to close some booking deals for the ensuing year. Mr. Moore has just recovered from a severe attack of the influenza, which laid him up for ten days. It was his intention to remain in New York until February 11 and then proceed to Pinehurst and St. Augustine to recuperate. The business of the First National was so urgent he was obliged to remain until the 16th. Mr. Moore will break ground this spring at Fourteenth street and Park Road, Washington, for the erection of the Parkway Theatre, seating 2,200 and for another in the southeast section of that city to seat 1,400. These two additional theatres will increase his holdings in Washington to seven houses.

Mr. Moore believes the percentage plan of bookings is becoming more popular every day, particularly with super-special films like "The Miracle Man," "Male and Female," etc. He says he ran "The Miracle Man" for four weeks and expects to run "In Old Kentucky" for six weeks. He is arranging for a special stage setting, a colored jazz band and a big exploitation campaign that is unequaled in novelty and sensational effect.

"The past year has been a record breaker for Washington," said Mr. Moore, "and I predict, after talking with many Washington public officials, that 1920 will be the biggest year of prosperity the moving picture industry has ever had.

"The production of too many Bolshevik pictures needs close watching. It is a dangerous subject to picturize. In many cases the intention is good, but should there be anything in the beginning of the picture to antagonize one's Americanism or arouse it, that element will walk out disgusted without waiting to see the finish. From conversation I have had with public officials I am afraid it is a delicate subject and apt to bring federal censorship upon the industry."

Mr. Moore is the franchise holder of the First National in District of Columbia, Delaware and Maryland, and gradually is co-operating with other exhibitors in his territory to extend the First National service to their adventage.

Victory Theatre Opens at Kokomo with Martin F. Gruenewald Manager

THE new Victory Theatre at Kokomo, Ind., one of a chain of five motion picture theatres owned and operated by the Victory Theatre Company of Fort Wayne, was formally opened on Monday, February 2, with "My Husband's Other Wife" as the chief attraction. The premier offering was attended by capacity crowds.

The new Victory has a seating capacity of 1,025 and is one of the best equipped theatres in the state. Extreme simplicity characterizes the decorative scheme of old rose and gold, giving the interior an inviting home-like air. The theatre's emblem, an embellshed golden "V," is much in evidence throughout.

There is no balcony, all the seats being on the ground floor, which slopes from the foyer to the proscenium in such a way that a clear view of the stage may be had from any section of the theatre. The lobby has a width of twenty-six feet and a depth of fourteen. To the right of the entrance are three richly furnished rooms, a rest room, dressing room and a retiring room.

Has Expensive Pipe Organ.

The structure was also designed to meet every requirement of safety, sanitation and ventilation. There are ten accessible exits and all doors are of the "panic" type. The projection room is equipped with two of the latest projecting machines and a spotlight. A pipe organ, said to have been installed at a cost of $10,000, is a feature.

The Victory Theatre Company's general manager is F. G. Heller of Fort Wayne. The other theatres owned by the company are the Fisher Theatre of Danville, Ill.; the Meridian and Starland theatres of Anderson, and the Washington Theatre of Richmond. Martin F. Gruenewald, formerly manager of the Washington at Richmond, has been appointed manager of the new Victory. He is one of the most aggressive exhibitors in the state.

Producers to Invade Hawaii.

A quarter of a million dollar film producing organization is being promoted in Los Angeles for the purpose of producing pictures on a large scale in the Hawaiian Islands. Director William Chaudet is handling the negotiations for taking an entire film colony across the Pacific to do a series of pictures with the islands as a locale, and the stories to be woven around the spirit of the South Seas, but with up-to-date themes.

Power, Power and Always More Power

In this big Pathe story of wood and stream, "The Deadlier Sex," starring Blanche Sweet, who is backed by a fine cast.

Judge at Murder Trial Bars Films Depicting Story of the Defendant

THE trial of Mrs. Gertrude Wilson, accused of the murder of Charles Brown, at Marysville, Cal., which has been attracting much attention on the Pacific Coast, has come into even greater prominence through the efforts to introduce moving pictures as evidence. These pictures were made by the defense at the actual scene of the shooting with the assistance of eye-witnesses.

Judge Ernest Weyand permitted the pictures to be shown in court, but had the jury excluded at the time, as well as during the entire half-day given over to arguments for and against their introduction as evidence. He later rendered a ruling against the admission of the film, expressing the opinion that such evidence might tend unduly to sway the jury by its dramatic effect, as well as set a dangerous precedent.

The defense contended that the film showed the occurrence in the exact manner in which it happened and that in no other way could it properly be described. It set forth that twelve men in the jury box from twelve separate mental pictures from spoken testimony, some of which must be inaccurate, while the testimony of an eye-witness in moving picture form would give one clear impression.

Judge Weyand's Opinion.

In giving his decision to refuse the admission of the films as evidence, Judge Weyand spoke at considerable length and went into the matter in detail, stating that he realized that the proposition was a novel and very important one. He quoted authorities on the use of photographs and expressed an opinion that if "juries are naturally prone to accept them as absolutely correct," as is asserted in "Moore on Facts," this would be even more so in regard to moving pictures.

He also directed attention to the fact that an actor always places special stress upon his attempted reproduction of the alleged acts of the person he represents, and suggested that since the actor in the film in question who represented the murdered man had never seen the original, his natural tendencies would be to overact the picture in favor of the side whose version was taken as a guide.

He expressed an opinion that moving pictures had their place in courts as evidence and went into detail outlining the possible use of these. In part he said:

When They May Be Used.

"It is highly proper to use a moving picture in aid of any disputed issue in court in an attempt to have clear and truthful mental picture of the incident under investigation in order to have it clearly and firmly impressed on the minds of the court and jury. Any court that would refuse to allow the moving picture as evidence in such a case would, in my judgment, be committing a reversible error.

"I may give some instances where I think it would be proper: Suppose the method of operation of some mechanical contrivance should be the subject of dispute, and it would be impracticable to show the actual operation of the contrivance to the court and jury; in my judgment, moving pictures that would fully show such operation should be received. Assume that the operator of a moving picture machine were taking a picture on the street showing the movements of men or machines and other movable objects, and an altercation or accident should happen within the scope of the machine, and thereafter the incident become the subject of legal inquiry; it would be gross error to refuse the introduction of the moving picture, if proven to have been honestly taken.

Pictures the Best Evidence.

"I am informed that during a recent strike a moving picture machine was stationed in a secreted position and was made to photograph the actual movements of the strikers. Were this strike or the question as to who may have participated therein or the actions of the several participants to become the subject of judicial inquiry, a picture of the persons, their acts and movements so taken would be the very best evidence in such investigation.

"A picture showing the actual progress of a fire or a flood, or showing the action of a windstorm, should be received when it can illustrate any disputed issue or fact. In all these instances it will be noted that the direct fact in issue is shown in the picture."

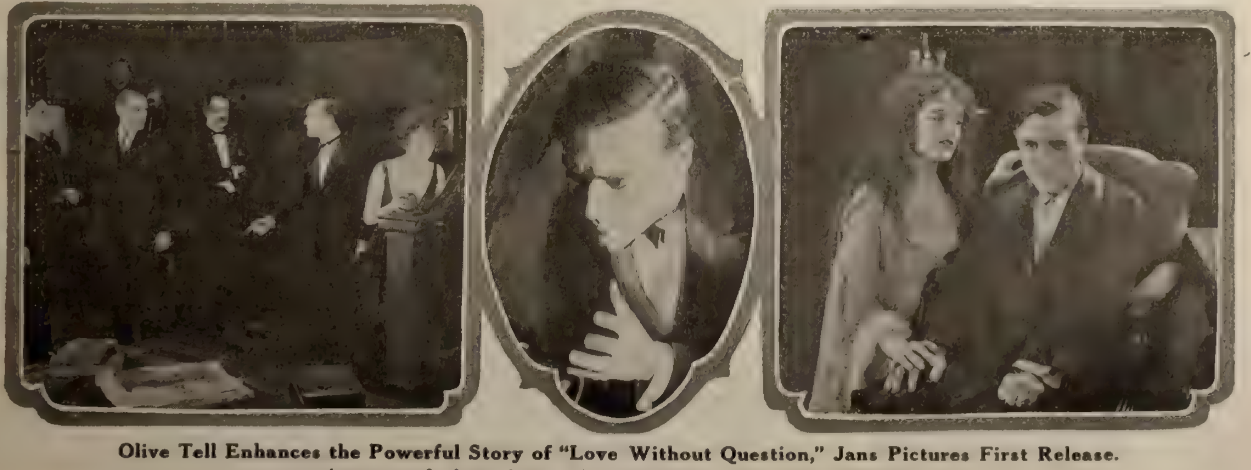
Judge Weyand stated that if the question at issue in the trial in progress was, "Could the homicide have so happened," the use of moving pictures would have been permissible, but that this was not the real matter in dispute.

"Live Sparks" Adds to Kerrigan's Popularity

THE volume of contract business received at the Hodkinson home office on "Live Sparks," J. Warren Kerrigan's newest release, is further evidence that the magnetic star is riding on a high wave of popularity and seems to bear out the statement of Robert Brunton, when the first print was shipped east from Los Angeles, that "Live Sparks" is the finest J. Warren Kerrigan production made under Brunton auspices.

Though but three weeks have passed since the date of its release, several first-run theatres have enjoyed highly profitable engagements on the star's latest vehicle, which has already surpassed the spot-booking record on a Kerrigan picture achieved by "The Joyous Liar." Its snappy, attractive title, which "Live Sparks" lives up to in its every situation, is proving an invaluable aid in advertising and exploitation campaigns.

J. Warren Kerrigan believes in permitting his supporting players a fair share of the laurels. In "Live Sparks" such well known players as Fritzi Brunette, Joseph J. Dowling, Arthur Millette, Roy Laidlaw and John Steppling have something more to do than just helping the star to shine.



Olive Tell Enhances the Powerful Story of "Love Without Question," Jans Pictures First Release.
A group of views from this production now in the making.

Pathé Will Shortly Release First of "Bringing Up Father" Comedies

THE unique combination of George McManus and his well known newspaper character, Mr. Jiggs, and the directing talent of Al Christie and Reggie Morris is disclosed in the announcement that Pathe Exchange, Inc., will shortly release the first of a series of two-reel comedies launched under the auspices of the International Film Service. "Bringing Up Father" is the general title of the series, based on the famous comic creation of McManus, familiar to almost every newspaper reader in the country.

The first comedy of the series has been completed under the personal direction of Mr. Christie, and full releasing details will be made known in the near future. They will be issued at the rate of one a month after the initial release. International is backing the series with the entire force of its entire publicity organization, and the newspaper feature will contain announcements of the screen comedies.

Johnny Ray Plays Jiggs.

Playing the role of Jiggs is Johnny Ray, who has played in vaudeville and who has enjoyed a big popularity for twenty years. Maggie is played by Margaret Fitz Roy, also a legitimate and vaudeville player before her first appearance in pictures several years ago. The daughter is played by Laura La Plante, who was selected from the ranks of Christie film follies girls.

In addition to the personal services of Al Christie, Reggie Morris will give his constant personal attenton to the comedies. He was for a long time associated with Mack Sennett and directed many of the biggest comedy successes. Aside from his experience with Sennett, Morris has had a long career as a creator of screen comedies, and big results are looked for from him.

"International could have made no more popular selection of a type of comedy to put into a screen version. I believe there is scarcely a newspaper reader in the United States who is not familiar with Jiggs and Maggie and their beautiful daughter," announces Mr. Christie. Rafferty and Dinty Moore, the outlawed friends of Jiggs, are in the pictures, too. The success of the cartoons and the success of the motion picture should rest upon the fact that the characters are essentially human people. The things they do are not caricatures. They are real human incidents, which every one knows and can understand.

"We have made a study of the McManus cartoons and have based the plot of the first of these two-reel comedies on a combination of four humorous incidents embodied in several of the original comic strips. When photoplay fans see the first of the 'Bringing Up Father' comedies on the screen they will recognize many happenings which they remember from the newspapers."

Breaking into the Pictures

Well-known Jiggs family of "Bringing Up Father" fame in the McManus cartoons to be filmed by Pathe.

Large Sum to Be Spent Remodeling Princess

W. W. WATTS, of Springfield, Ill., plans to spend considerable money in remodeling the Princess Theatre, which he recently took over. The entire second floor of the building will be taken out to admit a new balcony which will seat about 500 The lower floor will be extended thirty feet and dropped thirty-two inches which will permit the installation of about 400 more seats. This will make the Princess the largest seating capacity theatre in the city, exceeding the Gaiety, Watts' other big house.

The new lobby will be in the north end of the building. The box office will be moved out to the edge of the sidewalk and the entrance on Capitol avenue will be discontinued. Exits will be installed on that side. A new canopy will be installed over the main entrance. Mr. Watts plans to go over the house from top to bottom and expects to make it the most beautiful theatre in Central Illinois. Mr. Watts' lease on the Princess is a long one. A large orchestra and a new pipe organ will be installed.

Mr. Watts will also take possession of the Lyric on July 1, and will immediately begin remodeling and altering it. It will be ready for opening on Labor Day.

In the near future the Gaiety will also be remodeled and the seating capacity increased.

Ince Buys Three Stories for Early Production

WORD comes from Thomas H. Ince that three new stories representing the best and most popular works of three prominent authors have been purchased as screen vehicles for Ince stars. "The Counterfeit," by H. B. Daniel; "The Incubus," by Marjorie Benton Cooke, and "An Adventurous Day," by Stella Wynne Herron, are the stories purchased by Mr. Ince and scheduled for production at an early date.

In the language of the trade, "The Counterfeit" is a first class "crook story," replete with thrills, mystery and intrigue. H. B. Daniel, well and favorably known for his stories of the underworld, has injected dramatic intensity into an altogether plausible plot which is said to hold the interest from beginning to end.

"The Incubus" has been read in book form by millions of persons. It is considered the most convincing piece from the versatile pen of Marjorie Benton Cooke. Stella Wynne Herron, author of "An Adventurous Day" needs no introduction to readers. Her works have found popularity in 'Pictorial Review,' 'Woman's Home Companion' and other leading magazines. During a contest for short stories held by Collier's Magazine, Miss Herron contributed the prize-winning script. Her work received the personal compliments of the late Theodore Roosevelt.

All-Star Hodkinson Film Blends Humor and Drama

COMEDY and drama have a merry time of it battling for the upper hand throughout "His Temporary Wife," Joseph Levering's screen adaptation of Robert Ames Bennet's popular magazine story, prints of which have just been received at all Hodkinson branches.

With an all-star cast, including Rubye De Remer, Edmund Breese, Mary Boland, Eugene Strong and W. T. Carleton, one might be led to believe that comedy would be out of place among such acknowledged exponents of the serious side of theatricals. Yet lively, original humor has no small part in the proceedings, with the famed dramatic artists demonstrating that it is no harder for them to convulse audiences than it is to provoke them to sighs and sniffles.

W. T. Carleton, famous as a character artist, wins many a laugh in a sickroom scene. Mary Boland, now appearing in Booth Tarkington's big stage success, "Clarence," and Armand Cortes also flash some delightful comedy.

Eminent Players with Doris Kenyon.

Two notable women of the stage have a hand in Doris Kenyon's new Deitrich-Beck production, "The Harvest Moon," by Augustus Thomas, for W. W. Hodkinson distribution, Theodore C. Deitrich, co-producer, having enlisted the services of Mrs. E. M. Holland, widow of the famous character actor of another generation, and Ellen Olesen, the famous Swedish actress.

Mrs. Holland was herself a player of prominence and often appeared in support of her illustrious husband. The swedish celebrity triumphed for years as the star, of plays produced at the Royal Opera House, Stockholm. Both appear in the Normandy scenes of the Augustus Thomas story.

Mayer Signs Ward Crane.

Louis B. Mayer has signed Ward Crane to play the leading role in support of Anita Stewart in "The Yellow Typhoon," which is being directed by Edward Jose. Mr. Crane's recent screen appearances have been in main roles in Allan Dwan productions. In "The Yellow Typhoon," which is a dramatization of Harold MacGrath's Saturday Evening Post serial, he will have the part of the young naval lieutenant and will fall irretrievably in love with Miss Stewart, finally winning her in the end, as a good hero should.

Stage and More Offices Going Up at Metro's West Coast Studios

FIRST steps toward the enlargement of the Metro studios in Hollywood and the general expansion of Metro facilities following the visit to the Pacific Coast plant by Marcus Loew and Richard A. Rowland were taken when the work was commenced on the construction of an enclosed stage to cost $45,000.

Word of this undertaking that reached the Metro home office in the Longacre Building brought with it the announcement that Mr. Rowland, Metro's president, has also authorized the early erection of additional executive offices costing many thousands more to house increased forces in every department of the great western production plant.

The Metro chief executive sends word that the new stage will be 90 by 150 feet, with 20-foot wings on each side, and will duplicate in dimensions the largest of the present structures on the ten-acre lot. There are two of these. These big stages, roofed over and skylighted, are used in the taking of interior scenes by artificial illumination.

Move Was for Self-preservation.

"I went into motion pictures for self-protection," said Mr. Loew. "Metro needed theatre affiliation and Loew's Inc., needed Metro, so that the union of our interests is mutually beneficial.

"Loew, Inc., was practically the last to invade both fields of the motion picture industry—exhibiting and producing. The past year I have seen new affiliations on every side. Exhibitors became film producers. Film producers acquired theatre interests. Studios and theatres co-ordinated. The producer was compelled to own a house in certain large cities to have his first run picture properly presented. The owner of theatres showing vaudeville or dramatic attractions had to buy picture houses and producing organizations to hold his own in his game. My move was simply one of self-preservation.

"I have watched Metro closely since Richard A. Rowland anounced his policy of 'fewer and better pictures,' and started spending three months on a production instead of five weeks," Mr. Loew continued. "The first pictures made by Screen Classics, Inc., impressed me with their beauty.

"Metro still retains its identity. Metro pictures will show in Loew houses. That is all that the affiliation means to the public.

Has Plans for Expansion.

"But it means to me that through my friend, Mr. Rowland, I will have a share in developing a powerful organization. I will leave the executive work to him.

"I plan for expansion of product. Metro will continue to make better pictures—but it will make more of them. As a releasing organization it will handle distribution of worthy productions made by individuals. It will sign more stars, and continue to buy screen rights to the cream of stage plays and novels. All that is up to Mr. Rowland.

"So Loew's, Inc., is now interested in picture production. I value the organization that is working for us. Yet I went into pictures in self-defense."

Mr. Rowland amplified Mr. Loew's statement by announcing the large expansion work to be gotten under way at once at the Metro studios.

"The new enclosed stage will provide room for four or five more companies if needed," he said, "and we are going to put up additional buildings to accommodate the greatly increased executive, directorial and clerical forces required by an enlarged producing organization.

"Metro's expansion is to be not only physical, but along the lines of creative motion picture art; we will acquire more and better literary material for our pictures."

To Produce in the East.

Immediate steps for studio expansion to permit additional producing units had been detailed in daily conferences between Metro executive officers and Mr. Loew. Six companies, headed by Bert Lytell, May Allison, Viola Dana, Emma Dunn, Alice Lake and a Screen Classics, Inc., all-star cast, are now working at the studio. The additional companies are not announced.

Production expansion will not be confined to the West, Mr. Rowland stated. M. P. Staulcup, studio supervisor of art interiors, has left the coast for New York to prepare Metro's Sixty-first street studios for productions.

Director General Maxwell Karger returned to Hollywood from a week's vacation in time to confer with Messrs. Loew and Rowland, and with W. E. Atkinson and Joseph W. Engel, respective general manager and treasurer of Metro. Mr. Karger will accompany Mr. Rowland East, continuing his vacation several weeks before beginning work. Mr. Atkinson will return to New York in three weeks. Mr. Engel will remain in charge of the western studios.

Marcus Loew will go to San Francisco to consult with his Pacific Coast general managers, Ackerman & Harris, returning to New York from there.

Reichert Joins Realart Forces.

Louis Reichert, for many years closely identified with the exchange business of the motion picture industry, has been appointed to assist Harry W. Willard, Chicago manager of Realart Pictures Corporation. Mr. Reichert has practically grown up with the motion picture business. As assistant to P. L. Waters during his regime as general manager of the General Film Company, he made the acquaintance of theatre owners and managers in every section of the country.

Previous to his connection with the General, Mr. Reichert was for three years manager of the San Francisco exchange of Metro Pictures Corporation, and has held other important posts in the trade.

Mae Murray Gets "On" Well in George Fitzmaurice's production, "On with the Dance."
Showing the versatile star in this Paramount-Artcraft, showing week of February 15 at New York Rivoli.

William Fox Reports Heavy Business on Revivals of Six Super Pictures

NOTHING for some time has been so gratifying to the executives of Fox Film Corporation as have the reports received from all exchanges throughout the country as a result of the first days of the big national drive on the six super-production rivivals.

With very few exceptions these big feature pictures have been contracted for by the exchanges in every city in the country where the Fox company has an office, and many theatre men have closed by wire or mail from outlying points. This, in the estimation of the officials of the corporation, furnished absolute proof that the exhibitor today is a showman with a showman's appreciation of value and a showman's keen knowledge of merit.

These spectacular films, including "Les Miserables," "A Tale of Two Cities," "Cleopartra," "Salome," "A Daughter of the Gods" and "The Honor System," have been given a new lease of life inspired by the activities of the producer's branch managers and the sincerity of the exploitation they have received through the advertising department of the company.

Six Press Sheets.

As aids in putting these already successful films over in proper manner, the producer has published six of the most attractive press sheets seen this season. The wealth of material contained in these is bound to aid in the exploitation of the production. There are one-sheets, three-sheets, six-sheets and twenty-fours that are designed on lines to compel the eye, and, according to the advertising department, the international fame of all the films makes it a simple matter to strike a common chord in laying out attractive paper for the productions.

With these accessories combined with the literary and artistic values of the six big specials, the Fox exchanges report more than 1,000 theatres already signed up for runs which vary in length from one day in smaller cities to a week in larger cities. In many theatres where the pictures have already been shown, they have proved as strong attractions as before.

For the purpose of creating renewed interest in "A Daughter of the Gods" the producer has sent out on an extended vaudeville tour a big girl-act. This act, while an extremely entertaining feature in itself, serves also to exploit "A Daughter of the Gods," in which the celebrated Annette Kellerman, most perfectly formed among women, is the featured actress.

Northcliffe's Agents Here.

Among the English film men now in America, of whom there are several representing different interests, W. G. Faulkner and Arthur Levey have come on an interesting mission. They are representing Lord Northcliffe, famous English politician and newspaper publisher.

Mr. Levey is known the world round as an exporter of films and Mr. Faulkner is the official Northcliffe representative. "We come," says Mr. Faulkner, "to create a better understanding between America and England through the medium of the motion picture."

This is not taken to indicate that Northcliffe is "going into pictures," rather it is believed that Northcliffe's interest is in seeing more English films sent to America for the purpose of enlarging upon the understanding of Englishmen and their coutry. Mr. Levey believes in the appeal of pictures to the masses and believes that Northcliffe will find a way to realize his purpose.

"What Does Lawrence, Kansas, Care?"

LIKE every "home town," Lawrence, Kan., is civically proud when one of the "home boys" goes out in the world, "hits the line" and kicks this old world for a goal. There may be many in Lawrence, Kan., who will read with gratification about Jerry Beatty's advancement.

Jerry, you know, has been writing newspaper advertisements for all the great stars that have put the "Famous" in Famous Players-Lasky. John Flinn was the "big boss" and Jerry was the "wheel horse"—and the two have set a shining mark in advertising and publicity the world over.

Between them these two newspaper men devised and executed the first really "nation-wide advertising campaign" filmdom ever boasted. **Between them millions of tickets have been sold to Mr. and Mrs. Public—the world over.**

Now "the bigger Boss" has advanced John Flinn to a place considerably higher up. And like a duck's foot fits into the mud, Jerry Beatty fits into the position vacated by John Flinn.

Lawrence, Kan., will be glad. And the scores of newspaper men who have worked with, under and around Jerry Beatty will be glad —and the legion of friends he has made on his way from Lawrence, Kan., to the position of director of publicity and advertising for Famous Players-Lasky will congratulate him.

For Jerry is a fine gentleman, capable and tested by the acid of long experience. Incidentally, who was it said corporations have no soul?

New Von Herberg House to Cost Full $2,000,000

THAT revised plans for the new Jensen and Von Herberg motion picture palace to be erected in Seattle, had run the prospective cost of the structure up to a full $2,000,000, was the statement of Manager J. Von Herberg when he returned to Seattle with his partner, Claude S. Jensen, after their month's business trip to New York City. The principal object of their eastern business trip was attendance at the First National Convention in Atlantic City, the convention re-electing Mr. Von Herberg a trustee and director of the new organization.

During their tour of the eastern cities, Managers Jensen and Von Herberg closely studied types of latest theatre construction with a view of incorporating everything in their new Seattle house that would tend to make it as complete and ornate as any photoplay house in America.

On their way to the West Coast the two managers stopped off in Yakima, Wash., to look over their new house, the Liberty, now well along toward completion. It will open not later than the first week in April. The seating capacity will be 1,100, and it will be equipped with a giant Wurlitzer organ and other high-class theatre appurtenances.

Mr. Von Herberg made arrangements for a picture franchise for his new Seattle house while in New York City.

St. Louis Simplex Agent Reports Heavy Business

ONE of the visitors to the Simplex plant was H. Wedemeyer, secretary of the Erker Brothers Optical Company, St. Louis, who holds the Simplex franchise for Missouri, northeastern Arkansas and several counties in Illinois. The Erker company was established in 1879 by the senior Mr. Erker in a small store on Olive street.

Today, besides the five-story building at 608 Olive street, a branch office does a large distributing optical and motion picture accessories business at Grand avenue, which is located outside of the business section and which is operated under the management of Robert Bausch of the well known optical family of that name.

The entire third floor of the Olive street building is devoted to motion picture accessories and it is here that the Simplex exhibit may be viewed at all times. This department is under the supervision of H. G. Lihou.

"Who's Your Servant?" Has Big Exploitation Value

IN "Who's Your Servant?" the special by Julian Johnson and founded on the play that startled New York when acted by Holbrook Blinn at the Princess Theatre, Robertson-Cole announces that it has a film which has been backed by some of the biggest men in police circles in the United States

In addition to the indorsement of high police officials, newspaper men whose heads have turned gray solving murder tangles have seen the picture and declare it to be one of the most realistic, fascinating melodramatic photodrama of the times.

"Who's Your Servant?" will shortly be released as a Robertson-Cole special and is heralded as a picture that has a large number of exploitation possibilities. Questions which deal directly with the homes and that society must face and conquer as depicted in "Who's Your Servant?" will undoubtedly flood every theatre that plays the production.

Robertson-Cole officials know the advertising and exploitation value of this production and are leaving no stone unturned to give the exhibitor every aid possible. To date more than twenty-five accessories have been prepared and are being given widespread circulation.

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Bray Color Cartoon Is Distinct Screen Novelty

THE heralded novelty in the shape of a color cartoon has at last arrived on the screen. And as in similar instances of cartoon progress, J. R. Bray is actively concerned with its origin and debut.

An amusing subject has been chosen for the launching of the color cartoon, which comprises an important event in the life of a kitten, when he finds out that the winning of cheers is not quite as easy as it looks to be. It all happens on the day when his papa decides that his son and heir is big enough to learn to catch mice, and papa demonstrates how easy it is to just sit quietly at a hole and watch for Mr. Mouse to appear, and then grab him neatly between both paws. The kitten left to shift for himself attempts to follow in his father's footsteps, and it is then that he discovers that the neat little trick of nabbing the mouse is one of the most difficult that has yet come into his young life. After several futile attempts to catch the mouse he breaks a pitcher, gets tangled in the family wash, and finally decides to try all over again. This time a rat substitutes for the expected mouse, the kitten meets his Waterloo, and ends up in the hospital, where he has sufficient time to digest "Father Tom on Mouse Catching."

The colors used in the cartoon are pastel shades in blues, reds, greys, etc. They do not interfere with the clarity of the picture, and render more attractive and life-like the improved methods of screen cartoons developed at the Bray studios.

This cartoon appears in the Goldwyn-Bray Pictograph No. 7023 released February 8.

Finger Prints and Screen Evolution Shown in Film

HOW the motion picture play had its humble start with the presentation of "Miss Jerry" on October 9, 1894, is told on the screen in the issue of the Paramount Magazine released February 15. "Miss Jerry" consisted of a series of stereopticon slides which, dissolving one into another, told a complete story on the screen. The creator of this innovation was Alexander Black, who is universally known today as the author of the stirring work, "The Great Desire."

The motion picture takes up the history of the screen from that time. The initial offering was reproduced by taking copies of "Miss Jerry" and by skillful photography producing the same effect as was attained by the original stereopticon slides.

On the twenty-fifth anniversary of "Miss Jerry's" debut Alexander Black received a letter from Adolph Zukor, president of Famous Players-Lasky Corporation, congratulating him upon his initiative in having been the forerunner of a new art.

An explanation of the intricate system of classifying finger tips according to the Bertillon system is also a feature of this issue. Photographic records of New York's criminals at police headquarters have themselves been photographed for the screen for the first time. The authorization to make this picture was obtained exclusively by Famous Players-Lasky Corporation.

Inspector Faurot, who is perhaps the world's most expert Bertillonist, took a keen interest in the making of the film and personally supervised many of the details. As the picture was being made a case came up that required Inspector Faurot to put into practice the Bertillon teachings on finger prints and the cameraman caught him at the work.

An animated drawing is used to explain the various methods of finger print classification.

Pathe Review Shows the Walled City of the Wasp

ONE of the most interesting features of the Pathe Review for February 22 is a study of the wasp by Raymond L. Ditmars in "The Walled Cities of Dixie," "A Study of Bugville."

As it is set forth on the screen it is hard to realize that such photographs could be made showing the intimate life of the insect. Their homes are built of mud, particle by particle. Thus the tiny walled cities rise—not for the builders, but for next year's wasps. Spiders are stored here as food for the coming generations; then the wasp deposits an egg and seals up the little home until next spring and the newly hatched wasp emerges, fat with much spider meat.

They used to have a story about magic powders that would do any bidding, but today the magic powder is called cement, torn in great chunks from the hillsides. This is viewed in "The Dust That Builds Cities," showing the process from when it is dumped into ponderous iron jaws that rend and crush, to the time, when after the grinding in mills that brings the rock to the consistency of milady's talcum, the cement is bagged.

This issue also contains a colored scenic, "The Mecca of France, Lourdes," where every year thousands of pilgrims come to seek healing for their ailments at the far-famed shrines. "Eight Hands vs. One Bounce" is the slow motion number, which is an analysis of the game of hand-ball. "The Native Dance of Hawaii" interpreted by Princess White Deer, who appeared in "Hitchy Koo 1919" is also one of the attractions of the Review.

U. S. Navy Exchange Signs for First National Films

SIMULTANEOUS with the opening of a film exchange by the United States Navy, Lieutenant Joseph O'Reilly contracted for the entire list of First National Exhibitors' Circuit releases which are at present being apportioned among the various crews of United States vessels.

The Navy distributing bureau has taken offices in the Brooklyn Navy Yard and practically every accoutrement of the average branch office has made the Navy Exchange a well systematized film post.

The Navy made this arrangement for their own exchange acting with officials of the First National home office direct. They will buy their own prints and each First National release will be a United States Navy feature.

Mountains and Hosiery in Next Ford-Goldwyn

THE next Ford-Goldwyn educational weekly contains two attractive subjects, the first of which gains its applause from its intrinsic beauty, rather than from any educational values

One More Use of the Airplane; and One More Service by the News Reel.
Showing the plane carrying the Fox News Reel cameraman who "shot" the Mt. Lassen volcano.

which it may possess. "In Higher Spheres" is the title of this picture which takes the spectator over snowy slopes and mountain heights, through wooded valleys, and past gushing waterfalls, in close contact with a party of mountain climbers who with their guides make careful progress over paths of danger and fascinating lure.

The natural beauty of these scenes is heightened by the splendid laboratory work evident in the tinting and toning of the picture. There is a suggestion of natural color in this film that is especially attractive.

The second subject on the reel shows the manufacture of silk hosiery and is called "Nines-and-a-Half." It is instructive, and gives a carefully detailed illustration of how women's silk hosiery is fashioned by modern machinery, each pair requiring 22,000 yards of raw silk to complete. Each stage through which the stockings pass is shown, closing with the sorting and pairing.

Modern Inventions Among Bray Pictograph Subjects

THE Goldwyn-Bray Pictograph No. 7026, released through the Goldwyn exchanges, presents an interesting group of subjects which are as follows:

"A Drink on the Fly," a series of interesting and unusual scenes showing how an engine takes in water while traveling at high speed. From the tender, a large scoop is lowered to the trough between the tracks. These troughs are about 1,500 feet long and are filled with special water intakes. The water is gulped up in eight or nine thousand gallon quantities by the great scoop without the train being delayed. Watering the engine in the old fashioned way necessitated a stop of from twenty to thirty minutes.

W. L. Finley, of the Oregon Fish and Game Commission, whose studies of animal life have been a feature of previous pictographs, photographed "A Bird City of the Pacific." The Bird City in question is populated by murres of all sizes. Little murres just out of the egg, partly grown murres and finally, intimate studies of full grown murres with their beautiful plumage, are pictured in this unusual film.

"A Flying Furnace" is the title given a picture showing how an aviator is equipped for a trip into the cold altitude above the clouds. The Flying Furnace is in reality a fur-lined suit heated by electricity by means of a recently perfected success. The Jerry on the Job cartoon concluding this reel concerns Jerry's unique method of ridding a railroad warehouse of rats that are eating the supplies.

Film to Warn Against Speeding.

Moving pictures to be used by E. Austin Baughman, Commissioner of Motor Vehicles of the State of Maryland, to forcefully show the dangers of speeding to motor drivers and to impress upon the public that they must always use constant care. A scenario has been prepared by Commissioner Baughman, which has a plot and many graphic scenes depicting the dangers of speeding. It is his belief that the public generally can be more easily educated to this danger through the medium of moving pictures than in any other way.

The State of Maryland has no appropriation at present for taking care of the cost of making pictures, but money has been furnished for this enterprise by C. W. Galloway, Federal manager of the Baltimore and Ohio Railroad, and John S. Bridges, president of the Automobile Club of Maryland.

Some of the evils to be covered in the film will include obscured tags, delayed purchase of tags, speeding, delayed registration, tags improperly fastened and children playing carelessly in the streets. Arrangements are now under way to film the scenario and it is to be shown all over the State of Maryland.

(Copyright Underwood & Underwood)

Maurice Maeterlinck Signing His Contract with Samuel Goldwyn.

The Belgian poet will write one original story for Goldwyn production a year. Left to right are: Samuel Goldwyn, Maurice Maeterlinck and Henry Russell, Maeterlinck's manager.

Public Health Film Used in Fighting Influenza

A VALUABLE public health film which was photographed in Duchess County, New York, in co-operation with the New York State Department of Health is entitled "An Equal Chance." This film, which is in two reels, presents the public health nurse and her work, and was directed by Carlyle Ellis, of Autograph Films, from a scenario by Gilbert Tucker and James Rorty.

The story of the film deals with conditions in Shirleyville Township, where, during the influenza epidemic of 1918 the inhabitants find themselves with only one doctor and no public health nurse. The overworked physician applies to the nursing association in a neighboring city, and a nurse is sent to help out the situation. The nurse points out the necessity for giving all the families in the district an equal chance in the emergency. As a result of her efforts the children in the country schools are taught health habits, and are given regular examinations by a doctor. Through the efforts of one of the nurse's admirers in the district the Healthmobile, showing motion pictures covering various branches of the subject, comes to Shirleyville, exhibiting the work of the public health nurse in open air schools for tuberculosis children, also work among the Shoshone and Arapahoe Indians on the Wind River reservation in Wyoming, and among the negroes in Louisiana.

Besides the demonstration of bedside care, home instruction, and country school nursing which are woven into the body of the story, the "film within a film" makes it possible to include accurate representations of other branches of public health nursing, such as maternity care, infant welfare and tuberculosis.

The National Organization for Public Health Nursing, 156 Fifth avenue, New York City, has prints of this film for rent.

Chester Cameraman at Punta Arenas

Richard B. Holt, a C. L. Chester cameraman, has cabled his arrival at Punta Arenas, on the Strait of Magellan, at the southermost tip of South America. He left New York on December 20, 1919, and was six weeks making the journey. He will photograph the Indians of Tierra Del Fuego, who still use the bow and arrow, and the great flocks of penguin and herds of seal around Cape Horn, before proceeding to Elephant Island, a virgin field for the cameraman. It will be a difficult trip, but worth the effort for it offers many remarkable pictures, not the least of which is a volcanic crater bubbling with hot water almost on a level with the ice fields of the Antarctic Ocean.

Georgia Advertising Through Screen Medium

IT has been anounced at Washington, D. C., that motion pictures of many Georgia scenes will be used extensively by the government this year to show the opportunities that the Southern states offer to settlers, homeseekers and farmers. The development organizations of the South are co-oper-

ating with the government in the carrying on of this educational work through the medium of motion pictures.

One film to be used, for example, will portray Georgia as the third state in the Union in the production of hogs.

In various of the Southern states during the past year, including Georgia in particular, about 15,000 feet of films have been made illustrating farming and development work. These pictures are to be shown throughout the country at county and state fairs, conventions, grange gatherings, farmers' meetings, agricultural schools and colleges and other advantageous places where it is felt they will do the most good. One of the principal features of these pictures is the fact that they show what a vast amount of development work is really going on in the South that will result materially in increasing the food supplies of the nation and the world.

Land development operations shown on the screen include drainage of wet lands, clearing of cut-over lands, blowing up of stumps, ditching, road building, grading, plowing and cultivating with late model machinery, etc. In addition other pictures show model dairy farms and live stock farms throughout the South. They disclose the enormous yields of cotton, corn, velvet beans, grasses, sweet potatoes, sugar cane and other principal crops of the South.

A. W. Courtney with Interchurch.

A. W. Courtney, formerly of the reviewing staff of the Moving Picture World, has been appointed to the management of the service branch of the Motion Picture Division of the Interchurch World Movement.

Mr. Courtney is well equipped to handle the requirements of his new position, which has to do with the supplying of information to Protestant churches regarding motion pictures suitable for their purposes. To this end descriptions of suitable pictures are kept on file by the Interchurch, to be handed on where this information is especially required.

Some Things Worth Knowing

That the nation-wide church recognition that is gradually increasing in its support of the motion picture is well-illustrated by the decision of the Rev. Dr. Manley, pastor of the Presbyterian Church of Chaumont, New York, to make motion picture evenings a regular feature of the church work. This decision was reached by Dr. Manley following a showing of "Daddy Long Legs," following which he has written to P. H. Smith, manager of the First National Exhibitors Circuit Exchange at Buffalo, asking if it will be possible for him to show the latest Charlie Chaplin attractions at his church.

That Fox News No. 36 has a remarkable picture of the Sperry High Intensity searchlight in Brooklyn, taken at night in a blinding snowstorm. This light has a candlepower of one billion, and has been seen as far as 300 miles away. It is planned to construct a battery of 150 such instruments—which, according to astronomers, would produce a light equal to that given off by a star of the seventh magnitude, easily discernible as far away as Mars.

That the Universal Film Manufacturing Company has established a Non-Theatrical Motion Picture Division to supply a complete service covering every part of the United States.

That the Universal Screen Magazine No. 54 contains interesting scenes on the life and habits of the raccoon, the mink and the bear. It also shows some scenes in which the ferret betrays his peculiarities.

That Kinograms for February 9 has some excellent views of a hockey game at Chicago, photographed at night. The occasion is an ice carnival and festival. A match between Montreal curlers and the Brookline, Miss., Country Club also provides good screen material in this number.

That the February 9 Prizma release, "The Coolie," is one of the most attractive of travel pictures taken by means of the Prizma natural color method.

That the Fox News No. 37 revives memories of Abraham Lincoln by presenting relics that figured in the history of the martyred president. Among these are his home at Springfield, Ill., his tomb, a model of the log cabin in which he was born, his powder horn and the surveying instrument which he used when he was a deputy surveyor. Among the relics of his last hours are Ford's Theatre at Washington, where he was shot, and the red brick house opposite, where he died. The final view is the statue of Lincoln in Newark, N. J.

Amsterdam Opera House Now First-Class Studio

SEVERAL months ago the announcement was made that J. N. Naulty, general manager of the eastern studios of the Famous Players-Lasky Corporation, had completed arrangements to lease the Amsterdam Opera House at Ninth avenue and Forty-fourth street, New York, to be used as an additional studio. The upper, smaller stage was immediately prepared for work, but on account of existing leases it was impossible to use the lower stage until the first of the year.

Now, however, the balconies arranged in a tier around three-quarters of the room have been removed and the stage in the remaining end of the room has been dispensed with. This leaves a stage of 82 feet by 137 feet, and thirty-one feet high. The upper stage is 50 feet by 100 feet, with a height of twenty-four feet, which makes a combined floor space of 11,734 square feet.

Blank Declines Goldwyn Offer; to Build New House

A. H. BLANK has declined the offer from Goldwyn for an interest in his Des Moines holdings, he said this week. He prefers to keep the Des Moines field in the hands of Des Moines men.

Blank has reached no final decision on the proposed merger of his local interests with those of Abe Frankle, he says. The deal is quite likely to go through.

In any case, Blank plans to build a new house this year as a means of keeping out competitors. The site, leased by Frankle at Locust and Eighth streets, now occupied by the Royal and Majestic, will probably be used if the theatre is a joint venture of Blank and Frankle. Blank owns two other downtown sites.

Hearst News Reel Shows World at Play and Work

THE recent heavy snows in the East have given the news reels much material for interesting views. Hearst News No. 5 shows some fast bob-sledding contests at Huntington, L. I., during which an accident occurred in which many girls were injured.

Pershing is shown reviewing the troops at the Presidio, California. Another sidelight on the war is depicted in scenes of starving Vienna, where meat sells at $5 a pound. A parade of "war profiteers" in Vienna's "Fifth avenue," where the poor congregate to beg for food, is an interesting light on what is happening across the water. Racing at the Riviera, the famous French resort; fighting the seas with the coast guard at an Atlantic coast station; an "Indoor Sports" cartoon by Tad and several other items complete this reel.

Snowpath contests at Portland, Me., are a feature of International News No. 5, just released. Across the water in Davon, Switzerland, the cameraman also catches some winter views. Here an avalanche partly buried an Alpine village and scenes are shown in the "digging out."

Rialto and Rivoli Houses Add Fox News to Programs

PROOF that motion picture audiences appreciate quality in news reels is afforded by the constantly increasing number of contracts reaching the home office of Fox News of which William Fox is editor. All sections of the country join in praise of the twice-a-week news reel which presents on the screen interesting events from everywhere.

Among the latest theatres to handle Fox News are the Rialto and the Rivoli, both on Broadway, New York, under the management of Dr. Hugo Riesenfeld, one of the best-known exhibitors of motion pictures in the country. Dr. Riesenfeld, much impressed by the progressiveness and high photographic quality of Fox News, decided to add it to the programs of his two houses, which entertain many thousands of New Yorkers and visitors to the metropolis each week.

Contracts from foreign countries also are arriving in large numbers, showing that other nations are as keenly interested in what is going on in the world at large as are Americans.

Want More Stories Like "Empty Arms."

Lester Park and Edward Whiteside are so pleased with the story of "Empty Arms," starring Gail Kane and directed by Frank Reicher, that they are willing to pay a large sum for another one like it. The contest is open to professionals only, and the only conditions the producers lay down are that the story must fit a woman star, lend itself to exploitation of an impressive order and be absolutely an original work. Magazine stories, published novels and produced plays are barred. The author of "Empty Arms" is Willard King Bradley.

Arthur B. Reeve
Who will produce a series of his Craig Kennedy stories for Goldwyn.

Arthur B. Reeve Signs with Goldwyn to Produce Craig Kennedy Stories

ARTHUR B. REEVE, creator of the famous Craig Kennedy, has signed a contract with Goldwyn Pictures Corporation to produce feature photoplays based upon or adapted from the Craig Kennedy stories. According to the terms of the contract there will be four productions during the year beginning April 1, 1920. Goldwyn being the sole distributor. They will be known as Craig Kennedy Pictures.

In securing the screen versions of Mr. Reeve's renowned detective stories, Goldwyn has acquired one of the strongest drawing cards in the entire field of fiction. No author, either in this country or abroad, has, in recent years, created a similar character of such world-renown as Craig Kennedy, who started his career in 1910 in the Cosmopolitan Magazine where his adventures were followed by millions of readers.

In superintending the production of his stories, Mr. Reeve will profit by considerable practical experience in the making of photoplays in which he has been actively interested for the past six years. As far back as 1914-15 he collaborated with Charles W. Goddard on "The Exploits of Elaine," one of the early successful motion picture serials.

Although Mr. Reeve's first book was not published until 1912, he is such a prolific writer that in 1917 Harper & Bros. published an edition of his works filling twelve volumes, including "The Adventures of Craig Kennedy, Scientific Detective" as far as they had gone at that time. Other books numbered in the collection are "Social Gangster," "Ear in the Wall," "Treasure Train" and "The Terror."

In addition to his contributions to literature, Mr. Reeve found time to follow his "Exploits of Elaine" with other equally popular photoplay serials, "The Hidden Hand" and "The House of Hate," produced in collaboration with Charles A. Logue.

The arrangement with Goldwyn is such that Mr. Reeve will be afforded every facility for the production of notable features. The scientific element that did so much towards making the stories convincing in printed form will be preserved in the films, to be acted by a company of superior players.

Salisbury Field Joins De Mille.

Salisbury Field, noted author and playwright, recently joined the literary staff of Cecil B. De Mille and is now at work at the Lasky studio. His advent at the West Coast studio of the Famous Players-Lasky Corporation marks his debut in the realm of the silent drama and his temporary desertion of the stage and magazine field.

For the next few months, Mr. Field will turn his attention to the task of mastering the art of scenario writing by following the production activities of Cecil B. De Mille on the latter's current Paramount-Artcraft special.

William Farnum's "The Adventurer" Is Scheduled for Early Release

THE second William Farnum triumph of 1920, "The Adventurer," which has been adjudged a record breaker for dramatic strength and popular appeal by those who saw the trade showings, will be released before the end of the month, it is announced by Fox Film Corporation.

Mr. Farnum, one of the most magnetic and versatile of screen artists, adds another success to his rich collection by an exhibition of swordsmanship said to be peerless in motion picture annals. The dueling scenes—there are several memorable ones in the production—scintillate with a reality that cannot be questioned. The settings and the flawless photography serve to etch these scenes indelibly upon memory.

The Fox star enacts the role of a happy-go-lucky adventurer of noble birth, the Count Don Caeser de Bazan, penniless but dauntless. The story leads him through a brilliant series of episodes, sparkling with humanity and spiced with humor. His fate becomes entwined with that of a charming dancing girl, Maritana, played with admirable finesse by Estelle Taylor.

Has Beautiful Settings.

The staging is another tribute to the genius of J. Gordon Edwards, who has created many masterpieces under the Fox standard. The settings are lavish in their display of gorgeous effects, calculated to sate the most exacting appetite for beautiful background. At the same time delicate human touches of sheer simplicity abound in the production.

The character of Don Jose, a scheming prime minister, is portrayed with great point by Paul Cazeneuve. Kenneth Casey takes the part of Lazarillo, a plucky youngster apprenticed to the court amorer. Dorothy Drake is a beautiful Queen Isabel and Harry Southard makes a very human king. The others, including Pat Hartigan, James Devine and Sadie Radcliffe, sustain their roles successfully. The story is from the pen of E. Lloyd Sheldon.

Aileen Griffith Deserting Comedy for Serious Roles

FROM the tragedy of Red Cross work to the comedy of screen farce has been the recent experience of Miss Aileen Griffith. During the last half of the Great War she was on duty with the American Army in France.

When Miss Griffith returned to this country at the close of hostilities, she entered the Fox company's "most beautiful girl" campaign. She was chosen as one of five hundred to take a screen test, and emerged from the ordeal as one of the eight young women selected to go to the Coast for work in Fox comedies.

Her contract having expired, Miss Griffith intends to enter upon dramatic work. her preference running strongly to the dramatic as against the lighter roles. Her friends believe her success in the latter department of screen work will be repeated in the interpretation of serious parts.

ZaSu Pitts in "Seeing It Through."

In "Seeing It Through," the latest Brentwood production for Robertson-Cole, ZaSu Pitts is seen in one of her pathetically humorous characterizations. There is something of the atmosphere of "The Old Curiosity Shop" in "Seeing It Through," which is bound to please the public and fill the theatre for the exhibitor who plays this feature, written and directed by Claude H. Mitchell.

Henry Woodward, who plays opposite Miss Pitts; Edwin Stevens, W. H. Bainbridge, Fannie Midgley and Frank Hayes, are the principals in an exceptional cast.

Aileen Griffith
Gladdened friends by decision to enter dramatic field, abandoning comedy.

Items of Interest to Exporters

Potsios in New Quarters.

Constantin Potsios, American buying representative for the firm of Gaytis and Morosco, of Rome, with branches in Greece, the Balkans and Asia Minor has moved into larger quarters at 1400 Broadway. Mr. Potsios has come in contact with most all the export film fraternity and will soon import Italian productions into the United States film markets in addition to exporting American films to the territory controlled by his firm.

Selles Miro in New York.

R. Selles Miro affiliated with the various Jacinto Vinas interests, with headquarters in Barcelona is in New York staying at the Hotel America. Among the Vinas enterprises are Studio Films of Spain, which distributing organization handles the exclusive selling rights for Monopol Films, the Spanish manufacturing organization, and also distributes a variety of other productions throughout Span and Portugal. Sr. Selles Miro is making observations of the American market and can be reached at the Hotel America.

Now Mayon Ltda.

Ernest H. Mayer, president of the Corona Film Corporation, announces that his Argentinian affiliation, formerly A. C. Mayer (his brother) has changed the firm name to Mayon Limitada with a capital of 1,000,000 pesos. A. C. Mayer is expected in New York within the month, as he left Argentine sometimes ago and is at the present time in Italy. After about six weeks here he will again return to Europe before journeying back to Buenos Aires. There is also a possibility of E. H. Maher spending several months in Argentine within the next half year.

Gus Schlesinger Returns.

Gus Schlesinger, general manager of the film department of the Inter-Ocean Film Corporation, returned to his desk Monday afternoon, February 9, after a ten-day sojourn to Atlantic City, much improved in health and the heavier by five pounds. When seen but an hour after his return from his vacation he was already imbedded in a deluge of work.

Goldstein Going to South America.

Louis Goldstein, until last week a popular member of the Inter-Ocean Film Corporation staff, has resigned from the organization to undertake an independent film venture which entails a trip to Venezuela. Mr. Goldstein will doubtless make a statement to the trade before he sails.

Sameth Moves to Larger Quarters.

Joseph Sameth, general manager of the Forward Film Distributors, has moved down from the twenty-fourth floor of the World Tower Building to more commodious quarters on the twelfth floor of the same building. Mr. Sameth promises some interesting announcements in the near future.

Hammond "Flu" Victim.

Guy R. Hammond, export manager for the Kelwin Film Corporation, has been laid up with a severe attack of influenza. He has just returned to his desk after a confinement of two weeks. General Manager W. F. Kelly, however, announces that it will not delay Mr. Hammond's journey to Mexico and the West Indies, on which venture he will leave about March 1. In addition to these territories Mr. Hammond will very likely cover Central America and many points in South America before his return to the Kelwin offices.

Danziger Sails Again.

A. J. Danziger sailed February 7 on the Rotterdam for Europe. He intends to visit nearly all the old countries as well as the new republics and promises a story from Berlin. He can be addressed at the Hotel Kaiserhoff in the latter city.

Ben Howells in Europe.

Benjamin Howells, brother and personal representative to David P. Howells, the exporter, will have arrived in London by the time this article reaches the attention of its readers. He sailed on the Mauretania accompanied by his wife. Mr. Howells will spend an indefinite period in each of the three European Howells offices located at London, Paris and Stockholm. He also has other European metropolitan centers on his itinerary.

Russell on the Job.

David W. Russell is at the present time doing general exporting from a location near Brooklyn Bridge. He, however, has not deserted the film export field and devotes a part of his attention weekly to the film fraternity.

Cruz Blanco Ill.

Rafael Cruz Blanco, the Mexican buyer who has been making his quarters in the office of Joseph P. Lamy while visiting New York, is confined to his hotel through an attack of influenza. As he has not yet finished his buying, his return trip will be necessarily delayed.

Famous Players Get Option on St. Louis Theatre Site

THE Famous Players-Lasky Corporation has obtained an option on the northwest corner of Seventh and Locust streets, St. Louis, and contemplates the erection of a combination moving picture theatre and office building. The purchase is said to have been $1,250,000. The site has a frontage of 127 feet on Locust street and 164 feet on Seventh street. F. L. Cornwall, local attorney for the corporation, said that a building of fifteen to eighteen stories is planned, to cost approximately $2,500,000. The site is now occupied by five-story office buildings.

Thomas E. Hughes, of Waukesha, who is said to be representing the Save Theatre interests of Milwaukee, is negotiating with the Waukesha Amusement Company for the purchase of the Colonial and Auditorium theatres. It is believed that the Colonial will be razed and a new theatre and hotel building built, at a cost of $1,500,000, if the deal goes through.

The Hostettler Motion Picture Corporation of Waterloo, Iowa, is said to be investigating the possibility of buying saloon properties in East Dubuque for theatre sites. This company controls theatres in Waterloo, Cedar Rapids and many of the small towns in between.

Representative A. H. Miles is back of a movement recently started to have a "community theatre" in Big Rapids, Mich. Half the stock necessary is said to have been subscribed. It is planned to have the theatre available for local organizations in the afternoon and to hold the film shows at night.

Pathe Announces Titles of Dempsey Serial Episodes

THE titles of the fifteen episodes of the new Pathe serial "Daredevil Jack," starring Jack Dempsey, have been decided upon by the scenario department of the Pathe organization and are announced to be as follows:

First episode, "The Mysterious Bracelets"; second episode, "The Ball of Death"; third episode, "Wheels of Fate"; fourth episode "Shanghaied"; fifth episode, "A Race for Glory"; sixth episode, "A Skirmish of Wits"; seventh episode, "A Blow in the Dark"; eight episode, "Blinding Hate"; ninth episode, "Phantoms of Treachery"; tenth episode, "Paths of Destruction"; eleventh episode, "Flames of Wrath"; twelvth episode, "The Unseen Menace"; thirteenth episode, "Baiting the Trap"; fourteenth episode, "Terrible Vengeance"; fifteenth episode, "The Triple Chase."

Williams on Way to Hollywood.

Earle Williams, who came East to make "The Fortune Hunter" and "Captain Swift," has started on his return trip to Hollywood, Cal. Before he begins a new feature at Vitagraph's West Coast studio he will make the final scenes for "Captain Swift," which happens to be a prologue. Edward Martindale, the only other actor who appears in both the prologue and the story proper, accompanied Mr. Williams. With the exception of the prologue all the scenes for "Captain Swift" were taken in the East. The prologue is laid in the bush country of Australia and could not be taken in the vicinity of New York at this time of the year. It is not likely that Mr. Williams will come East again for some time. His home is in California.

Lester Park Says World Is in Need of Such a Picture as "Empty Arms"

WHEN seen at the offices of Lester Park and Edward Whiteside, producers of the forthcoming maternity and birth control picture, "Empty Arms," at 500 Fifth avenue, New York City, Mr. Park said:

"Coming at a time when the world is in dire need of just such a photoplay, 'Empty Arms' is destined to be carried across the continent on a wave of interest such as has been showered on but few pictures.

"While summarizing the amazing discoveries which we have made since this photoplay was evolved, we conservatively estimate that 'Empty Arms' starts out with a valuation of over $100,000, because of the interest with which the picture abounds.

"An investigation in many directions has been made by the advertising and exploitation experts of the company; interviews have been held with many important men and women in all walks of life; correspondence has been carried on with public officials, writers, noted lawyers, doctors and other professionals, with the result that a vast library of valuable data has been compiled—data which will serve to enable the exhibitor to derive the most value out of 'Empty Arms' when he runs it.

Not a Propaganda Film.

"'Empty Arms' is not a propaganda picture. It is, first of all, a picture vibrant with dramatic power, made with an excellent cast under capable direction. We do not believe in propaganda pictures—people do not go to the theatre to be preached to. They want a story. A powerful one is contained in 'Empty Arms.'

"Frank Reicher has splendidly handled the many delicate and extremely dramatic episodes of Willard King Bradley's story, and Gail Kane, Thurston Hall and J. Herbert Frank have given finished renditions of their respective roles. The supporting cast, including Irene Blackwell, Howard Truesdale, Warren Chandler, Beverly Bruce and the Princess Kelvah, is a strong one. A. Bela Viragh-Flower has given us some noteworthy artistic interiors, and the camera work of Harry Keepers and George Benoit leaves nothing to be desired."

Loew Books Semon Comedy.

Marcus Loew has booked Larry Semon's latest comedy, "The Grocery Clerk," in all his larger theatres in Greater New York. The bookings begin on Washington's Birthday.

Burr Makes Statement.

Charles C. Burr, president of Master Films, Inc., 143 West Forty-fourth st., New York, in a statement, says that it has come to his attention that there are rumors regarding the personnel of Master Films, Inc. "For the information of all concerned," says Mr. Burr, "Master Films, Inc., was organized by myself in conjunction with the following men who are the directors of the corporation: E. J. Clode, book publisher; Sigfried Hart, manufacturer; Alexander Grosset, book publisher. Together we own the entire stock of the corporation, and at no time has anybody else been associated with us in the formation or the executive personnel of this firm."

Goldwyn Erects Big Cathedral Set for "Earth Bound" by Basil King

THE largest representation of a cathedral interior ever constructed on a motion picture stage is said to be that used in the Goldwyn picture "Earth Bound." Under the direction of Art Director Cedric Gibbons, his staff worked for weeks on the planning and construction of the big project, and when completed Mr. Gibbons challenged the most expert critic to point a flaw in the ensemble.

There are few stages besides the huge Goldwyn stage at Culver City large enough to accommodate so immense an interior construction as this cathedral. From the door up the long aisle to the rear wall is a distance of 240 feet. The width is nearly ninety feet. If the structure could have been carried on up proportionately to the dimensions of length and width, it would have been 150 feet from floor to arched roof.

Figure of Christ in Bas-Relief.

The base of each of the massive columns is nearly five feet square and the same distance from floor to top of base. The pulpit rail is eleven feet from the floor. The seven-branched candlesticks are ten feet in height. From floor to top of altar and reredos is twenty-two feet, with a width of fifteen feet. The wainscot in the transept and baptistry is sixteen feet in height. The smaller pillars are thirty and the larger seventy feet high.

One of the most impressive features is the crucifix. The figure of Christ is nearly thirteen feet in height and is done in bas-relief, instead of the full figure. This design is exceedingly effective The figure, with the background, was designed and built at the studio, as were the crucifix, font, litany desk, pulpit and lectern.

"Earth Bound" is one of the Eminent Authors series and is from the pen of Basil King. T. Hayes Hunter directed the production.

Neilan Engages H. R. Symonds.

Marshall Neilan, whose first independent production, "The River's End," by James Oliver Curwood, will soon be ready for release, has engaged the services of Henry R. Symonds as director for Marshall Neilan Productions to fill the place left vacant by Victor Heerman, who recently went over to the Harry Garson Company to direct a special production.

A Few of the Little Things Jack Dempsey Does Before Tea in His Pathe Serial.
From gridiron to the cab of the express—all in the day's work in "Daredevil Ja

Prospects for You, Mr. Exchange Man

MILLIONS seem to mean little in the film industry, so we are not presenting the accompanying figures on theatres with the hope of startling anyone, but rather with the idea of showing a few plain facts. After all, what is the sum of nineteen and a half millions? Not very much in stage money, that's a surety.

But these nineteen and a half millions are not weighed over the counter in "prop" money. They represent the total estimated cost of forty-nine picture theatres either going up at this writing or contemplated for the spring. And the list takes in only those theatres costing $100,000 or over. Here it is:

MOBILE, ALA.—J. H. and C. B. King will erect moving picture house on site Crown Theatre on Dauphin street, with seating capacity of 1,750. Cost $250,000.

VISALIA, CAL.—Crescent Theatre Company, San Francisco, will erect theatre at Locust and Acequia streets. Cost $125,000.

SAN FRANCISCO, CAL.—Plans are under consideration to erect new Orpheum Theatre, seating capacity 4,000, cost $2,000,000. Address Morris Meyerfield, Jr., president Orpheum Circuit.

SAN FRANCISCO, CAL.—Herman Webber and Herbert L. Rothschild will erect theatre at Market and Jones streets, with seating capacity of 4,000, to cost $1,000,000.

BRISTOL, CONN.—Wilson Pottver, New York, is preparing plans for high school to include auditorium, with seating capacity of 1,200, to cost $400,000.

WILMINGTON, DEL.—Wilmington Theatre Corporation, care Samuel Greenbaum, 103 West Ninth street, has plans for theatre at 806-8-10 Market street, to cost $500,000.

MOLINE, ILL.—Large moving picture theatre will be erected by George R. Stephenson at Fourteenth street and Fifth avenue, to cost $100,000.

NEW ORLEANS, LA.—Orpheum Consolidated Theatre Company has been incorporated with $50,000 capital to erect vaudeville theatre, to cost $750,000.

DETROIT, MICH.—Associated Amusement Corporation, Broadway Market Building, has plans by C. W. Brandt, 1114 Kresge Building, for theatre, store and office building, 120 by 135 feet, at Hamilton Boulevard and Tuxedo avenue, to cost $250,000.

MINNEAPOLIS, MINN.—Benjamin N. Schneider, 222 Plymouth Building, and Isadore Weisman, La Salle Building, have plans for theatre, hotel and office building to be erected on Marquette avenue, between Seventh and Eighth streets, to cost $3,000,000.

GREAT FALLS, MONT.—Electric City Amusement Company has been organized to erect large moving picture theatre, with seating capacity of 2,000, to cost $170,000. Address Le Roy Johnson, proprietor, Atcazer Theatre.

TRENTON, N. J.—William J. Bernon will erect moving picture theatre on South Broad street, with seating capacity of 2,300, to cost $150,000.

BATAVIA, N. Y.—N. D. Dipson, owner Family and Grand theatres, has acquired site on Main street for erection of theatre of hippodrome type, with seating capacity of 2,000, to cost $125,000.

BROOKLYN, N. Y.—Julius Hilder, Jr., 71 Seventy-fifth street, has plans by Carlson & Wiseman, 226 Henry street, for two-story brick theatre, store and office building, 184 by 157 feet, at southwest corner Chauncey street and Broadway, to cost $175,000.

BROOKLYN, N. Y.—Midwood Building Corporation, 44 Court street, has plans for two-story brick theatre, 100 by 300 feet, at Fifth avenue and Sixty-ninth street, to cost $300,000. Address Louis Gold, president.

NEW YORK, N. Y.—Fourteenth Street Theatre Corporation, 120 Broadway, has plans by Thomas W. Lamb, for two-story brick theatre and store building, to be erected at 246-50 West 145th street, to cost $350,000.

NEW YORK, N. Y.—Two-story theatre will be erected at 262 West 145th street by One Hundred and Forty-fifth Street Theatre Company, to cost $300,000.

CINCINNATI, O.—Columbia Amusement Company, care M. Mueller, Strand Building, has plans by McElfetrick, 701 Seventh avenue, New York, for brick theatre to be erected at Seventh and St. Clair avenues, to cost $250,000.

OIL CITY, PA.—Columbia Amusement Company, Erie, Pa., has plans by Allen W. Johnson, New York City, for an up-to-date theatre, to cost $125,000.

SEATTLE, WASH.—Marcus Loew-Harris interests have plans by Thomas W. Lamb, 644 Eighth avenue, New York, for theatre, to cost $600,000.

LOS ANGELES, CAL.—Site has been acquired by Adolph Ramish, general manager Hippodrome Theatre, for erection of new theatre, to cost $1,155,000.

E. ST. LOUIS, ILL.—Site at State street and Collinsville avenue has been purchased by Ereo Amusement Company, upon which to erect theatre, to cost $200,000. Address Joseph Erber, president.

INDIANAPOLIS, IND.—Howard Shank, 359 North Illinois street, has plans by J. F. Klappal, 3753 Ruckle street, for two-story amusement building, to cost $130,000.

DAVENPORT, IA.—Blanchard Amusement Company, 19 South La Salle street, Chicago, has plans by A. W. and George L. Rapp, 190 North State street, Chicago, for ten-story brick and reinforced concrete theatre and office building, 74 by 150 feet, to cost $700,000.

PORT HURON, MICH.—William H. Reid and Herbert L. Weil have plans by C. Howard Crane, 2323 Dime Bank Building, Detroit, Mich., for theatre to be erected on Military avenue, to cost $200,000.

BROOKLYN, N. Y.—Chauncey G. Cozine, 662 Putnam avenue, has plans by Thomas Short, 370 Macon street, for two-story theatre, to cost $400,000.

NEW YORK, N. Y.—P. Murphy, 371 East 144th street, has contract to erect one-story theatre at southwest corner Burnside and Walton avenues for J. Clarence Davies, 522 Willis avenue, to cost $200,000.

NEW YORK, N. Y.—Trepark Realty Company, Inc., 45 Cedar street, has plans for theatre to be erected on south side Tremont avenue, west Washington street, to cost $200,000.

WOODHAVEN, L. I., N. Y.—Contract has been let for theatre to be erected at southwest corner 88th street and Jamaica avenue, for Hartman & Goodman, 8585 111th street, Richmond Hill, L. I., to cost $175,000.

AKRON, O.—Four-story moving picture theatre and store building will be erected at 12-14-16 East Market street, to cost $150,000.

LORAIN, O.—Dr. A. T. Grills, Wesley Grills and Carl Lertzman will erect moving picture theatre on Broadway, with seating capacity of 2,500, to cost $150,000.

OIL CITY, PA.—Pennsylvania Amusement Company plans to convert Parson block into moving picture theatre. The improvements will cost $100,000.

NORFOLK, VA.—Atlantic Development Corporation, 926 Church street, has contract to erect theatreand office building, 65 by 97 feet and 43 by 75 feet; brick and reinforced concrete, metal roof, concrete and wood floors; for Twin City Amusement Corporation, 713 Highland avenue, to cost $150,000. Address Frank G. Russell, president.

CHARLOTTESVILLE, VA. — Kendler-Zimmerman Company will erect moving picture theatre and store building, with seating capacity of 900, to cost about $100,000. Address F. W. Troyman, treasurer.

MILWAUKEE, WIS.—Whitehouse Theatre Company has increased its capital from $50,000 to $250,000.

EUREKA, CAL.—Richard Sweazey has plans by Reed Brothers, San Francisco, for theatre, to cost $150,000.

CHICAGO, ILL.—G. W. Siltes Construction Company, 11 South La Salle street, has contract to erect four-story brick, steel and concrete theatre, to cost $250,000.

MOLINE, ILL.—Zimmerman, Saxe & Zimmerman, 64 East Van Buren street, Chicago, Ill., are preparing plans for theatre to be erected at Fifth avenue and Seventh street, to cost $250,000.

BANGOR, ME.—B. S. Moss, 729 Seventh avenue, New York, has plans by De Rosa & Pereira, 110 West Fortieth street, New York, for brick theatre, to be erected here, to cost $400,000.

BROCKTON, MASS.—B. S. Moss has plans by De Rosa & Pereira, 110 West Fortieth street, for brick theatre, 100 by 100 feet, to cost over $300,000.

SPRINGFIELD, MASS. — C. Howard Crane, Detroit, Mich., is preparing plans for picture theatre, with seating capacity of 3,200, to cost $450,000. Will be known as Fox Moving Picture Theatre.

IRONWOOD, MICH.—Ironwood Amusement Corporation will erect large theatre, to cost $125,000. Dr. L. O. Houghton and J. A. O'Neill are interested.

GREENVILLE, MISS. — Theatre and office building will be erected by Peoples Theatre Company, to cost $119,000.

GULFPORT, MISS.—Chevalley & Furdsen have contract to erect large theatre for E. N. Hirsch, to cost $100,000.

JEFFERSON CITY, MO.—Roy Armstrong and others have formed company with $100,000 capital for purpose of erecting two or four-story moving picture theatre, with seating capacity of 1,500, to cost $125,000.

NEW YORK, N. Y.—Bancroft Realty Company has plans by Eisendrath & Horowitz, 18 East 41st street, for three-story brick moving picture theatre, 61 by 100 feet, to cost $130,000.

WILLIAMSON, W. VA.—George S. and Samuel W. Patterson plan to erect a commodious theatre and office building, to cost $250,000.

DETROIT, MICH.—J. A. Hagan heads company organized with $200,000 capital to erect theatre, with seating capacity of 1,500.

PHILADELPHIA, PA.—The Felt Bros., formerly exhibitors, have sold to an undisclosed buyer the properties at 5240 and 5242 Market street, with a piece of ground in the rear, 128 feet on Ludlow street and a depth of 120 feet. A theatre will be erected on the site, to cost $500,000.

"The Beloved Cheater" Plays to Big Business on Rembusch Circuit

F. J. REMBUSCH, president and general manager of the Rembusch Enterprises, with headquarters in Indianapolis, has written a letter to officials of Robertson-Cole declaring "The Beloved Cheater," the Robertson-Cole special starring Lew Cody to be the most successful picture of the year. The Gasnier master drama played the entire Rembusch circuit, and so effective were the showings that rebookings were made at once for the special feature.

Mr. Rembusch declares that many patrons who saw the picture wrote letters to his various managers and asked that more pictures of the Robertson-Cole type be used in the Rembusch circuit.

Mr. Rembusch is free to admit that the picture played to more people in his territory than any other special production of the year. While the Robertson-Cole special was playing in Indianapolis, the Shriners were conducting a nine-day celebration called "Slippery Gulch," depicting the days of '49 with its gamblers, horse thieves and everything that constituted a wide-awake Monte Carlo.

Finely Equipped Booth a Feature.

One of the attractions at this big celebration was an elaborate equipped booth at which "The Beloved Cheater" was advertised to satisfaction. In this space Robertson-Cole salesmen used the lobby displays, the specimen advertisements, pictures of Lew Cody, the twenty-page four-colored press book, and the Lew Cody lexicon of love booklets. Paper money was distributed freely and on one side the picture was advertised for the local showing. With the payment of twenty-five cents two persons were admitted to see the production, in combination with the Shriners stage money.

Officials of Robertson-Cole has also received flourishing reports on the picture from the Roland & Clark interests in Pennsylvania. The production did record business at all of their houses.

Character Wants Beautiful Girls.

The general impression that there is a super-abundance of beautiful girls crowding picture studios daily has been shattered by the Character Pictures Corporation, which company declares that no such condition exists, but that, to the contrary, there is a distinct shortage in the picture business of girls gifted with beauty and brains, so necessary for success on the screen. Feeling confident that the material they seek must exist somewhere, the company has started an active campaign in search of youthful beauties, gifted with the qualities fitting them for success on the screen. The girls selected by the company will be trained and schooled for the idea of making stars of them if they display talent.

Troy Would Make Theatres Refill Police and Firemen Pension Funds

IN an effort to restore the depleted police and firemen's pension funds of Troy, a movement is now on foot in that city, the first of its kind in New York State, to exact 2 cents for every admission charged to the moving picture house on Sunday, without the proprietors of the theatres being allowed to increase their admission a like sum. The move has stirred up a storm of protest. The theatre managers claim they are being gouged in order to replenish pension funds that have become depleted by reason of having men on the rolls who are not entitled to the benefit.

A resolution just introduced, taxes all moving picture house 2 cents each Sunday on every ticket, the tax to be paid to the city and in turn given over to the police and the firemen pension funds in equal amounts.

Prevent Price Increase.

Provision is made in the resolution to prevent the theatre owners from raising the price of admission on Sundays; in other words, the public will not be called upon to pay a higher charge of admission in order to make good the two funds. It is said that about 15,000 admissions are paid to picture theatres in Troy every Sunday evening, and that the revenue which would be derived from a 2-cent tax would forever eliminate any deficiency in either police or firemen pension fund.

It is claimed that Schenectady picture houses paid nearly 50 per cent. of their Sunday admissions to charities named by the mayor of the city. Troy secures a large patronage on Sunday from neighboring cities in which picture theatres are not allowed.

An interesting sidelight on the present situation in Troy was revealed the other night when an alderman said that the picture houses in Troy are operating on Sunday without a license. The common council in years past has apparently paid no attention to the matter and in the intervening time the question has never been raised in regard to the rights under which the shows are running.

Universal Reel Shows New York Snowed Under

UNIVERSAL CURRENT EVENTS NO. 5 is almost snowed under with views of New York struggling in the grip of its first blizzard in years. Broadway with its blocked street cars and trenches of snow is an unusual sight on the screen. For comparison, the next scenes shown on this reel are taken in the Yosemite Valley and feature the wonders of its mountain peaks.

Exclusive shots of Captain Bogart skimming over Mount Wilson's summit and some "trick" photograph showing an attack on a Zeppelin by an airplane, with the blowing up of the dirigible, are other interesting items in this reel.

Havana, Cuba, with its wide-open cafes, is the mecca of all dry Americans these days. Close-ups of saloon scenes offer interesting study to the man who is still interested in what we read about to-day.

As another feature of this reel the giant dirigible Zeppelin L-72, which was built in Germany to bomb New York and is now being converted for commercial use, is shown for the first time in this country.

The Kiddies Will Like This Part of It; Then There's Something for the Tired Business Person Also.
Hampton Del Ruth, directing this five-reel Sunshine special, has put over some clever work. The picture is as yet unnamed.

PHOTOPLAY EDITORS
Copy Freely and
Credit Occasionally

"Clip and Paste"

PICTURE SHOWMEN
Copy for Fillers
In Your Program

METRO is arranging to produce four of Jack London's novels in photoplay form, starring Mitchell Lewis. The first will be "Burning Daylight," production arrangements having been made by C. E. Shurtleff, who owns the screen rights for the dead novelist's writings.

Lieutenant Jack Levering, who is acting in support of Taylor Holmes in a screen representation of the stage play "The Very Idea," is an A. E. F. veteran, who was decorated by King George for bravery under fire at the front.

"'Liza Ann" was a stage title for an Oliver D. Bailey comedy that toured far and wide. Now it's coming to the screen with a changed title—"In Walked Mary," with Albert Capellani, the producer, and June Caprice doing the pedestrian stunts and the principal acting.

Robert Ames Bennett's magazine story will have Mary Boland as its chief actress when "His Temporary Wife" comes to the screen. Miss Boland is now acting in Booth Tarkington's "Clarence" in New York," where she acted the photo scenes of the Bennett story.

American photoplays are helping the uplift in Belgium while the little kingdom is healing its war wounds. According to Vice-Consul Charles W. Drew, Jr., pictures produced in the United States are shown at most of the leading theatres, with comedies in special favor.

Pathe is getting ready for distribution "Smouldering Embers," in which Frank Keenan will star in his self-directed and produced screen drama. Kate Van Buren will be Mr. Keenan's leading lady.

Cleveland is entering the list of picture producing centers with the announcement that the Bradley Features Company will erect studios and prepare screen dramas in the Ohio city. Local capital is invested in the enterprise and production will begin as soon as studies can be completed.

Jack Dempsey's appearance as a screen star will soon be accomplished. He will act in a serial, produced and circulated by Pathe, under the title of "Daredevil Jack." While the champion will use his fists to a considerable extent, it is promised that he will surprise the fans when he shows his abilities as an actor and "stunt" specialist.

Betty Compson is soon to blossom forth as a full-fledged screen star. Not only will she be a star, but she will have her own producing organization, lately incorporated in New York. Miss Compson's work in "The Miracle Man" seems to have justified her venture, and there are plenty of "fans" who will second the motion.

After a rest of two months, with just enough exercise to keep his springs active, Douglas Fairbanks is again jumping over all obstacles in the interest of another screen presentation promoted by United Artists, with whom "Doug" is one of the "Big Four." His last production, "When the Crowd Rolls By," is swinging around the screen circle in a cloud of dust kicked up by the athletic comedian.

"Hairpins," without any particular brand mentioned, is the title of Enid Bennett's forthcoming Thomas H. Ince screen product, in which Matt Moore will be the leading man. C. Gardner Sullivan wrote the scenario especially to suit Miss Bennett's abilities as an actress.

There will be a new male screen star added to the firmament of the fans when Thomas H. Ince trundles Lloyd Hughs into view as principal in "Wheelbarrow Jones."

Anita Stewart is busy on her next production, "The Yellow Typhoon," to be screened for Louis B. Mayer by Edward Jose. Her leading man will be Ward Crane.

Marguerita Sylvia, prima donna of splendid reputation, has turned from opera to the screen and will soon be seen in "The Honey Bee," under chaperonage of "Flying A" films. Kid McCoy participated in some of the prize fight scenes necessary to the plot of this oddly titled photoplay.

Emma Dunn has completed the screen presentation of her stage success, "Old Lady 21." The photoplay will soon be circulated by Metro forces.

After working nearly half the year, Charles Chaplin has completed another million dollar comedy, "A Day's Work." One of the screen paragraphers remarks that so far as known this is a record. It is the first time it ever required six months to do a day's work.

Was Anybody Paging the Blizzard Man?

Evidently not in this bunch of femininity supporting Taylor Holmes in his production, "The Very Idea" for Metro.

Mack Sennett, who made "Mickey," in which Mabel Normand does everything known to the art of screen acting, has made another full-length comedy and soon will begin showing it broadcast. "Down on the Farm" is the title, and it has nothing to do with the "back to the old homestead" movement, but is a comedy replete with high spots.

Marie Duro is passing across the nation's screen with a production Herbert Brenon made in England with the American actress as its star. "12:10" is the title—and it is not a "railroad" drama.

Mrs. Sidney Drew has finished the first of a series of comedies she will present under the patronage of Pathe. These features have been adapted to the screen from the stories of Julian Street, in which John Cumberland, of bedroom farce fame, is starring.

"The Great Lover," a stage play that largely increased the fame of Leo Dietrichstein under the Cohan & Harris management, has been purchased by Goldwyn for screen presentation. The Fred and Fanny Hatto story will come into public view in the early days of summer.

Cohan & Harris are finding the Goldwyn organization ready purchasers of the stage plays made famous by that energetic theatrical firm. "The Great Lover," "A Tailor Made Man," "Stop Thief" and "Officer 666" are stage hits destined for screen presentation by Goldwyn, with stars best suited to the varying opportunities the plays afford.

"The Copperhead" will bring some famous theatrical names into the programs of picture theatres. First there will be Lionel Barrymore, star of the Augustus Thomas stage and screen version, supported by his wife, Doris Rankin, daughter of the late McKee Rankin; Arthur Rankin, a son of Phyllis Rankin and nephew of Mrs. Lionel Barrymore. William P. Carleton, son of Will T. Carleton, the once popular operatic star, will also be in the cast of "The Copperhead" as screened by Paramount.

Wanda Hawley, who has for some time been verging on fame through her cleverness in a supporting role with Bryant Washburn, Wallace Reid and, just lately, in "Everywoman," is about to reach the height of a screen queen's ambition—she is to become a star. And there will be thousands who will acclaim her.

Done with serials, for the present, at least, Pearl White will soon make her first screen appearance as a "feature" star under the management of William Fox. "The White Moll," adapted from Frank L. Packard's story, will show Miss White in something short of "fifteen chapters" for the first time.

"The Slim Princes" is to be screened by Goldwyn. This is another musical comedy of the stage to supply entertainment for picture fans.

Fay Marbe, prima donna in "The Velvet Lady" last season, has a prominent role in Taylor Holmes' screen production of "The Very Idea," William Le Baron's farce-comedy success. Miss Marbe dances exceptionally well and her talent in terpsichore will be screened.

Ralph R. Ruffner Comes to Join First National Staff

RALPH R. RUFFNER, one of the best known house managers in the country, arrived in New York Thursday to join the press staff of the First National Exhibitors' Circuit. When it was learned recently that Mr. Ruffner was about to terminate his connection with the Rialto Theatre, San Francisco, C. L. Yearsley, chief of the publicity department of the First National, got in touch with him, which adds him to the well equipped staff.

Mr. Ruffner started his managerial career in Vancouver, Washington, a tiny town which can be found only on the large scale maps. He went from there to the American, Butte, and then to the Jensen and Von Herberg houses in Portland and Spokane and back again to Butte as manager of the Rialto there. He left this last position because the altitude was affecting Mrs. Ruffner's health and took over the Rialto, in San Francisco, a sick house which he speedily restored to health. Recently he resigned this position because of internal friction and now he has passed from the exhibiting to the promotion department of the industry. In the past six or eight years his brilliant advertising schemes have made him known to exhibitors all over the country and his "Ruff stuff" has helped hundreds of lesser managers to frame their advertising more successfully. He excels in oddity of phrase and idea, but is a sound all-round advertiser.

Ralph R. Ruffner

"Kentucky Colonial" Showing Soon.

According to Joe Brandt, the National Film Corporation eastern representative, prints of "The Kentucky Colonel," will arrive in New York the last week of February. One will be shown to buyers immediately.

The cast includes Joseph J. Dowling, Francis McDonald, Elinor Field, Lloyd Bacon, Cora Drew, Frederic Vroom, Fred Kohler, Ed Brady, Thelma Salter and Gordon Griffith.

"It is not a costume play," says I. Bernstein of National.

Maryland Legislature Considering Bill to Permit "Sunday Openings"

A HOT fight is now being waged before the Judiciary Committee of the House in the Maryland Legislature over the bill which was recently introduced by Delegate George D. Iverson, of Baltimore, which partly repeals certain restrictions in the "Blue Laws" of Maryland and would legalize the opening of places of amusement on Sunday afternoons after 2 P. M. A hearing was given to those opposed to the passing of this bill before the Judiciary Committee of the House on Wednesday, February 4.

The amendment in the bill which is proposed to the Sunday observance laws concerning moving pictures reads as follows: "Moving picture parlors, concert halls and opera houses, for the sole purpose of exhibiting moving pictures or giving musical concerts therein; ball grounds, gymnasiums, golf courses, tennis courts and swimming pools; and exhibitions and games may be had and played therein after the hour of 2 P. M. on Sunday, and prices of admission may be charged thereto and therefor."

Mr. Iverson also has another bill by which the Baltimore city police commissioners and the commissioners of the several counties are given powers to grant special privileges on special occasions for Sunday entertainments and for other things not prohibited by law.

Elmer J. Cook, a lawyer of Baltimore, who said he was there representing some of the moving picture people of Baltimore, asked that a date be fixed for a hearing for those in favor of the passage of this bill. The hearing will take place sometime during the week of February 9.

According to Delegate Powell, of Allegheny County, he, as a Methodist, had found much sentiment among those with whom he had spoken for changing the blue laws. He declared that a demand for the opening of the theatres had been made by some.

The Exhibitors' League of Maryland is remaining neutral on the question of Sunday opening and at a meeting of the board of directors which was held on February 3, which was presided over by Eugene B. McCurdy, president. It was attended by several officers and directors.

The following motion was made by Frank H. Durkee, seconded by B. Cluster and carried: "That the Exhibitors' League of Maryland take no active part neither for or against the bill now introduced in the Maryland Legislature for Sunday opening." The motion was carried.

Those present at this meeting included: E. B. McCurdy, president; Thomas D. Goldberg, vice-president; Wm. E. Stumpf, secretary; Frank H. Durkee, Wallace High, Walter Pacey, Benjamin Cluster, Charles Hicks.

Louis Burston Comes East on Short Business Trip

LOUIS BURSTON, due in New York about February 20, will remain east only long enough to complete measures he has for the sale of the unsold territory for the King Baggot serial, "The Hawk's Trail," the disposal of the few state rights blocks still held of "The Mystery of 13," and the consummation of his recently formed serial pool.

At Los Angeles studio, when planning for his flying trip East last week, the producer said:

"The syndication I've formed to supply buyers and exhibitors with an all year serial supply will be found, I think, a logical evolution considerably advantaging serial brokers, theatre men and producers. It will insure variety and avoid clashes of similar subjects, reduce waste and insure quality of the goods. While at present in but tentative form, the scenic backgrounds and main colors of the stories plunge into sections and character expositions offering many wholly new effects. To divulge the plans in this respect would necessarily at this time be to invite possible added competition.

"Territory for 'The Hawk's Trail' is being bought generously at prices that bespeak the growing interest in the serial form of picture drama.

Large Oakland Theatre Has Power's Projectors

ONE of the largest and most interesting theatres, from a technical viewpoint, of those west of Chicago is the T. & D. Theatre, Oakland, Cal., which has recently installed Power's projectors. It seats 3,611 people and is built entirely of concrete and steel. It has an orchestra of forty pieces and a giant organ is played alternately.

The theatre has plenty of lobby room, foyers, vestibules, parlors and lounging rooms which accommodate an overflow of from 800 to 1,000 people. In other words, the theatre has given shows many times to more than 4,500 people. The acoustic properties are excellent, and a system of inclines takes the place of steps. The employes number nearly 100.

The T. & D. Theatre has offered many novel stunts, including a "Made in Oakland Week," when forty-two exhibitors displayed their wares in attractive booths. Many film stars have appeared in person in this theatre. Eugene L. Perry has personally directed the theatre for the past year and has made an enviable record as a result-getter.

Coen Buys Arrow Pictures.

L. C. Coen of the Theatre Owners Corporation of Minneapolis, Minn., has been spending the past week in New York, making his headquarters in the offices of the Arrow Film Corporation. Mrs. Coen was along and spent the time to good advantage in the New York shops while her husband was buying Arrow features.

He purchased from Arrow "The Vigilantes," a seven-reel super-production for the territory of Minnesota, North and South Dakota and Wisconsin, and "The Desert Scorpion" for the territory of Minnesota, North and South Dakota.

Mr. Coen reports that there is a big demand for features in his part of the country, and that business is booming.

Georges Carpentier, French Heavyweight Champion, Signed by Robertson-Cole

GEORGES CARPENTIER, world war hero, idol of France, heavyweight champion of Europe has been signed by Robertson-Cole to appear exclusively in motion pictures distributed by that firm. The anouncement was given to the trade in the following statement of R. S. Cole:

"In view of the various conflicting reports which have been circulated as to Carpentier coming to this country and also as to his having been engaged to appear in motion pictures, we feel it advisable to clear up the uncertainty by making the definite announcement that there has been executed at Paris an agreement between this company and Descamps and Carpentier, whereby we have the exclusive right to Carpentier's services in motion pictures to be produced in this country and intended for world's distribution.

R. S. Cole Suggested the Contract.

"The writer was in London and present at the Beckett-Carpentier fight, and in view of Carpentier's victory realized that he must naturally be the next logical opponent for Dempsey, and that in view of this the American public would be extremely interested in becoming better acquainted with Carpentier. He therefore opened negotiations with him with the idea of arranging along the lines as specified above. The negotiations were carried on by the writer's partner from the time that the writer left London, with the final result that a definite contract has been entered into.

"Carpentier, together with his manager, Descamps, will proceed to America on March 8, and will start his screen work for our production immediately upon his arrival."

Although Carpentier had signed with Robertson-Cole several weeks ago, officials of that concern would not make known the fact until the contract bearing the champs signature, together with Descamps, was in the New York office.

It is not known whether the picture to be made in this country for Robertson-Cole will be produced in the East or the West. Executives are making arrangements for a studio and story. One of the best known directors in the production of pictures will be in charge of the big Robertson-Cole Carpentier special.

Holidays of Interest to Our Naturalized Citizens

CHARLES C. PETTIJOHN, of Select Pictures Corporation, and an active member of the N. A. M. P. I., has supplied Moving Picture World with a list of important holidays of citizens of foreign birth now living in the United States which it will be to the interest of every exhibitor to read. The list furnishes exhibitors with the opportunity to make special appeals upon these dates as a part of their co-operation in the industry's drive for Americanism. It does not include the American holidays.

The list, in a condensed form, is as follows:

Belgium, July 21, Independence Day; Czecho-Slovakia, July 6, Jan Huss Day; Denmark, June 5, Constitution Day; France, July 14, Bastile Day; Greece, April 7, Independence Day; Ireland, March 17, St. Patrick's Day; Italy, September 20, Unification Day; Norway, May 17, Independence Day; Poland, May 3, Constitution Day; Portugal, October 5, Republic Day; Jugoslavia, June 28, Kossovo Day; Sweden, November 6, Gustavus Adolphus Day; Switzerland, August 1, Federation Day.

Invention Shows Actor in Two Roles at Once

FRANK D. WILLIAMS, cameraman for Sessue Hayakawa, the Robertson-Cole star, is receiving congratulations on the issuance of a patent invention which he has perfected after four years' work.

This invention relates to a method of taking motion pictures and is especially adapted to producing pictures showing two or more objects in relative positions in which they have not actually been placed. In this way, Mr. Williams is able to show an actor in two roles at one and the same time, standing behind himself or crossing in front of himself.

Mr. Williams is also the inventor of a new method of under-sea photography and has received patents on both inventions not only from the United States, but from Great Britain, France and Italy as well.

New York F. I. L. M. Club Wants Carrier Insurance

AT the last meeting of the New York F. I. L. M. Club, the secretary was instructed to write all exhibitors in Greater New York and New Jersey who have their film carried to and from exchanges by delivery companies, suggesting that they insist on their carriers taking out insurance to cover loss while in their possession from fire, theft or damage.

A new rule was adopted covering the membership of the grievance committee. Henceforth, five managers or executives will be selected by President Chadwick to serve four weeks. Then five others will succeed them. By this plan every member will be obliged to serve on the committee during the year.

President Chadwick made an extensive report on his visit to exchanges in Buffalo and Albany. The American Film Company, 1,600 Broadway, discontinued its membership in the club.

Sullivan Heads New Department.

Sylvester Sullivan, promotion manager of the International Exposition of Industries at Grand Central Palace, New York City, since its inception, has been appointed manager of the newly established Merchants & Manufacturers Industrial Film Department in Grand Central Palace. He states that they are prepared to make productions ranging from the one-reel sales "talk" to the biggest International propaganda series.

E. M. Asher in New York to Direct Sennett Publicity

E. M. ASHER, personal representative of Mack Sennett and his producing activities, is a native son of California, having been born in San Francisco about thirty years ago. He was first noticed in the film industry in 1916 when he exploited the "Ne'er Do Well," and afterward disposed of it.

In 1917 and 1918 Mr. Asher managed the Tivoli Theatre in San Francisco and at the same time managed the First National exchange in the same city for Turner & Dahnken.

Mr. Asher then joined forces with Mack Sennett in the exploitation of "Yankee Doodle in Berlin" and it was at his suggestion that the Mack Sennett bathing girls were added as a special attraction.

Mr. Asher brought this combination to New York in the summer of 1919 and put on the show at the Broadway Theatre, where it played through July and August, and despite the intense heat showed to crowded houses. He sold the rights for the United States to Sol. Lesser for Mr. Sennett, and he, with Mr. Lesser, put twenty companies on the road throughout the United States and Canada.

E. M. Asher

Sennett promotion expert who comes to New York to direct Sennett publicity in connection with Associated Producers.

He left the coast, with his family, on January 31, and arrived on February 4 in New York, where he expects to locate perminently, to establish offices to handle the Sennett output under the Associated Producers, of which Tom Ince is president and Mack Sennett is treasurer.

The plan as now outlined is that each unit of the Associated Producers will handle its own pictures. Mr. Asher's duties will be confined exclusively to the Mack Sennett productions. His temporary offices will be Hotel Astor.

The Mack Sennett productions will not be confined to two-reel subjects, but six and seven part features will be included in its output, and of these from six to eight will be made each year, according to time involved. Quality and not quantity will be the main object.

Metro Completes Camera Work on "Old Lady 31"

EMMA DUNN has completed her work before the camera in "Old Lady 31," the Screen Classics, Inc., picturization of Rachel Crothers' stage success, at the Metro studios in Hollywood. The picture is now ready for titling and cutting. It is, incidentally, the first of Metro's third round of "fewer and better" productions to be finished photographically. "Old Lady 31" will be a late February or early March release.

Miss Dunn plays the sweetly sympathetic role of Angie Rose, faithful wife of the indigent sea captain who starts for the poorhouse but ends in a home for aged women.

Henry Harmon has the part of Captain Abe Rose. Mary and John, the young sweethearts who serve as an admirable foil to Angie and Rose in their romance of old age, are played respectively by Winifred Westover and Antrim Short. Others in the ensemble are Lawrence Underwood, Graham Pettie, Clara Knott, Carrie Clark Ward, Sadie Gordon, Martha Mattox, May Wells and Ruby Lafayette. John E. Ince directed the production. June Mathis scenarioized the play.

Selznick Employes See Herbert Kaufman Weekly

THE first showing of the Herbert Kaufman Weekly, which Lewis J. Selznick is filming and distributing through Select Pictures, was held at the New York home office on February 12. Every employe of the organization is a screen fan and Mr. Selznick invited the entire staff to view the picture in an effort to obtain first-hand information what an audience of fans thought of the idea. The general verdict was that not only is the Kaufman Weekly a novelty but it has an entertaining value, as well as teaching a strong moral lesson.

The weekly is made up of pictorial matter illustrating the editorials of Mr. Kaufman, which were formerly printed by a newspaper syndicate. The first of the editorials is a modern version of "Little Red Riding Hood," which is its title, and it tells the story of a young girl who was lost through her ignorance. Betty Hilburn, the talented little screen actress, is the featured player.

The picture is about ready for release and will be followed by "The Faded Butterfly," in which Madame Brozovna, a celebrated Polish actress, appears.

Clune Indorses National Theatres.

National Picture Theatres, Inc., of which Lewis J. Selznick is the head, has progressed on its way from New York around the continent with such rapid strides that it has reaced Los Angeles, and has been received in that city warmly, according to a statement from the offices of Mr. Selznick in New York.

With the California indorsement, which comes from Clune Theatres Company, National Picture Theatres, Inc., is now firmly established throughout the United States. Among the first exhibitor organizations to favor National was the Northwest Exhibitors Circuit and others from representative exhibitors and circuits. Chicago fell into line along with other big cities.

Select Appoints Malcolm.

T. C. Malcolm, recently associated with the Triangle office at Salt Lake City, has been appointed branch manager for the Select Corporation there, according to an announcement. He succeeds Robert A. Brackett.

Mr. Malcolm was for three years branch manager at Los Angeles and Portland for the General Film Company, and for two years was associated with the Mutual Film Corporation as Pacific Coast supervisor. Later he was associated with the Triangle company at Salt Lake.

Winnipeg Clergy Urges Censorship.

The Ministerial Association of Winnipeg, Manitoba, has decided to press for the censorship of all moving picture advertising matter, including newspaper advertising, which appears or is used in the Province of Manitoba. The association recently prepared a comprehensive report on the subject. This follows the actual decision of the Ontario Government to enforce a censorship of all moving picture advertising. The same matter is receiving the consideration of the Quebec Provincial Government, it is rumored.

Dallas M. Fitzgerald.

Director recently added to Metro's staff on Coast.

Plan Big Exploitation on Mayer Film.

Plans are being made by the First National Exhibitors' Circuit exchange of Kentucky and Tennessee to send "In Old Kentucky," the Mayer-made First National attraction starring Anita Stewart, on its tour of the two states with one of the most efficient exploitation organizations ever provided a picture.

Harry Brown, who has been put in charge of the organization ,has arranged for three road shows of "In Old Kentucky" to tour the two States, each embracing negro jazz bands, jockeys, minstrels and "night riders" to parade the streets in towns where the picture is playing.

If you are not reading Giebler's Rubbernecking in Filmland, it can be only because you never let your eyes rest there long enough to "get a start." Once read, Rubbernecking will attract you every issue.

Goldwyn Pictures Show in Broadway Theatres

FOUR of Goldwyn's new productions are the featured attractions at leading theatres the week of February 8 and the following week. At the Strand, Madge Kennedy appeared in "The Blooming Angel," a sparkling comedy by Wallace Irwin that bids fair to become one of the strongest box office attractions in which the Goldwyn comedienne has ever appeared. At the Broadway theatre, Pauline Frederick is the stellar drawing card in "The Loves of Letty," taken from the play by Arthur Wing Pinero.

Admirers of Miss Frederick will have another opportunity to see her in a strongly emotional role the week of February 15 when "The Paliser Case," by Edgar Saltus, will head the bill at the Capitol Theatre. During the same period, Jack Pickford, in his first picture as a Goldwyn star, "The Little Shepherd of Kingdom Come," by John Fox, Jr., will be found at the Strand.

Jack Pickford's First Goldwyn.

The premier of "The Little Shepherd of Kingdom Come" is awaited with particular interest in that it marks Jack Pickford's debut as a Goldwyn star. The adaptation of John Fox's novel has been made on an elaborate scale and the result promises to be a film of pictorial beauty combined with exceptional story value.

Goldwyn Cites Cast of Gouverneur Morris Film

NEWS of Eminent Authors pictures received at the Goldwyn offices last week from the Culver City studios gives the cast of Gouverneur Morris' first production, "The Penalty," under the direction of Wallace Worseley. It includes Lou Chaney, Claire Adams, Kenneth Harlan, Charles Clary, Ethel Grey Terry, Milton Ross and Edouard Trebaol. Many of the scenes of "The Penalty" will be taken in San Francisco.

Two personalities new to the Goldwyn organization are represented in Rupert Hughes' next production of "Scratch My Back." One is the Director Sidney Olcott, who has had an extensive career on the stage and before the camera. The second personality is T. Roy Barnes, who will play the lead opposite Helene Chadwick, whose performance in Rupert Hughes' picture, "The Cup of Fury," is exciting the praise of cinema critics. Lloyd Whitlock is the third member of the cast so far selected.

Director Sidney Olcott started work on the Rupert Hughes story by filming the first scenes in San Francisco. "Scratch My Back" is the story which the eminent author wrote directly for the screen, continuity and all, after his first visit to the Culver City studios last autumn.

National Has Capital-Labor Film.

The harmonizing influence a woman has on the conflict between capital and labor is the theme of "Mary Minds Her Business," a Ladies' Home Journal serial story, which will be the second feature production of this year to be screened by the National Film Corporation of America. "Mary Minds Her Business" was written by George Weston. The film version was prepared by Mildred Considine.

Felix Feist Meets Many Friends in Los Angeles

FELIX FEIST, vice president and sales manager for Goldwyn Distributing Corporation, arrived in Los Angeles on Thursday, January 29, ten days ahead of the schedule arranged for his transcontinental tour. The hustling Goldwyn executive was welcomed by Branch Manager Maurice Wolf and his corps of associate workers and by Goldwyn studio officials.

Mr. Feist's first afternoon and evening in the city were devoted, in part, to renewing many old acquaintances. John Zanft, of the William Fox forces; Mr. Schoenstadt, a prominent exhibitor of Chicago, and W. A. Sobelman, of St. Paul and Minneapolis, all of whom are visiting the West Coast on business, welcomed Mr. Feist and exchanged views on conditions in various parts of the country.

On Friday evening Mr. Feist was host at a dinner at which the Goldwyn sales department of the local branch were guests. Salesmanship was the topic under discussion and the Goldwyn executive gave the boys a talk. Mr. Feist will meet the exhibitors in the Los Angeles territory at a studio luncheon, together with representatives of the local daily and trade papers and studio stars and executives.

Norma Talmadge Picture Praised by Newspapers

FOUR independent newspapers of Pennsylvania have joined hand-in-hand in the lauding of a special feature attraction. This occurred when "The Daughter of Two World," Norma Talmadge's initial release through First National Exhibitors' Circuit was shown at the Stanley Theatre, Philadelphia. The Philadelphia North American, the Evening Bulletin, Public Ledger and the Record were the four publications that reached a concensus of opinion and their respective praises are as follows:

North American:—"This is Norma Talmadge's first appearance as a First National star. It is a big production and if it can be taken as a sample of her work through the new association, it's a good augur for the future."

Evening Bulletin:—"'The Daughter of Two Worlds' is a photoplay of compelling interest and Miss Talmadge reaches unusual heights of emotion in the interpretation of the role which she enacts with much exactness."

Record:—"The whole story is told with a wealth of detail and a photographic splendor and leaves nothing to be desired. It is a picture of much more than ordinary merit."

Public Ledger:—"It is a picture of compelling interest for its action and thrills."

Installs Powers' Machines.

The Denver Theatre Supply Company writes to the Nicholas Power Company: "You will no doubt be pleased to hear that we have just made two very important installations on Curtis street. We have installed three Power's 6B Cameragraphs in the America Theatre, which is one of the finest in the West, also two Power's 6B in the Empress Theatre. This gives us the Iris, Empress, American and Tabor Theatres on the Great White Way."

Hugh Ford in Hollywood.

Hollywood's latest addition to its extensive film colony is Hugh Ford. The noted director for Paramount Artcraft has returned to the west, after a stay at the Atlantic coast, to make an elaborate special production at the Lasky studio. Accompanying him are Joseph Boyle, his assistant, and Hal Young, cameraman.

Work is to be begun in about ten days on this new picture which is said to be unique in picture history. The nature of the plot is unknown to any but those immediately in direction of the production.

"False Road" Next Ince Picture.

"The False Road" is announced as the newest picture produced by Thomas H. Ince as an Ince-Paramount Artcraft offering, in which Enid Bennett stars. The story is by C. Gardner Sullivan, and was directed by Fred Niblo, with George Barnes at the camera. Thomas H. Ince supervised the production.

Lloyd Hughes has the leading male role opposite Miss Bennett and others in the cast are Wade Boteler, Lucile Young, Charles Smily, Edith Yorke and Gordon Mullen. The production is what might be termed a "crook" play.

Bertram Millhauser

Makes directorial debut with "The Mad Talon," Pathe's serial, starring Juanita Hansen.

Sibley Signs with Mayer.

Richard E. Sibley, one of the best known art directors of the movies and the "legitimate" stage, is now identified with Louis B. Mayer at the new studios at 3800 Mission Road, Los Angeles. For eighteen years Mr. Sibley was a successful artist of the "legitimate" stage.

His first work was with Universal where he remained three years. After two years with Morosco he went to the Fox studios where he remained two years. Before becoming identified with the Mayer interests Mr. Sibley was art director one year for Vitagraph.

The moving picture machine operator, or projectionist, of today is the manager of tomorrow's moving picture theatre. Richardson's Department in Moving Picture World is advising the projectionist how to become the best moving picture showman.

Schedules Wilson's Second Serial for February 22

FEBRUARY 22 has been set by Frank G. Hall, president of Hallmark Pictures Corporation, for the release of Ben Wilson's second serial production, "The Screaming Shadow." The title of the first episode is "A Cry in the Dark."

"The Screaming Shadow" follows in release, the first Ben Wilson serial production for Hallmark, "The Trail of the Octopus." In both of these serials Ben Wilson is co-starred with Neva Gerber, and practically the same supporting cast is seen in both. Duke Worn, who directed Wilson in many of his first serial productions, is credited with the direction of both these Hallmark serials and King Cray was the photographer.

The theme of "The Screaming Shadow" is based on the recent scientific discovery by eminent physicians that human life can be prolonged by transplanting to the human body what are known as monkey glands. With this scientific discovery as a basis for the plot construction of their story, the authors, J. Grubb Alexander and Harvey Gates, have fashioned a photo dramatic serial that is said to be entirely different from anything that has even been done in the silent drama.

Jane Thomas to Appear in "Trimmed With Red"

AN actress who promises to create a distinctly favorable impression in her first Goldwyn picture, "Trimmed with Red," now being produced under the direction of Hugo Ballin at Goldwyn's eastern studio with Madge Kennedy as the star, is Jane Thomas who is cast in a prominent role.

Miss Thomas was selected from a host of applicants to support Miss Kennedy, because of her beauty, her charm of personality and her ability as a screen actress as revealed in earlier motion pictures. During three years with the Essanay Company when that concern was producing many films at its studios in Chicago Miss Thomas gained an enviable reputation.

Born and reared in Chicago, Miss Thomas as a young girl revealed an extraordinary aptitude for artistic expression. Besides studying acting, she attended the Chicago Art Institute where she studied landscape painting. At the present time she has a studio in Chicago. Added to her accomplishments is that of Greek dancing. Miss Thomas admits to one hobby, hiking in the country.

Author Praises Film Version.

"'Dangerous Days' is twice as forceful on the screen as it was when printed," says Mary Roberts Rinehart, the eminent author, whose book of the same name is one of the six best sellers from coast to coast. Mrs. Rinehart is now at the Goldwyn studios where she was shown the first production in her series from Eminent Authors which is also a Reginald Barker production. Coming close upon the heels of Rupert Hughes' praise for the production of "The Cup of Fury" by T. Hayes Hunter, it is evident that the plan originated by Samuel Goldwyn and Rex Beach for author-producer co-operation is an achievement in the making of motion pictures.

Live News from Everywhere

Toledo Topics

Censors Reject "Amazing Woman."

The Ohio Board of Censors have rejected entirely the Republic Distributing Corporation's picture "The Amazing Woman." They will be asked, however, to look at the picture again after some changes are made and perhaps a new decision will be given.

"The Amazing Woman" is a five-part production featuring Ruth Clifford.

Once More Movies Help.

A moving picture of the principal points of interests in Cleveland, and including many good industrial "shots" was taken along on the trip of the Cleveland Chamber of Commerce to California and coast towns. The party left February 7.

This picture will be shown wherever the party stops for the purpose of informing the people of western cities of the facilities and beauty of Cleveland. At the same time movies of the party's trip will be made and sent back to Cleveland for showing in the leading theatres of the city.

Blakeman Joins Pathe.

E. C. Blakeman has been appointed assistant manager of the Cleveland Pathe exchange. He comes from the South, where he has been identified for some time past with the S. A. Lynch enterprises.

Michigan Musings

Gebhardt Goes to M. M. P. E. L.

FRANK W. GEBHARDT, manager of the Strand Features, Detroit, has tendered his resignation and on Monday morning started in as business manager of the Michigan Motion Picture Exhibitors' League. Mr. Gebhardt is associating with the first real exhibitors' organization that Michigan has ever had. The membership is growing and now comprises leading exhibitors in every part of the state. Wally Baker continues as organizer and will spend most of his time in the state personally calling upon exhibitors.

Mr. Gebhardt informs us that the association is to issue each week a bulletin as the official house organ and that it will be sent to all exhibitors, keeping them posted as to the activities of the organization. The club has temporary quarters at 201 Film Building.

Seifert Manager of New Exchange.

The Independent Master Films, Inc., have opened a Detroit office at 202 Film Building and appointed William B. Seifert manager. Billy, as most exhibitors know him, has been connected with the film business for a great number of years and he knows Michigan conditions thoroughly. Chaplin subjects will be his specialty.

Weddige Outfit Expands.

Bert Weddige, of the Michigan Motion Picture Supply Company, Detroit, will let contracts this week for the remodeling of his exchange, so as to give him more space to handle his growing business. "We want to carry larger stocks and a larger variety of supplies," said Bert. "Simplex orders are coming in faster than the factory can fill them, although we are now assured that increased factory facilities will enable them to ship promptly hereafter."

Victor Conquers and Returns.

Leon Victor, special representative on exploitation for the Louis B. Mayer organization, left Saturday for his home office, after spending two weeks in Detroit in connection with the engagement at the Madison Theatre of "In Old Kentucky."

Changes at Pathe Office.

E. J. Eichenlaub has resigned as Detroit manager for Pathe and is succeeded by George W. Sampson, former assistant manager. Mr. Sampson is probably known to every exhibitor in the city and state. He has always been an enthusiast about Pathe and Pathe productions, so it's no wonder we find him sticking there year in and year out and working himself up from salesman to assistant manager and thence to manager.

George Custer has been transferred as head booker to the position of assistant manager, another example of how reward finally comes to those who persevere.

F. B. Rogers, district manager for Pathe, who is in Detroit for a few days, says he has been watching both Georges for a a long while and that he believes both will not only make good but will bring the office up to the point where it will enjoy its biggest business.

Beardsley to Build Another.

Ground will be broken as soon as the weather permits for the immediate construction of a 1,200-seat motion picture theatre to be built by E. W. Beardsley at Royal Oak. Mr. Beardsley, who can truly lay claim to the distinction of being a pioneer exhibitor of Michigan, has built up a patronage in Royal Oak far beyond the capacity of his present house.

Kansas Klippings

Calbert to Kansas City.

J. M. CALBERT, formerly manager of the Universal exchange at Omaha, Neb., has begun his new duties as head of the Kansas City office. Shortly after his arrival in Kansas City Mr. Calvert received a gold watch charm from the Omaha Film Board of Trade. The charm represents a reel of film unwound, the trademark of the Omaha association.

Hutchinson Visits Kansas City.

W. S. Hutchinson, son of Samuel S. Hutchinson, president of the American Film Corporation, was in Kansas City visiting at the local office February 3 and 4. He is making a tour of middle western offices of the company.

Saunders Visits Metro.

E. W. Saunders, sales manager for the Metro Pictures Corporation, was a visitor at the local office this week. His trip to the West included visits to other exchanges.

Earl Theatre Changes Hands.

The Earl Theatre, at 2209 East Twelfth street, was included in the purchase of a business block bought recently from Aaron Schultz for $30,000. The new owner is Ralph L. Fish.

Minnesota Mutterings

Theatres Change Hands.

CONTROL of three Northwest motion picture houses changed hands this week. William A. Steffes, Minneapolis motion picture exhibitor, has purchased the Cozy Theatre, Penn and Crystal Lake avenues, Minneapolis, from Gottlieb Nestle. Mr. Steffes has managed the Northern Theatre, Twentieth avenue North and Fourth street, Minneapolis, for several years. He is also reported to be negotiating for the leases on two motion picture houses in the Gateway district.

Purchase of the Lotus Theatre, Red Lake Falls, Minn., by W. H. Gilfillan, of that city, was announced this week. Mr. Gilfillan will remodel the house. It will be reopened about March 1.

R. W. Farnsworth has remodeled the opera house at Madison, Minn., into a first class motion picture house, with a seating capacity of 500. He plans conducting the showing of high-class pictures.

District Manager in Minneapolis.

M. A. Chase, district manager of the Universal Film exchanges of the Northwest, has established offices in Minneapolis. Mr. Chase has been connected with the Universal company for many years, starting as a film salesman. Recently he completed a tour of Japan and Russia.

San Francisco Shots

New Lighting System for California.

THE management of the California Theatre, San Francisco, is inaugurating a new exterior lighting system, planned after the system used to illuminate the great buildings of the Panama-Pacific International Exposition. Eighteen scintillators, of the type used at the fair, are being mounted on the roof of a building across the street, and these will flood the front and side of the structure with light.

Wage Dispute Settled.

The moving picture operators of Fresno, Cal., have compromised their previous demands for $70 a week and have accepted the offer of theatre owners for a basic wage of $1 an hour, with $8 a day for operators where vaudeville is shown.

Modesto House Sold.

The Star Theatre, Modesto, Cal., formerly owned by Charles Reindollar, has been purchased by William J. Voss, who plans to make extensive improvements. The Golden West Amusement has awarded contracts at $108,000 for the erection of a new theatre in that city.

Completes Year with T. & D.

Eugene L. Perry, former Shubert and Keith man, celebrated the completion of his first year with Turner & Dahnken as manager of their Oakland house on February 1. His success there has been little short of phenomenal, and this house, which is the largest west of Chicago, is now regarded as being one of the best money-getters on the Coast. Perry's policy has been to give the public something in addition to screen attractions and something out of the ordinary. One of his big stunts was a miniature industrial exposition within the theatre.

Denver Doings

Goldwyn Increases Holdings.

FOLLOWING the leasing of the Tabor Opera House block by the Goldwyn Distributing Company two weeks ago, the same company last week completed one of the biggest real estate deals in the history of Denver by purchasing the America Theatre Building for $1,000,000, and the property on an opposite corner, occupied by the Douglas Shoe Company, for $750,000, according to A. S. Aronson, vice-president of the company, who is in Denver.

On the site of the latter purchase the Goldwyn company will erect a modern hotel, housing a theatre on its lower floor. This will give the Goldwyn corporation three big theatres on three of the four corners of Sixteenth and Curtis, often referred to as the hub of Denver's great white way.

The cost of the erection of the hotel and theatre will be approximately $1,000,000. The America Theatre Building, just purchased for $1,000,000, it is said, belonged to William Rice, who admits the original purchase price was $30,000.

Build in Colorado Springs.

George P. Greaves, Colorado and Wyoming pioneer moving picture exhibitor, has leased from Richard Clough the Princess Theatre, Colorado Springs, and twelve single properties adjoining it on the east. The net rental sum to be paid Mr. Clough will exceed $1,000,000.

Besides owning two moving picture houses in Cheyenne, Wyo.; two in Pueblo, Colo., and having interests in the Rialto and Princess in Denver, Mr. Greaves has other scattering picture interests throughout the rural sections.

Arrow Buys Pueblo Princess.

Joseph J. Goodstein, Denver exchange manager for the Arrow Photoplays Corporation, has completed a deal for his firm whereby the Princess Theatre at Pueblo, Colo., changes hands. The purchase price of the movie house was $60,000 cash, and will be operated on and after March 1 by the Arrow corporation's interests. The theatre will be renovated before the reopening.

Changes at Big-U.

Numerous changes have been made in the Denver exchange offices of the Universal during the past week. W. R. Armstrong, former zone manager, has been promoted to Western district manager and has departed for the Coast, where he will be permanently located. Gene Gerbase, former road man, has been called in to succeed Armstrong.

George Quinn, former branch manager, who recently went over to the Select exchanges, is back with Universal and is office manager. Jack Scott, former office manager, has been made road manager, traveling himself.

Organist Rath Improves.

Franz Rath, organist at the Isis Theatre, who was badly injured in an auto accident recently, will, contrary to reports, be able to assume his profession again in a few weeks. Rath is one of the best known organists in the West and his programs are featured between shows.

Elinore to Direct at Rivoli.

Carli Densmore Elinore, international musician and director, who won fame for his synchronization and arrangement for the music of "The Birth of a Nation," has signed a long contract with the William Fox interests to lead the forty-piece symphony orchestra at the Rivoli, to succeed Signor R. Cavello, who recently took over the Empress orchestra.

Adda Boy, Milt!

Milt Cohn, exchange manager for the Famous Players-Lasky offices here, has returned from Chicago, where he attended a meeting of the exchange heads of the concern. Returning he has treated himself to a new Stephens-Salient-Six.

Ruth Langston

Who plays "Mollie" in "Daredevil Jack," Pathe's serial starring Jack Dempsey.

Pittsburgh People

A. A. Cosatch Dies.

A. A. COSATCH, well known exhibitor of Rankin, Pa., who has had charge of the Oxford Theatre there for the past three years, passed away Friday evening, January 30, and was buried the following Tuesday. The deceased is survived by a son and two daughters, his wife having died last fall.

Leo Levinson Back.

Manager Leo Levinson, of the Pittsburgh Select branch, is again back at his desk, after an illness that kept him in bed for over a week.

Edlis on Road for Craft.

B. C. Edlis is again on the road for Craft Film Service, Pittsburgh, specializing on "Are You Legally Married?" This film is going over big in his territory, having broken all existing house records at the Lyric Theatre, Fifth avenue, Pittsburgh, during a recent three-day run. Accordingly the management has secured a three-day repeat booking.

Joe Beeley Gets "Hep."

Joe Beeley recently purchased the Lyric Theatre, DuBois, Pa., and says he finds the picture business very fascinating and is just getting next to himself.

Jones Builds; Blitz Will Manage.

A. Jones has purchased a piece of property at Copeland Station, North Braddock, Pa., on which he will build a picture theatre with a seating capacity of 500 and costing $50,000. It is expected to have the house completed in the fall. A. Blitz, a former exhibitor of Indiana, Pa., will superintend the construction of the building and manage the house.

Elrick Becomes Pufflicist.

R. T. Elrick, formerly on the staff of the Daily News at Washington, Pa., is now connected with the Quality Film Corporation, Pittsburgh, in the capacity of publicity man.

Herrington Back on the Job.

Fred Herrington is back in Pittsburgh, after a two months' tour of the West, where he organized many states for the Exhibitors' Association.

Roth and Moidel Team It.

Roth and Moidel now have charge of the Penn Theatre, Penn and Butler streets, Pittsburgh, which they purchased from Walter Artzberger, who built the house five years ago.

To Make Commercials.

The All-Star Film Company, Pittsburgh, is to make commercial films and is now ready for business. The officers are: M. Feitler, manager; Walter Ainsworth, director and sales manager; Carl Moldenhauer, cameraman.

Canadian Chips

Fight Pictures Permitted.

LIKE a bolt from the blue sky came the announcement on February 2 that the Province of Ontario had sanctioned the presentation in theatres throughout the province of the official films of the Dempsey-Willard heavyweight fight at Toledo last July, and also that the presentation of the pictures of the recent Carpentier-Beckett fight in London, England, would also be sanctioned as soon as the prints are actually received in Toronto.

The sanctioning of these pictures was authorized by Hon. Peter Smith, the Provincial Treasurer, but the presentation of the views is subject to the approval of the municipalities in which they are to be screened. It is also stipulated that a share of the profits from performances at which the fight pictures are shown is to be turned over for the benefit of the war veteran organizations and for the dependents of the fallen.

The Dempsey-Willard fight views have alraedy been publicly presented in the Province of Quebec with fair success.

Special Ottawa Sunday Show.

The St. Brigid's Club of Ottawa, Ont., recently conducted a special Sunday show at the Theatre Francais, when a series of Canadian Government moving pictures were presented before a large audience. The regular theatre orchestra played the musical accompaniment and various vocal selections completed the program. No admission was charged and it was only by reason of this fact that the performance was permitted, as regular Sunday shows are strictly prohibited in Ontario.

Brouse Sells Interest in Strand.

Harry Brouse, of Ottawa, Ont., one of the outstanding moving picture men of the Dominion, has sold his half interest in the Strand Theatre, Toronto, to the new Famous Players Canadian Corporation. The Strand is one of the largest and best paying theatres in the downtown section of Toronto. N. L. Nathanson, of Toronto, managing director of the Famous Players Canadian company, visited Ottawa a few days ago to close the deal, which was one of the first steps undertaken by the new enterprise. Mr. Brouse, who is Eastern Canadian franchise holder of the First National Exhibitors' Circuit, still owns the York Theatre, Toronto; the Imperial and Family theatres, Ottawa, and other interests.

Theatre National Passes.

Tenders have been invited for the disposal of Le Theatre National, a moving picture theatre which has been operated with varying success in Ottawa, Ont., by a French society, Societe de Monument National. This organization has gone into voluntary liquidation, but the sale of the property will place it on its feet again, it is expected. The structure was completed in 1905 and eventually became a popular rendezvous. In addition to the moving picture theatre, an open-air garden was operated for the sale of soft drinks and confections, under the management of the late Henry Cousins. During the war the society lost considerable of its membership.

Selznick Buys Canadian Film.

Announcement has been made at Montreal, Quebec, that Lewis J. Selznick, of New York, has bought the American rights of "The World Shadow," a feature dealing with Bolshevism which was made by the Adanac Producing Company, of Trenton, Ont. It will be released through the Select Pictures Corporation in the United States. Tyrone Power is the star of the picture and at present he is doing an All-Canadian tour with a stage show.

Second British-Made Picture.

The second of a series of fifteen British photoplay features to be released in Canada by the Canadian Exhibitors' Exchange, Limited, Toronto and Montreal, is "The Splendid Coward," a Harma production, the interiors of which were taken in Lord Salisbury's residence. This follows the British picture "Romany Lass," which was introduced in Toronto by a successful run at the Madison Theatre, which is owned by J. C. Brady, who is president of the Motion Picture Exhibitors' Protective Association of Ontario, which in turn was responsible for the organization of the Canadian Exhibitors' Exchange on a cooperative basis.

Trade Topics.

A branch of Sterling Films, Limited, Toronto, is being opened in Vancouver, B. C., under the management of Ben Soskin, formerly the Vancouver manager of the Exhibitors' Distributing Corporation of Toronto. He is the brother of I. Sos. kin, who is the general manager of the Sterling company. Ben recently traveled across the continent to Toronto to discuss various expansion details.

C. I. Nathanson, Vancouver branch manager of Regal Films, Limited, has also arranged to return to Toronto. He is the brother of N. L. Nathanson, of Toronto, who is the managing director of the new Famous Players Canadian Corporation and Regal Films, Limited.

J. P. Bickel, of Toronto, president of Regal Films and also financially interested in the Famous Players Canadian Corporation, has arranged to make a business tour to Vancouver.

Hoosier Happenings

Evansville Prices Go Up.

MOTION picture entertainment at the Majestic Theatre at Evansville, Ind., increased in price on February 1. Charles Sweeton, manager of the theatre, announced that on and after that date the price of admission would be increased to 20 cents on Saturdays, Sundays and holidays. The upward trend in the cost of films and other operating expenses were assigned by him as the reason for the increase.

John S. Crump Dies.

John S. Crump, owner of the Crump Theatre, one of the most popular motion picture theatres at Columbus, Ind., died at his home there last week after an illness of several months. He was seventy-three years old. Mr. Crump was a native of Columbus and took an active part in the city's affairs. He built the first street car system, the first light plant and several large busines buildings there. In 1903 the citizens of Columbus presented him with a gold medal in recognition of his work toward the upbuilding of the city. He retired from active management of the theatre a few years ago.

Incorporate to Build.

Articles of incorporation were filed this week with Indiana's secretary of state for the Artcraft Theatre Corporation of Franklin, Ind. The corporation is capitalized at $200,000 for the purpose of erecting a motion picture theatre. The company is headed by Don O. Newland, of South Bend, formerly of Chicago. The Franklin building project will be followed by similar ones in other Indiana cities.

Baltimore Banter

Building Activities Continue.

FOUR dwellings in the rear of the Linwood Theatre, 902-4 South Linwood avenue, by the Linwood Amusement Company, in which George A. Finch is interested and of which Charles Nolte is the manager. These dwellings will be razed and the Linwood Theatre is to be enlarged, raising the seating capacity from 400 to 1,200. A large pipe organ will be installed at a cost of about $8,000. The measurements of the new addition to the theatre will be 50 by 90 feet.

Whose Is It?

Plans for a large moving picture and vaudeville theatre, to be located on North Charles street, between Lafayette and North avenues, according to reports. The Famous Players-Lasky and Goldwyn companies are said to be contemplating the erection of a theatre in Baltimore, but whether either company is interested in the North Charles street deal is not known. This location is within a block of the Parkway and the site for the proposed new theatre which Marcus Loew is said to be backing.

Personals of Baltimore.

Prof. Edward V. Cupero, who for the past five years has acted as director of the orchestras at the New and Garden theatres, was unanimously chosen again as director of the City Park Band of Baltimore on Tuesday, February 3. Professor Cupero is known as "Eddie" to his many friends and directed the City Park Band last season with complete success.

E. Rossiter, proprietor of the Flaming Arrow Theatre, 1108 East Preston street, was sick for several days last week with a bad cold.

Captain Edwin Bower Hesser, personal representative of Anita Stewart and the Anita Stewart Productions Company, came to Baltimore during the week of February 2 and called on many exhibitors in this city.

Jack Whittle, Pathe traveling representative, is now on the Eastern Shore of Maryland for his company.

The plans for the enalrging of the Wilson Theatre, 418 East Baltimore street, which is under the management of Guy L. Wonders, were gone over by George C. Wilson, of Tyrone, Pa., president of the Wilson Amusement Company. Mr. Wilson stopped over in Baltimore for several days during the week of February 2 while on his way home from Miami, Fla., where he has been spending the winter.

During the terrible weather of the week of February 2 the motor bus of the film express between Washington, D. C., and Baltimore, Md., was piloted practically on schedule between the two cities by Howard W. Hendus and Edgar Hedger, so that the exhibitors in Baltimore got their shows on time. The motor bus kept running right along every night in spite of the onslaught of the elements. On one night double the quantity of gasoline was needed to make the round trip.

Film at Auto Club Meeting.

Motion pictures will be a feature of the regular monthly meeting of the Automobile Club of Maryland, which will be held on Tuesday night, February 10, at the clubhouse, Mount Royal avenue and Cathedral street. A short address on "The Road System of Maryland" will be delivered by J. N. Mackall, chief engineer of the State Roads Commission.

Registering Joy at "More" Weather.
June Caprice lives up to her last name in her Pathe, "In Walked Mary."

Benefit Matinee at Parkway.

The proceeds of the young people's matinee which was held at the Parkway Theatre on Saturday morning, February 7, at 10 o'clock, under the auspices of the Baltimore branch of the National Congress of Mothers and Parent Teachers' Association, are to be devoted to the work of that organization. The "New Wizard of Oz" was the feature attraction at the performance. The work of promoting co-operation between teachers and parents and keeping an active interest in the education of the Maryland and Baltimore boys and girls is the object of the association.

To Use Theatre as Church.

The Forest Park moving picture theatre, which is under the management of Charles E. Ford, will be used on Sundays after February 15 as a church by the congregation of the Forest Park Presbyterian Church, as this church is to erect a new structure at the corner of Garrison avenue and has sold the church now located at Dalrymple avenue. The work of demolishing the old structure will take place after February 15 and the congregation will then use the theatre in which to hold services.

St. Louis Shorts

Charging It to Song Publishers.

THE Motion Picture Exhibitors Association of St. Louis passed a motion making a charge of $25 per night to any music publisher for singing or "plugging" songs in each theatre, this being the outcome of the seat tax imposed on theatres playing music written or published by members of the American Society of Composers, Authors and Publishers.

Theatres Closed One Hour.

The St. Louis Health Department has made a ruling for theatres running continuous performances to be closed between five and six p. m. for ventilation purposes.

Famous Players to Build.

Announcement has been made by Famous Players-Lasky Corporation of the erection of a combination moving picture theatre and office building 15 to 18 stories in height at the northwest corner of Seventh and Locust streets, across the street from the 21-story Railway Exchange Building and in the downtown section of the city.

The site has frontages of 127 feet on Locust street and 164 feet on Seventh street, the agreed purchase price being $1,250,000. F. L. Cornwell, local counsel for the Famous Players-Lasky interests, states that the ground floor would be given over to one of the largest and finest moving picture theatres in the United States, while the remainder of the building would be of the office building type, the cost of the structure to be $2,500,000.

In the Southland

Two New Houses in Savannah.

ABE GUCKENHEIMER, of Atlanta, will build a 2,000-seat house at Savannah, Ga., to cost $100,000, and a negro house in the same city seating 1,200.

Goldwyn Exchange Man Builds.

Arthur Lucas, of the Atlanta Goldwyn exchange, will build a theatre seating 1,200 at Americus, Ga.

Columbia, S. C., News.

Laurence Lester, owner of three theatres in Columbia, S. C., will build a combination theatre seating 1,800. The theatre will be the finest in South Carolina when completed. Mr. Lester will also build a negro theatre there seating 1,500 and to cost $75,000. The Rivoli, Lester's leading house, will be remodeled, making space for 300 extra seats, and will be operated as a first run Paramount-Artcraft house. The Rialto is also being remodeled and the seating capacity largely increased. The Lester interests have obtained control of the Pastime and Columbia theatres—the latter a legitimate house—securing them from Rawles Brothers. Both theatres will be remodeled.

Charleston to Have 2,000-Seater.

John J. Miller is building a 2,000 seat theatre on King street, Charleston, South Carolina. Information given out is to the effect that theatre will cater to negro trade, but it is persistently rumored that it will be operated as a white picture theatre in opposition to the present interests in Charleston.

Mason Builds in Wilson.

H. R. Mason, owner of the Acme Theatre, Goldsboro, N. C., is building a 1,000 seat house at Wilson, N. C., to be completed by March 1. The theatre will give three picture houses here.

Invading Goldsboro.

Outside interests have purchased a lot and drawn plans for a commodious theatre seating 800 to be built at Goldsboro, N. C.

Seattle Sketches

Back Hum Again.

THE four members of the Greater Theatres Company—J. von Herberg, C. S. Jensen, Jake Gottstein and F. V. Fisher—returned from New York the first week in February, where they had been to attend the First National convention.

Koerpel Back After Trip.

J. A. Koerpel, Northwest manager for Goldwyn, returned early in February from a three weeks' trip with Felix Feist, general manager of exchanges. During the trip Mr. Koerpel visited Minneapolis, Kansas City, Denver, San Francisco and Los Angeles. There was a convention of branch managers in Kansas City, but the rest of the trip was merely in the way of a vacation for Mr. Koerpel.

Taylor Takes Over Publicity Work.

Weyland H. Taylor has arrived from New York to take charge of the exploitation of Famous Players-Lasky in the Seattle and Portland territory. J. D. Howard, former exploitation man in Seattle, has been transferred to San Francisco. George P. Endert, manager of Famous Players-Lasky in the Pacific Northwest, has returned from the convention in Chicago.

Singelow in Seattle.

Alex. Singelow, well known film man and theatre manager of Washington State, has bought the old Oak Theatre, on Madison street, and will probably turn it into a motion picture house.

Empire Epigrams

Western New York Busy.

THE theatre building boom in Western New York does not seem to abate, but, on the contrary, announcements are being made almost weekly of theatres projected or of plans for the remodeling or rebuilding of existing houses.

The latest announcement of a new picture palace comes from the thriving little city of Corning, in Steuben County. The Scherrer Amusement Company, of Syracuse, has purchased a site from the S. T. Hayt estate and a theatre will be erected upon it this summer. The location is at Walnut and Market streets, in the heart of the business section, and the house will cost $250,000.

"Muscle Like a Public Speaker"

Quoth Colleen Moore to Al Christie just after using said muscle to sign a two-year Christie comedy-making contract.

Reaping in Lyons.

Since pictures became the rage, Ohmann Brothers have conducted the only picture house in Lyons, the county seat of Wayne County. With their business in an established and prosperous state, they have decided to completely remodel and enlarge their house. Almost coincident with this announcement, Rochester capital has decided to remodel the old Liberty Hotel in that town into a modern picture theatre.

New Decorations and Prices.

The Temple Theatre at Canandaigua has reopened after numerous changes in its architecture, including a new front and seating arrangement. Upon reopening a substantial boost in prices was announced, which under old conditions might not have got across. However, the new decorations and more comfortable seating makes the new scale an easy one.

Manager Steps Up.

Manager George Bachman of the Fisher Theatre at Seneca Falls has taken a lease of that house and is now running it "on his own." Not to be outdone by picture houses in the various surrounding towns, he inaugurated his regime by making his house much more attractive inside and out and more comfortable within. Fred C. Fisher, the owner, has retired from active management of his houses in Seneca Falls and Canandaigua.

Another to Get Shined Up.

The Temple Theatre at Geneva is to be enlarged to 1,600 seating capacity and it will be equipped with new seats, carpets and draperies and the interior decorated. L. G. Brady, former manager of the Regent and Strand at Geneva, is also planning to build a new picture house in that city.

Blauvelt and Merritt Grow.

Blauvelt and Merritt, who for several years have conducted the Family Theatre in Le Roy, are now also operating the theatre in Caledonia, after thoroughly renovating and re-equipping the house.

Nitikas Brings Back W. K. Bacon.

Nikitas Dipson, proprietor of the Strand and Family theatres at Batavia, has returned from New York with plans for his new Batavia house, which will seat about 2,000. The house will have an auditorium 147 feet in depth and 80 feet wide, and the estimated cost is $125,000. The site has already been purchased.

MacFarlane Enlarges and Improves.

Manager William J. MacFarlane of the Liberty at Canandaigua has announced that the house will be enlarged and improved. His plans call for the extension of the first floor of the theatre thirty-five feet in the rear. The second and third floors will be converted into a balcony. When reconstructed the Liberty will have a seating capacity of more than 1,000.

More Theatres.

A deal is now pending in the city of Hornell which will undoubtedly result in the erection of a big new movie house there in the spring. A New York syndicate is conducting negotiations with Jeremiah Lineham for the sale of his property in Broadway for this purpose.

An option has been taken on the Odd Fellows Temple in Batavia by District-Attorney Kelly, of Geneseo county, acting for Harry D. Crosby, for a long time connected with theatrical enterprises, who plans to promote a community moving picture theatre project. The sale price of the building is $25,000, and it is estimated that the changes proposed would bring the cost up to $80,000. It is understood that a number of responsible Batavians are interested in the plan and that Mr. Crosby was assured of their support before taking the option.

Philadelphia Paragraphs

Brightening Up.

HERBERT EFFINGER, who has made considerable improvements in the lobby of the Strand Theatre, reports doing a capacity business. Mr. Effinger employs an orchestra of eighteen pieces in addition to his organ.

Lewis Puts All On One.

H. Lewis, who recently sold out his interests in the Bellevue Theatre in Kensington, is now devoting his entire time to his Tivoli Theatre on Fairmount avenue.

Stanley Cashier Recovers.

Bill Carter, cashier of the Stanley Theatre, has been seriously ill during the past two weeks. Mr. Carter is one of the most efficient and best liked cashiers on the Stanley circuit of theatres.

Boyd An Artist.

Alexander R. Boyd returned to town last week, after four weeks spent in recuperation at Hot Springs. Mr. Boyd is gradually branching out into one of the leading playhouse owners and managers of the city. Much of his success has been gained through his artistic manner of decorating his houses so that his patrons are immediately impressed with the refinement and charm of his theatres. Mr. Boyd operates the Arcadia, Capitol, Family, Great Northern and Casino in Philadelphia and three houses in Camden.

Omaha Oddities

Maxwell's Promotion Popular.

NEWS of the promotion of Melville E. Maxwell, Realart exchange manager in Omaha, Neb., to be Western representative for that firm, was gratifying to hundreds of Mr. Maxwell's friends throughout Iowa and Nebraska. Since coming to Omaha Mr. Maxwell has thoroughly covered the two states, meeting all of the leading exhibitors and making friends everywhere he went. He remained in charge of the Omaha branch until Feb. 9, awaiting the arrival of his successor, Cornelius G. Kingsley of Detroit, who has been ill with the influenza.

Hotel Manager at Republic.

The Republic Film Distributing Corporation has opened a branch exchange at 1411 Harney street, Omaha, Neb., with Manager Hill in charge. The Republic, Pathe, Hodkinson and Fontenelle exchanges are now within half a block of each other on Harney street.

Hostettler Is Big Exhibitor.

J. E. Hostettler, exhibitor of Waterloo, Iowa, has been added to the group of exhibitors who control strings of houses throughout Iowa and Nebraska. Mr. Hostettler now has in Iowa three houses at Waterloo and one each at Marshalltown, Sioux City, Charles City and Cedar Falls, and in Nebraska three houses in Hastings. He has established headquarters in Omaha, Neb., from which he supervises his string of theatres. Mr. Hostettler just recently bought the Plaza, Strand and Empress at Hastings from E. C. Preston.

Washington Whispers

Rosenthal F. P. L. Manager.

LESTER W. ROSENTHAL, better known as "Rosy," is wearing his arm in a sling as a result of the handshaking that followed his promotion to the position of manager of the Washington, D. C., exchange of the Famous Players-Lasky Corporation. He succeeds Mr. Swift, who has been transferred to the Omaha branch of the same company.

During his stay in Washington Mr. Swift also made a host of friends and it was but a few weeks ago that his fellow exchange managers elected him secretary-treasurer and member of the executive committee of the Exchange Managers' Association. Mr. Swift was formerly connected with the General Film Company in the Middle West; so that he is no stranger in the territory to which he has been transferred.

Victor Keith Is Crandall Manager.

Victor Keith is the new manager of the Ninth and E streets theatre of the Crandall Amusement Company. Mr. Keith is quite well known locally among the motion picture folk by reason of his former connection with the Metro exchange, where he was for a long time in charge of the bookkeeping department when the exchange was under the management of Mr. Day.

Personals of the District.

Lawrence Beatus, manager of Loew's Palace Theatre, on F street, is back on the job ofter a three weeks' absence, during which he was confined to his home with influenza.

"Bob" Smeltzer, manager of the Republic exchange, has returned from a visit to the home office.

Harry M. Crandall, head of a string of theatres bearing his name, is making plans for a trip to the Coast with his family. He will leave here about the end of the month and will be absent from Washington for four weeks or more. It is safe to say that Mr. Crandall's try will prove of benefit to himself and the industry.

Buffalo Brieflets

Greenwald Resigns from Fox.

M. H. GREENWALD, manager of the Buffalo exchange of the Fox Film Corporation, has forwarded his resignation to the New York office to take effect Satrday, February 21. Mr. Greenwald, in explaining his action, said that he had several offers from other film concerns, but would not announce which one he would accept until some time in the future. Mr. Greenwald came to Buffalo last fall from the Cleveland Fox office. He has been with the company two years. While in Buffalo he has won many friends and has boosted business at the local exchange, so that the office has made an unusually good showing.

Mooney Visits Buffalo.

Paul Mooney, manager of the Anita Stewart Production Company, visited P. H. Smith, First National manager, the first week in February and discussed plans for the exploitation in this territory of Miss Stewart's production of "In Old Kentucky."

Weinberg Joins Antlered Herd.

E. O. Weinberg, manager of the Strand Theatre, is now a member of the Buffalo lodge, B. P. O. Elks, into which order he was introduced by somewhat rough methods, it is rumored. "Eddie" is also a member of Zeuleika Grotto, Veiled Prophets, so he was prepared for the reception. He is glad it's all over. Members of the Elks will have to pay admission to the Strand just the same.

St. Patrick's Day Feature.

Henry E. Wilkinson, manager of the Realart office, is starting a campaign to place Allan Dwan's "The Luck of the Irish," in every theatre in Western New York on Saint Patrick's Day. He claims it is the greatest little "Auld Sod" picture that ever was.

Americanization Film Screened.

Before a large audience representing the various Buffalo committees and individuals interested in the various phases of Americanization work "The Land of Opportunity" was screened by "Andy" Sharick, Select exploitation man, in the central branch of the Y. M. C. A. on Monday, February 2. The industrial department of the "Y" has taken an active interest in the Americanization program and intends to make extensive use of the motion pictures furnished for this purpose.

Smith Back on Job.

P. H. Smith, manager of the First National exchange is back on the job after a week's confinement to his bed with an attack of grip. He left Monday, February 9 for a trip to New York for a conference with General Manager Thomas Clarke. First National is enjoying a rushing business in the Western New York territory at present.

Exchange Fire Ordinance.

The council has directed City Attorney Ralph E. Robertson, drafter of the film exchange fire protecting ordinance, to summon all exchange managers to attend a public hearing on the proposed ordinance in city and county hall, Friday, February 13.

New F. P.-L. Exploitationist.

John P. McConville, connected with the Boston Famous Players-Lasky branch for the past several years in the capacity of publicity and exploitation man, has been assigned to the local F. P.-L. exchange in a similar capacity. His first exploiting job locally was on "The Copperhead," shown for a week at the Strand, commencing Sunday, February 8.

Crabb Visits Buffalo.

Earl L. Crabb, managing director of Universal theatres in this country and Canada, and former manager of the Strand, Buffalo, was a visitor Monday and Tuesday, February 2 and 3. Mr. Crabb stopped off en route to Cleveland to look over the Universal holdings there and announced that he would go to Havana soon to inspect the house there. He recently opened a large theatre for Universal in Salt Lake City. Mr. Crabb denied that Universal is at present interested in establishing a house in Buffalo.

Double Bills Popular.

Double bills are strong at the Victoria Theatre, one of Buffalo's most popular neighborhood houses, and Manager J. H. Michael, who is chairman of the executive committee of the New York State Exhibitors' League, is giving his patrons some excellent programs.

Kahn Signs Contracts.

Henry W. Kahn, manager of the Metro branch, made a trip to Utica and Schenectady last week and returned with some "fat" contracts, among them the Alhambra and De Luxe theatres in Utica and the Palace in Schenectady. Mr. Kahn was especially pleased at conditions on his trip and reported business booming everywhere.

Franklin Visits Gotham.

Harold B. Franklin, managing director of Shea's Hippodrome, is a busy man these days. Since the Shea Amusement Company got the Associated Exhibitors' franchise for Buffalo and Toronto Mr. Franklin has "commuted" between New York and Buffalo almost every other day. Mr. Franklin left to take up "some important business" Sunday evening, February 1.

Sharick "Exploiting."

Andy Sharick, exploitation man at the local Select office, is meeting with unusual success in his work throughout the territory. "Andy" is popular with the exhibitors and has received several flattering letters for his part in putting over certain Select features in various cities, particularly Syracuse and Jamestown.

Des Moines Dottings

Stolte Has Good Lincoln Program.

MANAGER A. G. STOLTE, of A. H. Blank's Des Moines, staged a special Lincoln Day program Thursday which drew big business. The show opened with the usual news weekly. A large picture of Lincoln was then thrown on the screen and given the effect of being in a gold frame. Manager Stolte gave a four minute talk on "Americanization."

A quartet of local artists sang a number of northern and southern melodies.

The special Americanization film "Land of Opportunity," distributed by Select, was next shown. The orchestra had some special patriotic music. The orchestra solo was Lucius Hosmer's "Northern Rhapsody."

"Pollyanna" Big at Rialto.

The two weeks' showing of "Pollyanna" at the Rialto was a decided box office success. The picture drew capacity at practically every performance. Manager E. H. Helmts carried on extensive newspaper advertising.

The showing was the longest of any picture in Des Moines this season. One week is the usual booking arrangement of the Rialto, which is Abe Frankle's largest Des Moines house.

Exploiting Local War Films.

Sergeant J. A. Ingleston is touring the Adams Circuit, headquarters Des Moines, with four war films secured from the government. The pictures show the 168th Infantry (Iowa) in action, and were taken by the photographic unit to which Ingleston belenged. Many Iowa boys are in the pictures and the stunt has been a big box office success. Ingleston has a little talk he makes before and during the showing. The American Legion post in Des Moines will show the film here in March.

NEXT WEEK

Our Special
Export Section
A Valuable Survey
of the Foreign Field

GET IN

Fitzmaurice's "On with the Dance" Is Scheduled for Release February 15

GEORGE FITZMAURICE'S special production, "On with the Dance," featuring Mae Murray and David Powell, which had its country-wide premiere two weeks ago at Dayton, Ohio, and smashed all records for the week at the Colonial Theatre, is announced for general release on the Paramount Artcraft schedule February 15. On this date also Douglas MacLean and Doris May come to the screen in "Mary's Ankle," their third Thomas H. Ince production for Paramount Artcraft release.

The Fitzmaurice production, which was written by Ouida Bergere and based upon the play of the same name by Michael Morton, is said to be essentially a play of New York life. In the brilliant scenes in Broadway cabarets, the luxurious apartments of the rich and the myriad-lighted sky line of the great city, a dazzling spectacle has been filmed.

The story brings to the front the dramatic talents of Mae Murray, erstwhile dancing beauty of Ziegfeld's Follies, and David Powell. Excellent support is given the featured players by John Milturn, Alma Tell, Robert Schable, Ida Waterman and Zola Talma.

Following closely upon their previous successes, "Twenty-three and a Half Hours Leave" and "What's Your Husband Doing?" the new Douglas MacLean-Doris May comedy can be counted upon to firmly establish in the realm of stardom these two young players whose rise in the past few months has been the gossip of filmdom. Even the picturization of the Mary Roberts Rhinehart story and the George V. Hobart stage farce are surpassed it is said, by "Mary's Ankle," which Luther B. Reed, scenarist, has adapted to the screen from May Tully's stage farce.

The performances of Mr. MacLean and Miss May are given worthy support by the other members of the cast among whom Victor Potel, Neal Burns, James Gordon, Lizette Thorne and Ida Lewis are included. Lloyd Ingraham directed the production.

Bessie Barriscale's New Picture Promises Well

BACKED by the best criticisms of the leading film critics and aided by the publicity received by the numerous newspapers running the story in serial form, "The Luck of Geraldine Laird," the latest Robertson-Cole release starring Bessie Barriscale, bids fair to be one of the best box-office attractions of the popular star.

Niles Welch, who was seen with Miss Barriscale in "Beckoning Roads," again is on the screen opposite her. There are other notable actors in the supporting cast, such as William Mong, Body Idwin, Dorcas Matthews, Nannine Wright and Mary Jane Irving and Theo-Alice Carpenter, child actresses. This is the third of Miss Norris' stories in which Bessie Barriscale recently has been seen on the screen. Edward Sloman, directed, wielded the megaphone.

Save $4.80 by subscribing direct for Moving Picture World. News men charge the 15 cents per copy price. Send $3 and get your paper every week, by early mail, and miss no issues. That will give you $4.80 for War Savings Stamp investment.

Maeterlinck on Way to Goldwyn's Coast Plant; to Study Film Technique

AS the guest of Goldwyn Pictures Corporation, Maurice Maeterlinck, the Belgian poet, playwright and novelist, left, February 10, for the Goldwyn studios at Culver City. Included in M. Maeterlinck's party are Madame Maeterlinck, a French actress of beauty and charm; Henry Russell, an old friend of the poet, who is acting as his representative in this country; Mrs. Russell, a native of California; W. R. MacDonald, Maeterlinck's business represeptative, and Edwin Justice Mayer, a well known magazine and newspaper writer from the Goldwyn home office.

The purpose of Mr. Maeterlinck's trip to California is to visit the Goldwyn studios where he will study the technique of picture making preparatory to writing one original story a year for Goldwyn, according to the terms of the contract signed last week. But the itinerary of the tour is so arranged that stops will be made at a number of the most important cities on the line of travel.

Plans have been made for "Maeterlinck Days" in a number of cities where the visit of the poet will be an artistic and social event.

Arriving in Los Angeles, the party will be met by Samuel Goldwyn, who went to the Coast last week. The poet-philosopher will be introduced immediately to the mysteries of picture production.

Following is the itinerary of the Maeterlinck party: Rochester, Buffalo, Niagara Falls, February 11; Cleveland, Detroit, February 12; Chicago, February 13; Kansas City, February 14; St. Louis, February 15; Memphis, February 16; New Orleans, February 17; San Diego, Los Angeles, February 20.

The Cause of This "Doctorly" Layout Is "Mary's Ankle."

We see Douglas McLean Consoling Doris May, the possessor of the sprained ankle. Then he practises "sounding" the parrot. Finally he says, "I love you" over the stethoscope. All in "Mary Ankle," released by Paramount.

William Russell's Fourth for Fox "Shod With Fire," Has Wide Appeal

THE recent release of "Shod With Fire," by Fox Film Corporation represents another upward move in William Russell's rise to popularity under the Fox standard. Dramatic critics and exhibitors who have viewed showings of the latest picture are unanimous in their verdict that it is a drama of great drawing power, throwing Mr. Russell's personality into bold relief.

The ascent of this star has been remarkable for its consistency. Since he made his auspicious debut as a Fox artist in "Sacred Silence," each new production has surpassed its predecessor in finess of execution and strength of appeal. "Eastward Ho!" followed close upon the first picture. Then came "The Lincoln Highwayman." "Shod With Fire" is the fourth picture.

Possesses Wide Appeal.

In the judgment of those who witnessed advance showings of "Shod With Fire," its main strength lies in the wide appeal it possesses for the great American public, containing as it does a directness of action. Accessories of great drawing power have been prepared by Fox Film Corporation to assure the picture crowded houses.

The story is from the pen of Harold Titus whose work has met with much success in the past. Emmett J. Flynn directed the staging of "Shod With Fire." He had the direction of "Eastward Ho!" and "The Lincoln Highwayman," and demonstrated what a mighty combination he and Russell constitute. The latest work of Russel and Flynn has the support of a high calibered cast including Helen Ferguson, Betty Schade, Robert Cain, George Stewart, Nelson McDowell and Jack Connelly.

Historical War Film Draws Crowds.

The Boston Photoplay Company, which controls the rights for the New England territory to "The Lost Battalion," the six-reel feature production being released on the state rights market by W. H. Productions Company, is meeting with great success throughout its territory. The picture is attracting crowds to theatres and exhibitors are reporting successful showings.

The Boston Photoplay Company is putting this over on a large scale, employing many unique advertising and publicity ideas and the results of good showmanship are everywhere manifest in their territory.

Selznick Back From Australia.

Following a stay of several months in the Antipodes, Phil Selznick, well known American moving picture producer, accompanied by his wife and H. Fine, an official of the Selznick company, returned to San Francisco on February 2. While in Australia a distributing branch was opened and D. J. Selznick, who made the trip there with his brother, remained in charge. Plans are now under way for greatly expanding the company's business throughout the Orient and India.

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Goldwyn Assigns Stars to Play in Three Great Stage Successes

ANNOUNCEMENT is made of the assignment of three of the Goldwyn Pictures Corporation's stars to popular stage plays recently purchased by Goldwyn for adaptation to the screen. The selections are Madge Kennedy in "The Truth," Jack Pickford in "Officer 666" and Tom Moore in "Stop Thief."

Those who recall the character of the wife of Clyde Fitch's "The Truth" as it was portrayed by Clara Bloodgood in the original American production, and a few years ago by Grace George in an all-star revival, will recognize how ideally the role is suited to the Goldwyn comedienne. It calls for the finesse in character delineation which Miss Kennedy is so thoroughly qualified to contribute and promises to be the most impressive of this actress' screen portrayals.

As Miss Kennedy is still working at Goldwyn's New York studio in "Trimmed in Red," under the direction of Hugo Ballin, and no date has been set for the beginning of the production of "The Truth," it is probable that the supporting company will not be selected for some time to come.

With "The Little Shepherd of Kingdom Come" ready for release and "The Double-Dyed Deceiver," an O. Henry story, in preparation, it is likely that Jack Pickford will be free to commence work in "Officer 666" before many weeks have passed. In this play, which scored a phenomenal success on Broadway under the management of Cohan & Harris, the Goldwyn actor will have a role unlike those essayed in his first starring vehicles.

Tom Moore is the logical choice for "Stop Thief," the Cohan & Harris mystery comedy recently secured by Goldwyn. This is a rapid-action play calling for the most spirited sort of interpretation, such as Moore is admirably equipped to supply. He is now at the Culver City studios working on "The Great Accident," a Ben Ames Williams story being directed by Harry Beaumont.

Simplex Contracts for Additional Floor Space

CLOSE on the heels of the fire which visited one of the Simplex buildings on January 31 comes the news that the entire ninth floor of the main building at 317 East Thirty-fourth street, New York, has been leased by the Precision Machine Company, Inc., and within one hour after the signing, a large force of millwrights were at work arranging for the hanging of the shafting while other crews of workmen attended to the installation of machinery.

This activity resulted in seeing considerable machinery installed on the floor in question which in floor area will give the Simplex builders almost as much manufacturing space as that in in the building affected by the recent fire.

The machinery being installed on the additional floor will be used for manufacturing and finishing type "S" lamphouse parts and pedestals.

Irene Castle Decides That Being "An Amateur Wife" Has Few Compensations.
As illustrated here in her Paramount-Artcraft of that name, direction of Edward Dillon.

Health Officers Shut Some Theatres in Western New York Municipalities

A NUMBER of the cities and towns of Western New York are now under the same closing ban that was in force last year due to the influenza epidemic. In no instance so far reported this year has the outbreak of influenza been in any way as serious as the epidemic of last year, but it seems that health officials are inclined to take no chances. The disease this winter is by no means virulent, say the health officials, but it is a crowd-born one, making it necessary to prevent gatherings of people.

Rochester is still wide open, the city officials not being so much alarmed as the officials of the smaller places. In Geneva, Warsaw, Phelps and many other places the theatres have been closed for an indefinite period, depending upon when the health officer thinks they ought to be permitted to resume.

In striking contrast is the policy of the city authorities of Oswego. There is as much influenza there as in the average city or town, but the authorities have not jumped to the conclusion that theatres should be closed just because a precedent was set last year. They believe that open theatres are a medium for quickly reaching and educating the public along health lines. However, they are not blind to the potential dangers of the situation and the theatre men are bound to observe the following rules:

Rules Laid Down.

No overcrowding will be permitted. The lobby is to be kept free. In the rear of the theatre, no standing will be permitted.

Prohibit smoking in theatres and moving picture houses.

Thoroughly ventilate the theatres and all moving picture houses, keeping exhaust fans running at all times. Doors to be kept wide open for two hours each morning.

Provide heat so as to cause no discomfort to the audience in view of the excellent ventilation required.

Absolutely prohibit the use of all cups, glasses and towels in common.

Maintain proper ventilation of the operator's booths.

Ventilate the water closet apartments and maintain an adequate supply of water to flush all plumbing.

Thoroughly clean and maintain in a clean condition all parts of the theatre.

Warn patrons sneezing and coughing to leave the premises, unless they cover the face with a handkerchief.

Flu Recurs in Salt Lake but Theatres Are Open

RECURRENCE of the Spanish influenza epidemic has paralyzed theatre business in Salt Lake City. No closing restrictions have been imposed, but attendance has shown a big falling off during the past ten days. While the disease is in a light form, it is said to be more prevalent than during the epidemic of 1918, which resulted in the closing of all theatres for two months.

The health authorities have become convinced that the closing of 1918 did not stay spread of the disease, and have announced that no effort will be made to close theatres, schools or churches this year. The theatres are taking all possible precautions, and are co-operating with the health officials in paying especial attention to ventilation. Crowding is being discouraged either in or at the entrance of theatres.

Everything possible is being done to allay public fear of the disease, and the epidemic appears to have reached its climax.

"Flu" Impairs Business of Cleveland Theatres

CLEVELAND and northern Ohio felt the effects of the influenza epidemic the first week in February and in no small way. All of the leading picture theatres of Cleveland and many neighborhood houses reported a falling off in business which they could attribute to nothing else than the "flu."

In addition to that, a number of smaller towns in northern Ohio put the ban on public gatherings, including moving picture shows. These included New London, Ada, Frederickstown, Geneva, East Palestine and Dillonvale.

Although the epidemic was not as severe as a year ago, the people were scared by the warnings and appeals of officials and naturally remained away from the theatres.

All Cleveland theatres co-operated with the health commissioner in keeping their houses at the prescribed degree of temperature—70 degrees—and in posting signs on the entrance doors appealing to the patrons to be careful when coughing and sneezing.

"Flu" Closes Theatres.

The "flu" epidemic has become so acute in Geneva, N. Y., that the board of health has ordered all theatres closed. Churches and other places of public gathering also come under the ban. The town of Delevan, N. Y., has adopted a like measure and closed its theatres, churches, schools, etc., because of the large number of influenza cases. In Bradford, Pa., a meeting of the health authorities and city officials has been called to consider closing all theatres.

In Buffalo, while the number of cases has steadily increased, the newspapers have adopted a policy of not "playing up" the number of cases, and the psychological effect has been wonderful to date. It is said that the worrying over the disease is the cause of most of the cases. Local exhibitors have not even given possible closing a thought at this writing.

"Flu" Hits Nebraska and Iowa Hard.

The influenza epidemic in the Middle West is doing much more damage by discouraging crowds than it is by closing theatres. These towns were reported by the Omaha Film Board of Trade as being closed on February 4: in Nebraska, Carroll, Crete, Callaway, Dewitt, Dorchester, Diller, Du Bois, Ewing, Friend, Franklin, Fort Crook, Gresham, Crofton, Stella, Handley, Lynch, Minden, Odell, O'Neill, St. Edwards, Shubert, Swanton, Talmadge, Tobias; in Iowa, Alton, Auburn, Clarinda, Castana, Clarion, Fort Dodge, Ida Grove, Irwin, Lorimore, Manilla, Maynard, Orange City, Pisgah, Russell, Walnut, Smithland.

Ghost of Influenza Appears.

Influenza is appearing in a mild form in many places in California, and already theatres have been closed in some towns by health authorities. These are mostly small places and film exchanges scarcely notice the cancellation of service, but the outlook is made disquieting. The towns in the San Francisco territory in which theatres are closed are Woodland, Madera, Escalon, McCloud and Clovis.

Theatres to Aid in Health Campaign.

A health campaign is to be conducted in Kansas City, Mo., through the medium of the moving picture screen. Members of the Kansas City Film Association met with Dr. E. H. Bullock, health director, recently and volunteered to co-operate with the health department by running health slides in the theatres.

"Copy" for the slides will be prepared by Dr. Bullock. The first will deal with the prevailing epidemic of influenza, but after its termination, there will be no halt. Other matters of health will be touched upon in the campaign. The state and national health departments have been asked to make recommendations for use in Kansas City.

"The moving picture theatre is one of the best mediums for dispensing that sort of information, and without doubt the benefit to the public health will be enormous," the health director said.

"Flu" Ban on Theatres Is Off in Minneapolis

PRESENT indications are that Minneapolis theatres are rid of the menace of enforced closing, at least for some time. Dr. F. E. Harrington, Minneapolis health commissioner, after a conference last week with Dr. B. F. Simon, St. Paul commissioner, has removed the restrictions against lobby crowding and sale of tickets after a theatre was filled. There have been no restrictions in force in St. Paul.

Dr. Harrington's orders, which, it is estimated, cost theatre owners in the city thousands of dollars in patronage turned away, were modified after theatre men told him bluntly that they would start action to see that all other business enterprises of the city were closed, if they were singled out for especial restrictions. He has now declared that there is no more danger of spreading influenza from theatre crowds than from crowds in street cars and department stores.

The control of the disease in the Twin Cities has been made more difficult, physicians reported, by the presence in the two cities of more than 150,000 out-of-town visitors to the automobile show. Instead of the heavy business that exhibitors of the two cities expected last week, only a normal amount was received.

Vivian Rich Made a Star by Fox; Will Act in "Would You Forgive?"

Vivian Rich
Who has been added to the roster of Fox stars.

TO the big array of stars under the banner of William Fox has been added Vivian Rich. Her beauty, the spirit of her work, her vivacity and her artistic handling of any role assigned to her are refreshing memories to all who have seen her in motion pictures. Miss Rich has won her position as a star by hard work, talent and consistent effort to please. Her first appearance as a star will be in the picture, "Would You Forgive?"

Miss Rich is literally a daughter of the sea, having been born on shipboard while here parents were en route from Cuba to New York. Her father, Captain Nathan Kenny Rich, was a sea captain born of old Colonial stock in that land of old sandogs, Provincetown, on the tip of Cape Cod; and it was on his ship that she spent most of her first two years.

Her tendencies and ambitions had always been toward the stage. After her graduation from high school she went with her sister to New York. The first engagement for Vivian was in a revival of "The Country Girl" at the Herald Square Theatre, where she plunged right into the drama with the solitary but expressive line, "Chick, Chick, Chick." Later she was chosen by Gus Edwards to play the ingenue part in his vaudeville act "School Days."

Soon a motion picture director got a glimpse of the trim little miss with her curls down her back and the big black bow of ribbon in her hair, and a film engagement quickly followed. This led to others, and each of them took her up a little further on the ladder. Among her appearances was one Wallace Reid and Jack Kerrigan. Then she wrote "Nieda," in which Margarita Fisher starred afterward, playing the lead with William Farnum in "The Price of Silence."

Miss Rich's offer from William Fox came as a complete surprise to her. She was discussing an engagement with another producer when the phone call came from the Fox offices. Thither she hurried and signed.

Mary Pickford to Tour World and Make Pictures in Various Lands

AFTER nearly ten years of continuous appearance before the camera, during which time she has appeared in nearly 100 successes, Mary Pickford, "America's Sweetheart," will make a complete tour of the world. She will produce two or three plays for the screen, using the locale of the different countries she visits for the exterior settings.

For years this tour has been contemplated, but despite no end of urgent requests from hundreds of sources abroad for Miss Pickford to be the guest of honor of royalty, societies, organizations and the like, she has consistently been compelled to extend her regrets because of her work. Only recently she had the written request from the school children of Australia to visit their country, the invitation having been personally signed by over 30,000 Australian girls and boys. Similar messages of endorsement have come so often that some weeks ago Miss Pickford decided to tour the world.

Realizing a Life-Long Ambition.

Under her own producing organization, in conjunction with the policies of the United Artists Corporation, the possibility of a "round-the-world" tour is possible. Arrangements are now being made for the trip to begin immediately after she has finished her second "Big Four" production, work upon which will be started soon.

"I'm going to have the time of my life," Miss Pickford said, "for it will be the first opportunity I have had to realize this life-long ambition, I will take my mother and a number of important heads of my producing organization with me on the trip, and we will not let any opportunities pass to make pictures as we travel through the different countries.

"Moreover I'm going to give sway to one of my greatest passions, shopping. I am at present building a beautiful home in California, where I will live permanently after my return, and I am going to furnish it myself, from top to bottom. Much of the furnishings I will purchase abroad, just picking up a few things in each country that I like and which I would care to have around me in my new home."

Frohman Cast Has Narrow Escape Making Water Scenes

WORD was just received at the offices of the Frohman Amusement Corporation to the effect that the United States steam yacht "Isis," which was loaned by the Government to the Frohman Amusement Corporation for the purpose of taking scenes on board in the serial production "The Invisible Ray," was sunk off the coast of St. Augustine, Fla., a few hours after the cast and staff employed in the making of the serial had left the yacht at sea.

Scenes in the fifth, sixth and seventh episodes called for certain action on the decks and the interiors of a large steam yacht while in the open sea, and arrangements were made with the Government for the use of the yacht which was then coaling at Jacksonville, Fla., and which was in charge of Commander Robert F. Luce.

The yacht left Jacksonville for St. Augustine with the Frohman cast on board accompanied by a steam launch. The work was all done by the cast including the escape of Ruth Clifford from the yacht and her rescue by Jack Sherrill, both of whom are starred in the serial. The work was finished and the entire cast returned on the launch to Jacksonville.

Shortly after the company left the yacht, she struck a part of a submerged wreck, tearing a large hole in the bottom of the ship.

Pantages Circuit Books Johnny Dooley Comedies

THE Pantages Circuit has contracted for the entire series of Johnny Dooley Comedies and has guaranteed a twenty weeks' run on each subject released by Tyrad Pictures, Inc., featuring the popular Ziegfeld star. The Dooley Comedies will be a feature part of the program used in the Pantages houses and will be given a prominent place in the billing.

The Pantages management, prompted by the fame won by Johnny Dooley on the legitimate stage, decided to look at the film efforts of the young star. After viewing several subjects they were entirely satisfied that he is destined to become just as great on the screen as he is on the stage. Contracts were immediately entered into with Tyrad Pictures, Inc., for first-run privilege at their chain of theatres. They have already been scheduled for an early run at San Francisco and Oakland, Cal., and Minneapolis.

Many other large circuits of theatres are awaiting final contracts and these are temporarily being withheld by Tyrad until definite arrangements have been made regarding the disposition of state rights in their particular localities.

The Tyrad New York exchange has booked the greater part of its territory and has started to allot dates to the larger local theatres on the first Dooley release, which just had its premier showing at the Broadway Theatre.

Big Fight in "Empty Arms."

Willard King Bradley, author of "Empty Arms," the initial Lester Park-Edward Whiteside production shortly to be released, is evidently trying to annihilate all of filmdom's leading men. Being Irish, Bradley manages to inject a corking scrap into every screen story he writes.

Belgium Wants American Films and Projection Apparatus, Says Consul

AMERICAN motion pictures have proved extremely popular in Belgium and are at the present time shown regularly at most of the best Belgian picture theatres, according to Vice-Consul Charles W. Drew, Jr., at Brussels. Films are generally purchased in Belgium with an exclusive right (monopoly) clause secured by contract. The duration of this contract is, as a rule, from three to five years. Quotations are preferred per meter, that being the unit of measurement of the country.

Belgian purchasers seldom desire more than two copies of a film. Comedies are usually purchased in a single copy, while dramas which promise to be sufficiently interesting are taken in duplicate. The usual price for single copies of ordinary films is 1.50 to 1,75 francs a meter.

The number of reels in a drama is said to be of no great importance; the feature films, however, are generally in the vicinity of 1,500 meters in length. Comedies range from 500 to 800 meters. Films in episodes (series pictures) are proving popular in Belgium, especially in the provincial cities.

Kind of Films Demanded.

There is at the present time no censor for motion pictures in Belgium, but the advisability of appointing one is being strongly considered by the Chambres des Deputes.

Films dealing with religion, except when well handled from the broad standpoint of Christianity in general, are not in demand. Themes involving political questions, drunkeness, murders, etc., are not popular. It is only exceptionally good films of the war that are still interesting, the public having ceased to demand pictures of this sort.

The most popular screen subjects in Belgium at this time, in the approximate order of their appeal, are: (1) Society dramas, especially when rich in luxurious scenes, furnishings, etc.; (2) melodramas with rapid, forceful action; (3) comedies, particularly the exceedingly comical variety; (4) dramatic comedies with rapid action; (5) Far West (cowboy) scenes, if low in price; (6) detective dramas in limited numbers, and (7) series pictures at a moderate price. Dramas with wild animals and thrilling situations, as well as circus pictures, are also in moderate demand.

Germany Seeks Trade.

American films have been well received in Belgium. During the war many French firms purchased American films ,with exclusive rights for France and Belgium, and all these films have been introduced on the Belgian market since the armistice. French films are well-known also, and there is a limited number received from Italian, Norwegian, Swedish and Danish producers. At the present time no German films are on the market, but it is predicted that two or three strong German producers will make every effort to regain their former business here.

There are 811 motion picture theatres in Belgium, but outside of the larger cities, such as Brussels, Antwerp, Liege and Ghent, many of these play only three days a week, generally on Thursdays, Saturdays and Sundays. Very few of the theatres are equipped with organs. Music is furnished generally by either a piano or an orchestra. In a few of the better theatres in the large cities the music is made something of a feature.

Market for Projection Apparatus.

The best-known and most-used projectors are those manufactured by the French firms of Pathe, Gaumont and the German firm of Hernemann. The vice consul has been informed that Belgium offers an excellent market for American projection apparatus if it can be handled through a depot in Brussels, carrying a small but representative stock.

The Belgian motion picture industry is organized under the Chambre Syndicale de la Cinematographie, Palais de la Bourse de Commerce, Bruxelles. Practically all Belgian motion picture men are members of this organization.

Grace Darmond

Supporting Tom Moore in the Goldwyn production, "The Great Accident."

Central West Film Men Prosper Despite Widespread "Flu" Epidemic

BUSINESSS in motion picture houses throughout the Central West is booming despite a widespread influenza epidemic, according to J. C. Ragland, general sales manager of Realart Pictures Corporation, upon his return from a ten-day trip in that territory.

"I visited Chicago, Detroit and St. Louis," Mr. Ragland reported, "and came in contact with a number of exhibitors in the district covered by the exchanges in these cities. Although the influenza epidemic is severe, it is causing no alarm among the exhibitors, so far as I could ascertain. I was told that business was fine and that there were crowded houses everywhere. Evidently people have no fear of contagion in the new modern, well ventilated and thoroughly disinfected motion picture houses."

One of the objects of Mr. Ragland's trip was to install Ralph B. Quive as Realart's Detroit manager. Mr. Quive was recently transferred from San Francisco and succeeds C. G. Kingsley, who is now Realart manager in Omaha. In Detroit Mr. Ragland closed a contract with T. H. Ealand, manager of the Charles H. Miller circuit of vaudeville houses, for a three weeks' showing in its three Detroit houses of "Soldiers of Fortune," an Allan Dwan production.

Finishing his trip in St. Louis, Mr. Ragland renewed old acquaintances with exchangemen and exhibitors in that city, where for several years he was manager of the St. Louis office of Select Pictures Corporation.

The principal object of Mr. Ragland's trip was to lay plans through Realart branch managers for co-operation with exhibitors in celebration of Americanization Week. The Realart official reports having found exhibitors generally preparing to put on special programs on Lincoln's Birthday, in compliance with the request of Secretary Lane.

The snappiest proposition that gets into print from the West Coast colony of picture craftsmen is Giebler's Rubbernecking in Filmland. Like so many features in Moving Picture World, Rubbernecking is written exclusively for our own readers.

Eve 'n Stephen

Grace Darling, eternal feminine in First National's "Even as Eve."

Latest Reviews and Comments

Conducted by Edward Weitzel, Associate Editor

Sidelights and Reflections

THE Lincoln birthday week engagement of "The Copperhead" at the Rivoli Theatre, New York, found both the public and the daily press ready and eager to class this Famous Players-Lasky production among the best efforts of the screen. If the moving picture ever has a series of standard works to correspond with those of the stage this drama, fashioned from a story by Frederick Landis, will take a prominent place among the enduring achievements of the silver sheet. The tone of lofty patriotism which is always present in the theme is accompanied by all of the qualities that go to make a popular entertainment for the theatre.

Of all our national characters Abraham Lincoln has been seen the most on the screen. This is as it should be. The man and his deeds are the highest inspiration ever offered by any one born an American, and his part in the picture shows the beautiful humanity of his many sided nature and his clear vision when choosing even the most obscure of his military aids. "The Copperhead" is a notable object lession when the worth of the screen is brought into question.

Among the signs of the times in relation to the moving picture is the growing importance of the short comedies and the prominent place they are taking on so many programs. The improvement in this class of screen entertainment during the past year has raised the rental price of two reelers by leaps and bounds and given the exhibitor an attraction that amply repays it greatly increased cost. The managers of many of the theatres have been quick to realize the advantage in having the orchestra assist in putting over the comedy points in these pictures, the trap-drummer being the star performer. A recent number of the Scientific American contained an article on this subject with the following opening paragraph:

"Trap-drumming elevated to the nth degree and its recognition as a properly interpretative music instead of merely an incidental to orchestration, is the latest contribution to music brought about through the motion picture. Under the direction of the drummer of a leading New York motion picture theatre—a drummer, by the way, who is a master noise producer—a well known film producer is putting out a 'sound sheet' to be used in conjunction with his animated cartoons. Indeed, it is claimed that these sound sheets have enhanced to a marked degree the mirth-provoking qualities of these pictures. And we can well believe it."

A visit to any theatre employing this method of giving a comedy a lift, will demonstrate its value.

WEITZEL.

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"The Strongest"

Fox Releases Five-Reel Subject Based on Novel by "The Tiger of France."

Reviewed by Robert C. McElravy.

WHEN a world figure, such as Georges Clemenceau, known as "The Tiger of France," goes about the business of telling a story, the rest of the world is apt to sit up and take careful notice. In no way perhaps can a man of such distinction give a better idea of his own individuality and his outlook upon life than by concocting a story. That is what Clemenceau did—he wrote a novel called "The Strongest," and later, while still suffering from the bullet wound inflicted by the would-be-assassin, he aided in preparing an adaptation of this novel for the screen.

Such writing has happened many times, particularly in Europe. Disraeli, for one, was the author of "Lothair" and other novels. It was said of his output that the reader could feel the movement of the machinery and almost hear the whir of the plot mechanism. But nevertheless, the world gave due attention to what Disraeli had to say.

Clemenceau's screen story, "The Strongest," will undoubtedly come in for a share of this same criticism, for the plot movement is at times mechanical. There are also a number of familiar situations and some time-tried dramatic devices. But under it all there is the steady pulsation of a broad underlying theme, a theme which proves that love is stronger than selfishness and avarice. The greatness of the production is to be found in the simple strength of its conception, rather than in its development, though it is by no means free from moments of real dramatic worth, and tells an entertaining story.

To get a clear vision of this powerful motive, one must include in the picture the all-shadowing figure of Clemenceau himself. It must always be remembered that this comparatively simple story, with its almost naive way of driving home a great truth, was the conception of a rugged, vigorous intellect, an old and lusty fighter, in war and in peace. It is enough to say of "The Strongest," whatever its shortcomings in the way of dramatic structure, that it sprang from the brain of Georges Clemenceau, the grand old man of France. That it will draw new patrons to the moving picture theatre is not to be doubted.

The cast, which is largely, though not entirely, composed of French players, includes among its numbers Renee Adoree, a beautiful young Parisian artist. Carlo Liten, who plays the Marquis, is a famous Belgian actor, and Harrison Hunter is well known in this country. The settings are true to French life and in keeping with the story.

Cast.

Claudia	Renee Adoree
Henri	Carlo Liten
Harle	Harrison Hunter
Claire Harle	Florence Malone
Nanette	Madame Tressida
Visconte	Jean Gauthier de Trigny
Comtesse	Georgette Gauthier de Trigny
Maurice	Hal Horne
Cure	James Marcus
Prefect of Police	C. A. de Lima

Story by Georges Clemenceau.
Direction by Raoul A. Walsh.
Length, Five Reels.

The Story.

Harle, in "The Strongest," is a French business man, the head of a great factory. He is so absorbed in busines affairs that he continually neglects his wife, Claire. One day Harle meets Henri, the Marquis of Puymaufray, an old schoolmate. He invites Henri to go home with him for an extended visit.

The Marquis is a cultured man, who loves music and poetry. He brings a new breath of life to Claire Harle, who is famished for love and attention. Harle becomes more and more absorbed in business, leaving the Marquis and Claire together much of the time. The inevitable happens, they fall deeply in love.

The Marquis finally leaves and some months later Claire gives birth to a baby girl. Harle accepts the child as his own without question, but is disappointed because it is not a boy. Claire, a victim of neglect and depression, dies shortly after the child is born.

Twenty years pass and Claudia Harle has grown to be a beautiful girl and a great social favorite. Her father chooses a count for her to wed, but Claudia herself loves a young American. The girl is abducted and held for ransom by some of her father's disgruntled employes. During a fight for her recovery, the Marquis, who has long kept a silent watch over the girl, loses his life. The young American succeeds in rescuing the girl. After the death of the Marquis the truth becomes known that he was Claudia's father. Harle, crushed in spirit, retires to his big estate and Claudia comes to America with her young husband.

Program and Exploitation Catchlines:

Do You Believe That the Soul of a

Woman Rules the World? See This Inspiring Photoplay for the Correct Solution.

See This Drama of Extremes Written by Clemenceau—"The Tiger of France."

Absorbing Drama of Intense Love.

Story of the Great Triumph of Love and Youth Over Selfishnes and Caste.

Exploitation Angles: Hook this entirely upon Clemenceau. Use only this angle, but go to the limit with it. Clemenceau is still one of the great world-figures and his fame will sell your play. If there is any French society in your town or any considerable French population, make a special drive for them, and in any event use the tri-color and portraits for your lobby.

"The Birth of a Soul"

Harry T. Morey Plays Double Role Effectively in Feud Story of Cumberland Mountains.

Reviewed by Margaret I. MacDonald.

REPLETE with the atmosphere of the southern mountain regions, the Vitagraph five-part production "The Birth of a Soul," featuring Harry T. Morey in a double role, pleases by reason of its sincerity and what might be termed a tragedy-romance of the situation on which it is based. It contains some attractive shots in the Kentucky mountains and has sufficient heart interest to hold the average spectator.

There are a couple of inconsistencies noticeable in the picture, one of which occurs in the double role so admirably played by Harry Morey. One cannot help questioning the exact similarity in appearance between members of two mountain families who still suffer from the feuds of their grandfathers, such as that between Charles Drayton and Phil Grey. The situation is not impossible, but rather improbable.

Playing the feminine lead is Jean Paige. She gives a graceful portrayal of the character of Dorothy Barlow. The cast is a god one. As stories of this kind go, "The Birth of a Soul" is excellent. It lives up to the significance of its title.

Cast.

Philip Grey	Harry T. Morey
Charles Drayton	
Dorothy Barlow	Jean Paige
Lem Barlow	Charles Eldridge
Joe Barlow	George Cooper
Pap Barlow	Charles Kent
George Drayton	Walter Lewis
Parson	Robert Gaillord
Sheriff	Bernard Siegel

Story by Arthur Edwin Krews.

Edited by Mr. and Mrs. George Randolph Chester.

Direction by Edwin L. Hollywood.

Length, 4,986 feet.

The Story.

Two men of exact similarity in appearance, Phil Grey and Charles Drayton, are the central figures in "The Birth of a Soul." Charles Drayton, the son of a mountain family which has for years nursed a difference with its neighbors, the Barlows, has become emancipated from the old idea of holding a grudge, and has developed into a successful business man in the city. Phil Grey, still driving oxen in the mountains, is a friend of booze. His usefulnes is therefore measured by the number of his sober moments.

Dorothy, the pretty daughter of Lem Barlow, is loved by both Phil Grey and Charles Drayton, and when Dorothy's grandfather is shot and killed by George Drayton, an uncle of Charles, because sparks from the Barlow chimney set fire to the roof of his cabin, Phil aids in implicating Charles in the murder with George Drayton. When, however, he discovers that Dorothy is really in love with Charles, and in fact has become his wife in the face of the accusation, he elects himself a majority of one to protect the man she loves.

After persuading the Barlows that it is George Drayton alone who is the criminal in the case, he is allowed a certain number of hours to go and bring him to take the place of Charles, who is to be hung in case Phil fails. George is thrown from a cliff into the water and drowned; and when Phil returns without him, and finds that his relatives are still firm in their decision to make Charles pay the penalty, he enters the barn where Charles is imprisoned, changes clothes with him, and prepares to take his place, while Charles goes to join Dorothy. The shadow of the noose dropping over the head of Phil closes the picture.

A Moment for the Stronger

Renee Adoree, alive to the situation in Fox's Clemenceau production, "The Strongest."

Program and Exploitation Catchlines:

Harry Morey in Strong Dual Role Story of the Cumberland Mountains.

See This Unusual Story of the Cumberland Mountain Region Dealing with Love and Tragedy.

Harry Morey in a Dual Role Story That Adds to His Many Powerful Characterizations.

Exploitation Angles: Play up on Morey and the Kentucky locale. Keep away from the feud angle and work instead the title angle.

"The Invisible Bond"

Paramount-Artcraft Subject Presents Irene Castle in Dramatic Role.

Reviewed by Mary Kelly.

A WOMAN whose love for her husband survives trying periods of disillusionment, and despairs not, even though a lawful separation takes place, is the heroine of "The Invisible Bond." The dramatic possibilities of the story, while frequently hinted at in the screen version, have not been utilized to their fullest extent. Interesting as is the thematic material with its involved situations, it could be helped by more rapid action and less lengthy subtitles.

Irene Castle, in the stellar role, more than justifies the reputation which she holds as a fashion connoisseur. Her every appearance calls forth admiration for her becoming and exclusive gowns. Personally, she is sweet and appealing, but emotionally, a trifle disappointing, some of her strongest scenes being marred by a tendency toward statuesqueness.

Huntley Gordon, as the wayward husband, has a difficult role which he manages with excellent judgment, and without entirely forfeiting the good-will of the spectator. The unlovely role of "the woman between" falls to Claire Adams, who gives a good performance. Capable support is given also by Fleming Ward, George Majeroni, Helen Green, Ida Waterman and Warburton Gamble. The work of the entire cast could have been made more pleasing and finished had the director made greater demands upon them. The sets merit the same appreciation as does Miss Castle's wardrobe, being equally distinctive.

Cast.

Marcia Crossey	Irene Castle
Harleth Crossey	Huntley Gordon
Leila Templeton	Claire Adams
Curtis Jennings	Fleming Ward
Wasson	George Majeroni
Imogene	Helen Green
Mrs. Crossey	Ida Waterman
Otis Vale	Warburton Gamble

Story by Sophie Kerr Underwood.

Scenario and direction by Charles Maigne.

Length, 4986 feet.

The Story.

Four years of happy married life have cemented Marcia Crossey's love for her husband, Harleth, and her baby. Her faith in Crossey has been unshaken, and so when certain unpleasant facts about a flirtation on his part come to her notice, she is at a loss to know what to do.

The first disillusionment comes at one of her dinner parties, where Harleth's attentions to Leila Templeton, an audacious coquette, is generally noticed and discussed. That night Leila dares Harleth, who has been drinking heavily, to take her out for a midnight motor ride. He consents, and they do not return until all of the guests, except Curtis Jennings, an old sweetheart of Marcia's, have left. Curtis, enraged against Harleth's treatment of his wife, leaves the scene and escorts Leila home.

But this is only the beginning. The breach between husband and wife widens. One night after Harleth has telephoned that he can not come home for dinner, Marcia's maid suddenly enters and brings Marcia the word that Wasson, the chauffeur, has gone mad, and is threatening to kill someone. Marcia endeavors to get word to her husband to warn him to be careful when he returns, but discovers that he is with Leila. She is led to believe that Harleth is unfaithful to her and demands an explanation. Her husband answers that he has a right to his "personal liberty."

Out of this state of affairs a divorce arises. In time, Harleth marries Leila, who continues her promiscuous flirtations. Curtis begs Marcia to marry him, but she cannot forget Harleth. Then retribution overtakes Leila. She is killed in an auto accident and the happiness, which has always been Marcia's right, comes to her at last, when Harleth avows his love for her.

Program and Exploitation Catchlines:

Irene Castle, America's Well-Known Dancer, Proves Her Versatility by Adapting Herself to a Serious Role with a Great Human Appeal.

"The Invisible Bond"—in Which a Wife, Though Still Loving Her Husband, refuses to be the Third Angle in the Familiar Triangle. Did She act Wisely? See Irene Castle in This Role.

"The Invisible Bond"—a Cross-Sectional View of Married Life.

Exploitation Angles: The theme is one that will command attention, if exploited. Make it evident that the ever-paramount subject of marital relations is presented in entertaining style. Mention also that Sophie Kerr Underwood, well-known writer for the Woman's Home Companion, is the author. You can attract feminine patrons on the strength of Irene Castle's marvelous wardrobe.

"$30,000"

J. Warren Kerrigan Appears in Mystery Story Produced by Robert Brunton, Released by W. W. Hodkinson.

Reviewed by Margaret I. MacDonald.

IF the story on which the Robert Brunton produced "$30,000" is based had been a more plausible one, it would have been easier for the director to have hit the mark of perfection. As it stands "$30,000" presents a characterization which is more interesting because it is interpreted by a cast of capable players, who envelop individual roles with a realism that claims attention. The picture has plenty of action, and the majority will no doubt be pleased with the mystery surrounding certain incidents. Quite a large degree of anticipation is aroused when the thirty thousand dollars hidden behind the pictures on the walls of lawyer Trask's office are caught by a gust of wind.

J. Warren Kerrigan makes better headway with the role of John Trask as the action becomes more breezy. The earlier stages of the picture offer little opportunity to the star. Fritzi Brunette is attractive as Aline Norton, the "third party" in the manipulation of the thirty thousand. She does especially good work. Carl Stockdale is one of the types of the play, and is distinctly responsible for the spectator's interest in Ferdinand Spargo. Nancy Chase as Christine Lloyd, and Joseph Dowling as Annester Norton, are outstanding figures.

Cast.

John Trask	J. Warren Kerrigan
Aline Norton	Fritzi Brunette
Ferdinand Spargo	Carl Stockdale
Christine Lloyd	Nancy Chase
Annester Norton	Joseph Dowling
"Shadow" Dan	Arthur Millette
Charley Foster	Frank Gereghty
Sydney Lloyd	Jack Rollins
Mat Lloyd	Thomas Guise
Mrs. Hutchinson	Gertrude Valentine

Story by H. B. Daniel.
Direction by Ernest C. Warde.
Length, Five Reels.

The Story.

The story of "$30,000" surrounds the mystery of the theft of a necklace. Sydney Lloyd, the weakling nephew of a rich old man, is the thief, who uses the costly article to pay a gambling debt. The sister of Sydney, Christine Lloyd, is shocked at her brother's misdeed, undertakes to recover the necklace, and on being told that the gamblers will deal only with a third party, she engages John Trask, a young and thus far unsuccessful lawyer, to handle the transaction. Aline Norton, the daughter of a penniless aristocrat, accepts the task of acting as the "third party."

When the sum of $30,000 is placed in John Trask's hands by a veiled woman, after banking hours, he looks about for a safe place to deposit it, and places equal portions of it behind two of the pictures on the wall of his office. That night, when Annester Norton, now making a living for himself and his daughter by cleaning office buildings, opens the window, the money is scattered to the floor by a gust of wind and Norton, unable to resist the temptation, steals the money.

Next day, when his daughter brings the necklace to exchange for the money, Trask is faced with a serious problem. That night he visits the gambling house and wins $30,000 at the roulette wheel and triumphantly places the necklace in the hands of the right party. A tempest in a teapot occurs when Lloyd examines the necklace and finds that it is only an imitation of the original. Trask then makes a raid on the gambling den and recovers the right necklace. Norton, repenting of his theft, gives Aline the stolen money to return to its owner. The picture closes with Trask's proposal to Aline.

Program and Exploitation Catchlines:

- See J. Warren Kerrigan in the Role of a Lawyer Who Raids the Gamblers Den and Recovers the Costly Necklace.
- Thrilling Mystery Drama, with J. Warren Kerrigan as the Star.
- Interesting Drama Telling of the Theft and Recovery of a Valuable Necklace —This Led to the Love Between John Trask and Aline Norton in "$30,000."

Exploitation Angles: Play up Kerrigan and work hard on the title. You can work stage money for a lobby decoration, advertising that the bills represent the sum of the title, or you can get the local bank to show $30,000 in liberty bonds or banknotes. Try starting off with a "$30,000 Reward" teaser. There are numerous angle to the title, all of which will work well.

"The Land of Opportunity"

Ralph Ince Drama of Great Power Portraying Broad Humanity of Lincoln Produced by Selznick.

Reviewed by Louis Reeves Harrison.

A MOST convincing argument for true-hearted Americanism, "The Land of Opportunity," proves its case through the power of actual deeds rather than by preachment. The few sub-titles used are essential ones and carry weight through their dignified moderation in sentiment and tone. The theme is enforced in an episode of Lincoln's early life, showing his deep compassion for the unfortunate, his sympathetic sense of justice and the marvelous influence he exerted long before he became a national figure.

The story is told by a venerable club steward in answer to the argument by a young club member for the equalization of wealth. The old servant relates how Lincoln laid aside important political engagements and walked twenty miles to save a boy unjustly accused of murder, appearing at the trial just in time to win the case. The nobility of the service rendered is profoundly impressed on the young club member. He is then reminded that American principles declare for the equalization of opportunity and work out so well that Lincoln, the rail-splitter, became the country's chief executive and one of the grandest figures in the history of mankind.

All this is done with the delicate effectiveness for high-class workmanship in every department of production. Ralph Ince is the chief factor, both as director and actor. His impersonations of Lincoln in the past have all been good, and this one demonstrates his appreciation of every peculiar characteristic of the martyred President. It is a masterly impersonation, strengthened by a strong selection of types on all sides and given intense reality by careful observance of mood and atmosphere. A powerful and timely production enthusiastically applauded at the Strand and bound to win everywhere in America.

Program and Exploitation Catchlines:

- A Picture Portraying the Broad Humanity of the Great Emancipator—Abraham Lincoln.
- A Story Based on America's Principles for Equalization of Opportunity, Showing Abraham Lincoln Impersonated by Ralph Ince.

Exploitation Angles: Work strong on the Lincoln angle, and work every possible angle with prize essays, declamations and the rest. If you can offer Lincoln postcard souvenirs. If you have any real estate developments in your vicinity, get a hook-up page with these, working on the title. Make an especial bid to the schools and see the principals and school board well in advance of the showing.

Do Angels Peek?
Madge Kennedy does in her Goldwyn, "The Blooming Angel."

"The Blooming Angel"

Wallace Irwin's Clever Story Is Charmingly Presented by Goldwyn Cast, Starring Madge Kennedy.

Reviewed by Mary Kelly.

THE success of "The Blooming Angel" is such that author, star director and supporting cast all deserve to share in the forthcoming honors. From every standpoint the production is most enjoyable. The manoeuvers of an ingenious heroine who launches a successful business enterprise by sensational advertising and who incidentally cures her husband of hay fever and a passion for the oratorical platform, supply an endless amount of legitimate fun.

In every mood, Madge Kennedy is a captivating little entertainer. Whether she engages in a fit of laughter, weeping or sneezing, she is always piquantly graphic. In direct contrast to her lively personality and chic appearance, is that of her husband, a serious long-haired youth, who washes his way through college by running the campus laundry. This role is played with fine understanding by Pat O'Malley.

Margery Wilson has skilfully adapted herself to the role of the pale-faced Carlotta, the college president's daughter, who has seized upon the hero with the intent of making him a second Daniel Webster. Equal commendation is due the entire cast, including Arthur Housman, Robert Chandler, Billy Courtright and Vera Lewis. The evidence of conscientious, efficient directing is everywhere noticeable, and, perhaps, most of all, in the court-room scene, where the management of detail is a real triumph. Subtitles that are natural and pleasantly short, add to the artistic effect. The settings are as far above mediocrity as is the directing.

Cast.

Floss	Madge Kennedy

Chester Framm	Pat O'Malley
Carlotta	Margery Wilson
Ramon	Arthur Housman
College Professor	Robert Chandler
Floss's Aunt	Vera Lewis
Appelwaith	B. F. Blinn
Holbetter	Billy Courtright

Story by Wallace Irwin.
Directed by Victor Schertzinger.
Length, Five Reels.

The Story.

Because of getting too much joy out of college life, "Floss" Brannon is expelled. Her immediate move is to win over Chester Framm, a struggling student who works in the college laundry. This requires constant wariness, as Chester is almost in the toils of Carlotta, an energetic student bent on making an orator out of him. This possibility Floss regards as a calamity and thwarts Carlotta's plans by finding an office position for Chester and then promtply marrying him.

But the forthcoming salary is insufficient, and Floss concocts a scheme for raising funds by manufacturing a face lotion which she calls "Angel Bloom." Her husband disapproves from the start and grows more and more irritated as he sees her face on advertiing posters placed in drug store windows. Her plan seems doomed to failure, as the cream does not prove popular. Then another inspiration comes. Floss hears of a circus stranded in the city, and manages to get one of the elephants, which she coats with her lotion, tagging him with a huge ad for "Angel Bloom," thereby attracting an interested crowd.

Then suddenly the animal flops. Confusion arises. Carlotta appears and accuses Floss of having stopped the circulation in the veins of the elephant by covering him with complexion cream. As an agent of the humane society, she has Floss arrested on the charge of inhumanity. But Floss has a "way," even in encountering judges, and is freed because of her personal charm. The escapade only furthers her success by giving her complexion cream wide-spread publicity. And thus good fortune, at last, awaits hero and heroine.

Program and Exploitation Catchlines:

See Madge Kennedy at Her Best in "The Blooming Angel."—Her Charming Mannerisms Were Never More Effectively Displayed.

Can a Pretty Girl Hoodwink the Law? Watch Madge Kennedy Say "Good-morning Judge" and Be Convinced.

She Feared Her Husband Might Become an Orator and Took Strenuous Preventive Methods. See How Madge Kennedy Managed This in "The Blooming Angel."

"The Blooming Angel."—A Story on the Value of Advertising.

Exploitation Angles: Play up Miss Kennedy and hook up with complexion specialist and dealers in cosmetics as suggested in the last issue. In college towns go strong on the co-educational feature. Make what capital you can of the fact that this is from a story by Will Irwin in The Saturday Evening Post.

"The Fortune Hunter"

Vitagraph Makes Splendid Photoplay of Winchell Smith's Popular Stage Comedy-drama.

Reviewed by M. A. Malaney.

ONE of the finest comedy-dramas with a rural atmosphere that the screen has ever produced is "The Fortune Hunter." The principal ingredient that makes a good photoplay—a good story—is found in "The Fortune Hunter." It smacks of the type of rural plays which George M. Cohan writes. The types and the actors chosen for them are excellent, particularly that of "Blinky" Lockwood, played by William Holden. Lockwood is a banker in a small town, who has a peculiar twitching of the right eye when he talks to a person, and this furnishes a world of fun. Theer is comedy throughout the picture, all of the principals supplying it.

The Lover Par Excellence
Is Earle Williams in his Vitagraph, "The Fortune Hunter."

Earle Wiliams in the lead, plays the part of Nat Dunham, and does very good work, being human at all times. Van Dyke Brooke makes the part of old Sam Graham, druggist and inventor, very real. Nancy Lee as the daughter of Banker Lockwood is not only pretty but clever as an actress. Jean Paige, as the daughter of old man Graham, has a part that does not call for any extraordinary acting, but she does it well, and the same can be said for Earle Metcalfe, as the young village swain, who is out to win the banker's daughter.

One of the outstanding features of the production is that the characters do not overplay their parts, thus keeping the interest of the average audience at a high pitch, and Director Tom Ferriss has chosen some wonderfully typical settings. He also has kept the action moving fast, with frequent changes of scenes without breaking up the continuity in the least.

"The Fortune Hunter" will win general approval.

Cast.

Nathaniel Dunham	Earle Williams
Betty Graham	Jean Paige
Sam Graham	Van Dyke Brooke
Josie Lockwood	Nancy Lee
Banker Lockwood	William Holden
Harry Kellogg	Charles Trowbridge
Sheriff Willing	Frank Norcross
Tracey	Billy Hoover
Angie	Louise Lee
Roland Barnett	Earle Metcalfe

Adapted from the stage play by Winchell Smith.
Directed by Tom Terriss.
Length, about 6,700 feet.

The Story.

Nathaniel Dunham and Harry Kellogg are college mates, the former idling away his time, the other busy always at his studies. They succeed in business life as they did at college, Kellogg soon becoming a member of the firm he is with; Dunham losing one job after another. Discouraged, Dunham decides to leave New York, and go anywhere his wanderlust takes him. Kellogg makes him a proposition. If Dunham will go to some small town, live rightly, forswearing drink, tobacco and profanity, he will advance him $500, with the understanding that he meet, court and wed some wealthy girl in the town.

Dunham accepts and goes to a small town. He boards with the town gossip, who takes him to church and introduces him to everybody. Then he goes after a job, finally agreeing to work for nothing in a broken-down drug shop run by old man Graham. Dunham puts up money to stock up the old fellow and pay off a note, and for the first time in life takes an interest in something. Of course, the girls of the town take a fancy to him because he is a slick- clean-looking and smart young fellow, and naturally business follows.

He has met Josie Lockwood, daughter of the town's leading banker, who falls in love with him. Later on he meets Betty Graham, daughter of the druggist and falls in love with her. Her father was a failure in busines because of an inclination for inventions. He has perfected oil refining machinery, but no one knows about it. However, Dunham finds this out and sends a plan of it to Kellogg to see if he can dispose of it at a good profit for the old man.

Engrossed in his work, he forgets the purpose of his visit to the town, until finally he is led into a marriage proposal by Josie Lockwood. Then he realizes that he does not love her and writes to his friend Kellogg, asking him to release him from the agreement. Kellog thinks Dunham is getting cold feet and refuses to do so. Things drift on, the engagement is announced and Dunham is on the verge of going to pieces. One night Kellogg arrives. He wants to buy the invention, sees Betty Graham, and tells Dunham the agreement is off. But the latter is engaged to Josie and nothing can be done. However, a telegram comes from New York telling the sheriff to arrest a man answering Dunham's description for safe-cracking, and when Josie hears of this, she denounces him. Dunham proves he is not the man wanted, and is accepted by the girl he truly loves—Betty Graham.

Program and Exploitation Catchlines:

A Snappy Comedy with Leap Year as the Underlying Theme.

This is the Year When Girls Propose—Learn How by Seeing "The Fortune Hunter."

A Man Went Seeking an Heiress for a Wife and Married a Poor Girl. Such Is Love. See Earle Williams in 'The Fortune Hunter."

Exploitation Angles: Play on the popularity of the star, but hook him up to the stage success. This would be a good chance to make fortune hunters of your patrons by hiding passes or tokens good for small merchandise prizes in localities vaguely suggested in your advertising. You can get the entire town out if you start early enough and work it right.

"Out of the Dust"

J. P. McCarthy Six-reel Production Inspired by Remington Paintings Stirring and Entertaining in Quality.

Reviewed by Margaret I. MacDonald.

THERE is a distinct individuality about the J. P. McCarthy production "Out of the Dust." The picture recalls some of the bigger western pictures with which the market was surfeited some five or six years ago, and comes somewhat as a revival of this type of feature. It is stirring and entertaining in quality, has considerably more human interest and less of the spectacular than the old style western, and should go well with the majority of audiences. Mr. McCarthy received his inspiration for the production from the

Frederic Remington paintings dealing with frontier days.

In addition to the scenes at the fort, such as have often been seen duplicated, there is an excellent ranch and cowboy flavor to the picture. The old-time dance hall provides atmosphere for the big climax, where Martha Evans' husband gives the villain the beating that he deserves. The fight is a brutal affair, but thoroughly convincing. The picture throughout is well staged.

Little Pat Moore is the beauty spot of the production. The little fellow not only looks well, but acts well, and seems to have a thorough understanding of what is expected of him, despite his tender years. Robert McKim as the villain needs no introduction—he is known as one of the best heavies on the screen. Dorcas Matthews is attractive as the old-fashioned woman with affections of the modern type; and Russell Simpson fills the bill of the deserted husband as faithfully as he does that of the successful army officer of the early days.

Cast.

Captain John Evans, U. S. A.,	Russell Simpson
Brett Arnold	Robert McKim
Martha Evans	Dorcas Matthews
Sergt. Burns, U. S. A.	Francis Powers
Evans grandchild (in prologue and epilogue	Nickey Moore

Story and direction by John P. McCarthy.
Length 6,300 feet.

The Story.

"Out of the Dust" encompasses a story told by a grandfather to his grandchild. The tale of the western frontier discloses a tragedy in which a wife-snatcher changes the trend of the career of an army officer, Captain Evans and his wife.

The wife, attracted by the charms of a trapper, Brett Arnold, listens to his proposal to elope with him. When Evans discovers that his wife has deserted him, he decides to resign from the army, and straightway quits the fort with his little boy.

Later we find the officer managing a ranch, and unwilling to enter the company of women. His wife, Martha Evans, discovering Arnold's vicious nature, drops him before they get to their destination; and, after attempting to drown her trouble in two different dance halls, she finally comes face to face with her husband. Evans happens in the Red Butte dance hall when Arnold is forcing himself into his wife's presence and fights the question out with him. Arnold is beaten into submission and Evans, responding to his wife's appeal for forgiveness, takes her with him to the ranch.

Program and Exploitation Catchlines:

Stirring Western Drama Replete with Scenes of Typical Frontier Life.

See the Thrilling Fight in the Dance Hall Between the Hero and the Villain in "Out of the Dust"—A Production Inspired by Remington's Paintings of the Frontier Days.

Exploitation Angles: Play up the western angle and if you can hook up with a display of Remington prints work this for a special window. You might offer tickets for a loan of prints to get a good collection and also make some advertising capital of the offer. Feature the players, but make the production superior to the cast.

"Smoldering Embers"

Five-Reel Pathe Release Features Frank Keenan in Another Quaint Characterization.

Reviewed by Robert C. McElravy.

IF a contest were held to determine—not the most beautiful moving picture actress, as usually happens—but the most human performer on the screen, surely Frank Keenan's name would be high in the list. He is one actor that may be said to live his parts, giving the rare touch of mastery that is inherent in certain players. When he is playing a cold-hearted pirate of high finance, he looks and acts the part without visible effort; when he is a besotted drunkard, or a jailbird, or a temperance lecturer, or a silk-hatted confidence man, he invariably wears the shoes of the character as though they had been made for him.

In this enjoyable comedy-drama entitled "Smoldering Embers," Mr. Keenan appears as a hobo-husband, back from Alaska or God-Knows-Where, after an absence of fifteen years. His wife is married to the mayor of a certain smal city and his son has grown to young manhood. The hobo, as the story opens, is sitting around a small campfire with two Weary Willies as companions. The scene is true to life and grips the interest at once. So does the subsequent action, in which the tramp hero looks up his former wife, prevents her from being robbed by her present husband, saves his son from disgrace and sees that the boy marries the right girl. He then drifts back to his campfire and out of the story.

The subject is wonderfully pleasing and artistic in development. Jay Belasco and Kate Van Buren are engaging as the young couple.

Cast.

John Conroy	Frank Keenan
Jack Manners	Jay Belasco
Beth Stafford	Kate Van Buren
Tramps	Russ Powell Graham Pettie
Horace Manners	Hardie Kirkland
Alice Manners	Lucille Ward
Edith Wyatt	Frances Raymond
Congressman Wyatt	Thomas Guise
The Boy	Burwick Hamrick

Story by Kate Coraley.
Scenario by Yost Dougherty.
Directed by Frank Keenan.
Length, Five Reels.

The Story.

John Conroy, in "Smoldering Embers," is a hobo. He has just returned to the states after fifteen years in the wilds of Alaska, during which time his son has grown up and his wife has married another man. Conroy and his two companions are sitting around a campfire, when their attention is attracted to a man with a stalled automobile at the roadside. They approach the car, and while Conroy is fixing the mechanism one of his hobo friends "lifts" the owner's wallet from his coat.

His After Dinner Smoke

Frank Keenan is thinking of his income tax in Pathe's "Smoldering Embers."

The stolen wallet is later found to contain money and some papers. Also a photograph of Conroy's former wife, now married to the man just robbed. A letter indicates the latter to be Mayor Manners of a nearby city. Conroy, after inspecting these interesting documents, gives his friends some of the stolen money and bids them goodbye.

Conroy then walks into the town and looks up the Manners' home. Here he confronts his wife, who is naturally startled at his reappearance. He promises silence, however, and does not break this until the time comes to save his wife from being robbed of valuable property by the mayor. Conroy also takes a decided interest in seeing his son, Jack, married to the right girl. Then, having effectually arranged matters to the happiness of all concerned, he again seeks the open road, to be a hobo for the rest of his days.

Program and Exploitation Catchlines:

Decidedly Interesting Story of a Hobo Who Returns After Years of Absence and Saves His Wife from Being Robbed of Valuable Property and Sees His Son Wedded to the Right Girl.

John Conroy and Two Other "Weary Willies" Rob the Mayor—From the Papers Stolen Conroy Determines That His Wife Has Married the Mayor During His Absence—For the Balance of This Unusual Drama See "Smoldering Embers."

Frank Keenan as a Hobo Adds Another Convincing and Powerful Characterization to His Long List in "Smoldering Embers."

Exploitation Angles: Make Keenan your chief appeal and tell that in this story he has an unusual opportunity. Play up the hobo angle with such appeals as "He left the hobo camp to go back to respecability, save his wife from her scheming second husband and then once more answered the call of the open road." Use cutouts of the character as liberally as you can and select those cuts for your newspaper work. If your lobby is large, you can build a tramp camp for the showing.

"The Hell Ship"

Madlaine Traverse Featured in Five-Reel Fox Story of the Deep Sea.

Reviewed by Robert C. McElravy.

THE character of Paula Humphrey, as portrayed by Madlaine Traverse in this five-reel Fox subject, "The Hell Ship," is an odd and unusual one, if not entirely sympathetic in some of the opening scenes. Imagine a beautiful, black-eyed girl, daughter of "Satan" Humphrey, comander of a tramp schooner—a girl who has lived entirely apart from her own sex since her separation from a baby sister years before. The ship is one of questionable character, carrying a cargo of contraband powder, and manned by a brutal set of sailors, most of whom are wanted by the law.

In this unique setting is this production placed. Paula, a strong, vigorous creature, asumes the ship's wheel in turn with her father and helps guide the skulking vessel on its course. After her father has been stabbed and killed by one of his mutinous crew, the girl cows the men with her pistol and assumes command. All this is pictured with strong reality.

The rescue of the good-looking stranger from the waves and the subsequent arrival of Paula's younger sister are incidents which are less convincing.

but the story is one of such unusual quality that it holds the interest firmly. The rescue of the principals from a raft, after the Hell ship has been burned makes a strong close, and there are some moments of real pathos connected with Paula's attempted renunciation of the man she loves because she falsely believes that he loves her sister.

Cast.

Paula Humphrey	Madlaine Traverse
John Hadlock	Albert Roscoe
Glory, Paula's sister	Betty Bouton
"Satan" Humphrey, father	Dick La Reno
Jaeger	Jack Curtis
Thorpe	Fred Bond
Brabo	William Ryno

Written by Denison Clift.
Directed by Scott Dunlap.
Length, Five Reels.

The Story.

Paula Humphrey, in "The Hell Ship," is the daughter of "Satan" Humphrey, owner and captain of a tramp schooner carrying a cargo of contraband powder. The vessel is manned by a set of mutinous rogues, one of whom stabs and kills Humphrey. After the deaht of her father Paula assumes command, despite the sneers and threats of the crew, whom she holds at bay with a pistol.

The schooner picks up a stranger named John Hadlock, whose ship had gone down some hours before. John is nursed back to consciousness and health by Paula and she promptly falls in love with him. John helps her in quelling the crew and later goes ashore at San Francisco and brings on board Paula's sister, Glory, from whom Paula had been separated from childhood.

Paula has scarcely known the companionship of women and is herself a hard, unyielding character, doing the work of a man and ruling over other men with an iron hand. Glory is at first afraid of her, but later learns to love her. The vessel is consumed by fire during a mutiny. Paula and Glory and John are picked up from a raft by a passing vessel. Paula, thinking John in love with Glory, is about to float away on the raft when the hero returns for her and assures her of his love.

Program and Exploitation Catchlines:

Madlaine Traverse in Thrilling Fox Picture Telling Story of Deep Sea.

Madlaine Traverse in the Sympathetic Role of a Beautiful Black-eyed Daughter of the Commander of a Tramp Schooner.

Exploitation Angles: Play up Madlaine Traverse as the star and advertise her past performances. It is a picture of the deep sea, and lay stress on the fact that a female captain is a novel role for an actress. Use strong advertising by first having a few throwaways and state that the "Hell Ship's" First Sail will be on a certain date. Then follow up by saying that the place to board the vessel will be at your theatre.

"Overland Red"

Six Part Universal Subject Featuring Harry Carey, Based on Well-Known Novel.

Reviewed by Robert C. McElreavy.

THERE is abundant humor in this new Western subject, "Overland Red." It is based on a widely circulated novel, written by Henry Herbert Knibbs, and adapted and produced by Lynn F. Reynolds. The story provides Harry Carey with a part very similar to his familiar "Cheyenne Harry" characterization. It has a number of riding and shooting scenes of the usual melodramatic sort, but the chief appeal is in the fresh humorous bits strung along thr hgoueo rtpitod hucn.
through the production.

The tale is told in and near the Mojave desert, in which region the scenes were actually taken. The giant cactus and yucca trees and desert settings generally give a strong atmosphere for the events pictured.

The .45 Shimmy

Executed by Harry Carey in his Universal, "Overland Red."

Viola Vale is charming in the part of Louise. Harold Goodwin plays a splendid juvenile part in the role of "Collie."

Cast.

Overland Red	Harry Carey
Silent Saunders	Charles Le Moyne
Collie	Harold Goodwin
Louise Alacarme	Viola Vale
Billy Winthrop	David B. Gally
Boggs	C. Anderson
Sago	Joe Harris

Story by Henry Herbert Knibbs.
Scenario by Lynn F. Reynolds.
Directed by Lynn F. Reynolds.
Length, Six Reels.

The Story.

Overland Red, in the picture of that name, is a hobo prospector, wandering along the edge of the Mojave desert. He steals a chicken, and while cooking it strikes up a friendship with a youth named "Collie." They become pals and journey along together. While on the railroad right-of-way they chance upon an old prospector, dying of starvation. After his death they hide some gold dust and the map of a mining claim found on his person.

The sheriff of that vicinity, Silent Saunders, has conspired with some men to rob the old prospector and jump his claim. They discover Red and Collie with the dead body and put them in jail. The two manage an adroit escape and flee from the desert town. On a nearby ranch, while hiding from the sheriff, they meet a girl they had seen on a passing train, Louise Alacarme. The girl is friendly and both fall in love with her. She assists them to escape the sheriff when he appears.

Later Red discovers the mine and works it with a young Easterner named Billy Winthrop. The fortunes of all are made, and when it is discovered that Louise is the daughter of the dead prospector, she makes the boys her partners. Collie weds the girl and Red is made president of the mine.

Program and Exploitation Catchlines:

Harry Carey in Story of the Mojave Desert—A Heart Interest Story That Will Appeal to All.

See Harry Carey as a Hobo Who Finds a Map of a Gold Mine and Who Later Becomes President of It.

Compelling Story of the Mining Regions, With Harry Carey as the Star.

Exploitation Angles: Whoop it up for Carey, but also ride on the popularity of the Knibbs story. You can use this angle to make some patrons acquainted with Carey, with an eye to future business.

"The Turning Point"

First National Production of Robert W. Chambers' Novel Starring Katherine MacDonald Is Gorgeous.

Reviewed by M. A. Malaney.

IN the point of gorgeous settings and beauty, "The Turning Point" is a 100 per cent. picture. It has some of the most lavish out-door scenes that ever graced a motion picture, and the beauty of the star, Katherine MacDonald, adds to its brilliance. The story, which is from a novel by Robert W. Chambers, is not on a par with the gorgeousness, but the element of mystery which predominates throughout gets it over. The plot is one of twists and turns, but just when it gets to the point where you are somewhat confused, something happens that makes you anxious to see how it will all come out.

"The Turning Point" concerns the adventures of two sisters who have become financially embarrassed by the failure of their father's business and who move to New York to take up society work. They run afoul of a man and woman who are continually interfering with their work, and who in the final reel are revealed as a couple of crooks bent upon swindling the employer of the two sisters.

The work of Miss MacDonald is a bit disappointing in view of her excellent acting in "The Thunderbolt," but she never looked so pretty before. The director has made the common mistake of allowing a new star to do too much posing and not enough acting. The balance of the cast is pleasing, the work of Nigel Barry, as a society man, whose aim is to be idle, and William V. Mong as Mr. Rivett, a railway king, being especially commendable.

A very notable feature of the production is the elaborate Halloween party, which is sure to command the admiration of any audience. Most of the action takes place at a beautiful estate which is certainly a treat to the eye.

Cast.

Diana Tennant	Katherine MacDonald
Silvette Tennant	Leota Lorraine
James Edgerton	Nigel Barrie
Mr. Rivett	William Mong
Jack Rivett	Kenneth Harlan
Mrs. Rivett	Edith Yorke
Christine Rivett	Bartine Burkett
Col. Follis Curmew	William Clifford
Jerry	William Colvin
Jerry, Jr	Pat Moore
Billy Inwood	Walter Hiers
Mrs. Wemyss	Hedda Nava
Maid	Marion MacDonald

Story by Robert W. Chambers.
Director J. M. Barry.
Length, Five Reels.

The Story.

The story involved in "The Turning Point" tells of Diana and Silvette Tennant, two New York society girls, who find they are financially stranded because of the failure of the Edgerton-Tennant Company. There was one thing that tended to cloud Diana's reputation and retarded her social progress—her name had been connected with a murder in Reno.

Young James Edgerton, whose father owned the apartment house where the sisters were located, was also affected by the business failure. When E. H. Rivett, a man of wealth, engages the Tennant sisters to aid in staging a fashionable party, Edgerton forces himself into the entertaining staff, much to the disgust of Diana, whom he is pursuing. While at the affair she sees Col. Curmew, who is determined to bring up the Reno affair. Curmew follows Diana to her apartment and he is followed by Mrs. Wemyss, a widow, who is jealous of the girl because the colonel is paying her attentions. At the apartment full revelation of the Reno affair is made and Diana's name is cleared. James returns and is accepted by Diana in the final scene.

Program and Exploitation Catchlines: See Katherine MacDonald in Unusual Society Drama Where a Girl Clears Her Name of Murder and Wins the Man She Loves.

Lavish Society Production Starring Katherine MacDonald.

Exploitation Angles: Play strongly on Miss MacDonald, using the beauty angle for your strongest appeal, and then dwell upon the sumptuousness of the production. If you can get some decorations for a Halloween setting, use this for a lobby attraction. Give emphasis to the origin of the story, making full use of Chambers' name. Use plenty of stills, even if you are not in the habit of doing this.

"The Loves of Letty"

Goldwyn Presents Pauline Frederick in Screen Version of the Play by Sir Arthur Pinero.

Reviewed by Louis Reeves Harrison.

ORIGINALLY an English play dealing with the class idea that little matters what happens to one of the masses, the Goldwyn production touches this but lightly, just enough to show how firmly established it is in the social fabric of Great Britain. "The Loves of Letty" develops into the story of a romantic working girl who finds her limited and shabby environment distasteful and who is tempted to sacrifice her soul in order to get rid of material discomforts.

Miss Frederick acts her role with dignity and charm, and her support is generously good. Lawson Butt and Willard Louis distinguish themselves as the lovers aristocratic and plebian. Among the minor characters are many who contribute in first rate style to the comedy element and provide bright relief to an otherwise dark story. The atmosphere and settings are consistently English, amusingly so in the ensembles. The roof party standing solemnly to be photographed is a veritable hit. The general values of the picture as shown at the Broadway Theatre are good, and it should provide a fair entertainment wherever shown.

Cast.

Letty Shell	Pauline Frederick
Richard Perry	John Bowers
Nevill Letchmere	Lawson Butt
Bernard Mandeville	Willard Louis
Marion Allardyce	Florence Deshon
Hilda Gunning	Leila Bliss
Florence Crosby	Leota Lorraine
Ivor Crosby	Sydney Ainsworth
"Coppy" Drake	Harland Tucker
Slavey	Joan Standing

Adapted from the play by Sir Arthur Wing Pinero.

Directed by Frank Lloyd.

Length, Five Reels.

The Story.

Earliest among the "Loves of Letty" is Letchmere, London clubman of good family. His attentions cause her employer, Mandeville, to take an interest in her as a prospective wife. He warns Letchmere to keep his hands off, only inciting the clubman to further effort to win Letty without the formality of marriage. Poor Richard Perry, who lives in her lodging house, tells Letty of his love and of his hope that a wealthy uncle will establish him in business.

Letty is given three parties on her birthday. The first of these is in Letchmere's rooms, where she is chaperoned by two girl friends. She has almost starved herself to buy the gown she wears, but she bears up bravely under Letchmere's ardent wooing, in full belief that he means marriage. The second party is at her lodging house. Letchmere appears and gives her some caddish advice to seriously consider Mandeville's offer of marriage. Letty is overcome by this revelation. When Mandeville arrives and offers her wealth with respectability, she is desperate enough to accept him and announce that he is to be her husband. He invites all hands to a big supper party and gorges himself and drinks so hard that he gets into a dispute with the restaurant keeper.

Letchmere appears and carries the disgusted and disheartened Letty off to his rooms. He has almost persuaded her to sacrifice herself when he receives news that his married sister has eloped with a lover. He is overcome with horror. Letty now sees that he has one morality for his set and quite another for her own. She escapes in a driving rain and faints on London Bridge. When Letty comes to herself she is the honored guest of poor Perry's rich uncle. Letchmere calls to announce that he is free to marry her, but she refuses him. She has accepted the love of Perry because it is founded on honor and respect.

Program and Exploitation Catchlines: She Could Marry a Man with Gold—A Man with a Title—And a Poor Man with Love—See Which of the Three Suitors Letty Chooses in Convincing Drama.

These Are the Three Questions Letty Had to Face—"Can I Marry a Rich Man and Be Happy?"—"Can I Marry a Man with a Title and Be Contented?"—"Can I Afford to Marry a Poor Photographer Who Will Give Me His Love?" See Which One She Answers.

"The Loves of Letty" Numbered Three—She Allowed Riches to Blind Her Eyes to the Light of Love—But Then—For the Remainder of the Story See This Appealing Play.

Exploitation Angles: Play up Miss Fredericks, but work hard on the problem of the play. Try such arguments as "One man was poor, but decent. One was rich and well meaning, but a drunkard. The third was a most attractive libertine with money to burn and a plentiful supply of matches. Which lover won Letty?" Recast this in different forms. If you can get cut outs of the three from the posters, hang a label about the neck of each one and ask the same question.

"Huckleberry Finn"

Paramount Production of Mark Twain Story Is Vastly Entertaining.

Reviewed by Clarence L. Linz.

EVERY "kid" in town is naturally attracted to "Huckleberry Finn." The book by Mark Twain, from which this film is adapted, has always been a favorite with the boys, and the picture is not a disappointment. It is full of harem-skarem action that pleases and amuses. This is not necessarily a child's picture, for the grown-ups that filled the Garden Theatre, Washington, at every showing enjoyed every foot of the film. Its popularity was attested by the peals of laughter at the particularly funny points and the applause that closed the performance.

The Washington audiences are not particularly enthusiastic, but "Huckleberry Finn" went across in fine shape. Lewis D. Sargent, who takes the part of that youngster, does not play it, he just seems to live it. His running mate, Gordon Griffith as Tom Sawyer, is very good, and the Duke and the King, the broken down actors, add to the comedy, while lending just a bit of pathos when they try to swindle a bevy of good looking girls.

Frank Lanning, as Huck's father, gave a good representation of the way in which a man of that type might act. He puts a lot of action into his work, especially when roughing it with "Huck."

The picture is well made. The spectator does not have to exert his imagination at all, and the people can sit back and enjoy the picture while the scenes build up themselves, one after another, into a delightful entertainment.

Cast.

"Huckleberry" Finn	Lewis Sargent
Widow Douglas	Katherine Griffith
Miss Watson	Martha Mattox
Huck's Father	Frank Lanning
The Duke	Orral Humphrey
The King	Tom D. Bates
Tom Sawyer	Gordon Griffith
Aunt Polly	Edythe Chapman
Becky Thatcher	Thelma Salter
Jim	George Reed
Judge Thatcher	L. M. Wells
Uncle Harvey	Harry Rattenbury
Mary Jane Wilks	Esther Ralston
Johanna	Fay Lemport
Mrs. Sally Phelps	Eunice Van Moore
School Teacher	Charles Edler

Story by Mark Twain.

Scenario by Julia Crawford Ivors.

Directed by William D. Taylor.

Length, 7,186 feet.

The Story.

When the story opens Huck has been adopted by the Widow Douglas, who is trying to "civilize" him with the aid of her prim maiden sister, Miss Watson. With Tom Sawyer, Huck decides to start a robber gang. About this time Huck's no-account father reappears, determined to get his son's share of the money, found in a cave, and has almost frightened the boy into giving him all he has when the Judge apears and chases the elder Finn off.

That night he abducts Huck and starts down the Mississippi. The boy is thrown into a lonely cabin and beaten so badly that he decides to escape at any cost. Making it appear that he has been murdered and thrown into the river, he breaks out of the cabin and gets away in a drifting canoe.

In the meantime, Jim, the Widow Douglas' slave boy, hears that he is to be sold to a trader and runs away. Meeting Huck, the two join issues. After Huck hears the news of his own death, he and Jim leave town on a raft. At the last moment two broken-down actors, styling themselves the "Duke" and the "King," run down to the shore, pursued by men and dogs, and get aboard the raft.

At the next town the actors land and give a terible performance at the town hall. The audience forces the troupe to flee for their lives. The King and the Duke next imperpersonate the brothers of a deceased Mr. Wilks and attempt to get possession of the wealth he has left. Huck grows fond of the daughter, Mary Jane Wilks, and steals the money to prevent it falling into the hands of the impostors. The real relatives appear in time to foil the ex-actors. Jim and Huck run away to escape their wrath.

The King and the Duke overtake the boys in their skiff and come aboard. The party lands at Pikesville and the King sells Jim to a man named Phelps. Huck determines to rescue Jim. He learns that Mrs. Phelps is Tom Sawyer's Aunt Polly's sister. She has never seen Tom and is given to understand that Huck is her nephew. Tom Sawyer shortly afterward appears and, after being convinced by Huck that he is not seeing a ghost, agrees to let the Phelpses believe that Huck is Tom. He is to make his appearance as Sid Sawyer, Tom's brother.

The boys spirit Jim away, but in the scuffle Tom is shot in the leg and is put to bed at the Phelps house. Huck visits him, when they spy Aunt Polly listening. She tells them that Jim was given his freedom a month ago. She then informs the Phelpses of Huck's true identity and takes the boy, cured of his adventuring, back to the Widow Douglas.

Program and Exploitation Catchlines:

All the Pathos, Fun and Adventure of Mark Twain's Famous Story Admirably Adapted to the Screen.

Some Bright Spots in "Huckleberry Finn" Are—The Chase of the Slave Hunters—The "Robber Band" at Work and the Riot at the "Royal Nonesuch."

See Laughing Freckle-faced Huck Finn —Tom Sawyer and All of His Plans—Pretty Mary Jane and All the Other Famous Characters of Mark Twain's Noted Story in Screen Presentation.

A Tale of the Good Old Days in Missippi Intermingling Laughter and Tears.

Exploitation Angles: Follow the lines of exploitation used for the first presentation, which can be found on page 886 of the issue dated February 7. Especial attention should be directed to the libraries and schools, if possible obtaining cooperation with the school board.

"The Forbidden Woman"

Clara Kimball Young in Elaborate Production Distributed by Equity.

Reviewed by Donald H. Clark.

THE Forbidden Woman" is the story of Diane Sorel, leading woman in a play of that name at a Paris theatre. She refuses the attentions of a man about town; he kills himself in her apartment. Living in America under an assumed name, "to forget," she falls in love with an author, the brother of the wife of the Paris admirer. When he finds the truth he doubts her, then forgives.

While there is little new about such a plot, yet the picture is one that seems likely to meet with public favor. There is no question that the role of Diane Sorel offers Clara Kimball Young one of the greatest opportunities she has had on the screen and she makes the most of it. She is suited to the part, and she plays it with a reality that makes it very impressive. Conway Tearle, playing opposite as Malcolm Kent, is excellent.

The story moves swiftly and interest is sustained throughout. There can be slight criticism of the production aside from the weakness of the story itself. Elaborate interiors and well chosen pastoral scenes add much to the beauty of the picture.

"The Forbidden Woman" is sure to please all admirers of Miss Young, for it shows her at her best. It will also please those who enjoy an old plot carefully and elaborately worked out in a new setting.

Cast.

Diane Sorel	Clara Kimball Young
Malcoln Kent	Conway Tearle
Andre de Clermont	Jaquel Fanol
Mme. de Clermont	Kathryn Adams
Edward Harding	Urutes Hall
Maid	Milla Davenport

Author, Lenore Coffee.

Length, 5,663 feet.

Diane Sorel is playing the title role in "The Forbidden Woman" at a Paris theatre. The author and her manager, Edward Harding, watches over her like a father, and she is almost a forbidden woman to the world at large.

One of Diane's most ardent admirers is Andre de Clermont, an impecunious nobleman, who has married a rich American girl for her money. Fearing the affair will go too far, Harding has Diane send a note to de Clermont, telling him that such constant attentions from a married man are not flattering, and that he could never see her again. De Clermont comes to Diane's rooms, demands that the privilege of at least seeing her often and, when refused, shoots himself. The affair, of course, gains great notoriety, and Diane flees to America to escape it all, accompanied by her maid, and Harding as protector.

In a beautiful country home in America, living under the name of Diane Durand, she rapidly regains her old spirit, and studies a new play with Harding.

She meets Malcolm Kent in the pasture near her home by accident. He is an author, living on the adjoining estate. The attraction is mutual and they are together constantly. Diane tries to tell him something of her past experiences, but he will not listen. They are engaged before Diane learns from a picture on Malcolm's table that it was his sister that was the widow of Andre de Clermont.

Diane rushes to her home, almost killed with grief. Malcolm goes over to tell her that his sister will arrive the next day from Paris. Diane tells him that she is really Diane Sorel. Malcolm is horrified and will not believe her protests of innocence and even accuses Harding of being her lover. He leaves, but returns a few minutes, to seize her in his arms and kisses her passionately.

The sister arrives, tells Malcolm that she had found the letter Diane sent Andre, and that it was because of her refusal to be more than an acquaintance that Andre had shot himself. His belief in Diane restored, he rushes to her. Diane forgives him and promises to be his wife.

Program and Exploitation Catchlines:

Clara Kimball Young in a Role Gives Her Opportunity to Display Her Charms.

Story of An Actress Who Wins the Love of Brother-in-Law of Man Whose Love She Spurned.

Swiftly Moving Story of the Loves of An Actress Told in An Elaborate Production.

Exploitation Angles: Center interest upon Miss Young and the character she portrays, but seek to sell the character rather than the story. To emphasize the title put bars across all portrait posters or festoon padlocked chains across their fronts.

"The Cup of Fury"

Goldwyn Production of Rupert Hughes' Story Has Strong Cast.

Reviewed by S. J. Anderson.

IN this production of Rupert Hughes' novel, which appeared serially in the Red Book magazine last year, there are several thrilling moments, but no continued suspense except in the last few scenes. The interest is held throughout the play by the appeal of Helene Chadwick as Marie Louise or Mamise, as her lover insists on calling her. She gains the sympathy of the audience in the first reel by her touching portrayal of the frightened and broken-hearted girl upon the arrest and suicide of her foster parents, Sir Joseph and Lady Webbling; and she holds that sympathy through the remainder of the production as only an innocent girl, alone in the world and wrongly suspected, could hold it. Miss Chadwick fits the part, and she plays it with just the right combination of patriotic seriousness and of girlish whimsicality.

Rockliffe Fellows is an interesting and convincing "Davidge," and Frank Leigh as "Nicky," the English secret service agent who arrests Sir Joseph and Lady Webbling, does his work cleverly. Jake could hardly have been better portrayed than H. A. Morgan's portrayal of him. In fact the entire cast is very well adapted to the story.

The play as a whole is convincing, but the big incident, that of the bomb exploding on the ship, when it neither destroys the ship nor hurts Mamise and only gives Davidge a scratch on the head, seems to need some explanation.

Cast.

Marie Louise, "Mamise"	Helene Chadwick
Davidge	Rockliffe Fellows
Nicky	Frank Leigh
Lady Clifton-Wyatt	Clarissa Selwyn
Lady Webbling	Kate Lester
Sir Joseph Webbling	Herbert Standing
Polly Widdicombe	Florence Deshon
Major Widdicombe	Dwight Crittenden
Verrinder	Sidney Ainsworth
Jake	H. A. Morgan
Abbey	Marion Colvin
Larry	Wade Botler
Mrs. Prothero	Eleanor Hancock

Story by Rupert Hughes.

Directed by T. Hayes Hunter.

Length, five reels.

The Story.

Sir Joseph and Lady Webbling, the German-born foster parents of Marie Louise, are arrested just after a dinner given by them in their London home for informing the submarines as to the sailings of Allied vessels. Marie Louise is also placed under arrest for having carried communications between Sir Joseph and the German spy, Verrinder. Sir Joseph declares that the girl did not know what she was carrying. Under the pretext of gathering up some clothes to take with them to the Tower, Sir Joseph and Lady Webbling go into the next room and drink poison.

Nicky, the secret service agent, upon finding out that Marie Louise was born in the United States—having been adopted by the Webblings, because of a resemblance to their dead daughter—promises to let her go back to America, if she will take oath not to tell what happened there that night. She takes the oath.

Marie Louise goes to America and looks up her one-time friend in London, Polly Widdicombe, who lives near Washington, D. C. She again meets Davidge, the American shipbuilder, whom she had met at Sir Joseph's and who had recalled her as Mamise, a vaudeville performer whom he had once admired. Lady Clifton-Wyatt, just from London, publicly cuts Marie Louise and accuses her as a German spy before an assemblage of guests. Davidge, however, will not listen to her accusations, although the girl, bound by her oath, may not clear herself.

Abbey, the wife of Jake, an I. W. W., sees Marie Louise's picture in the paper as a visitor from London and declares her to be her long lost sister who ran away and went on the stage. They bundle up their whole family and go to Polly's to call on her. Marie Louise welcomes Abbey and promises to get Jake a job in Davidge's shipyard.

Marie Louise herself had already decided to go to work in Davidge's plant, so that by helping in the work of building ships for the Allies she could ease her conscience for the unwitting part she had played in Sir Joseph's program of destruction.

While she is living with Abbey and Jake and working as Davidge's stenographer, Verrinder finds her, but she repulses his advances and refuses to listen to his suggestion that she help him in his spy work for Germany. Jake sees Verrinder and promises to help him blow up Davidge's plant.

By going to work in the plant as a

regular laborer, however, and pretending to be their confederate, Marie Louise is able to foil them in their attempt, and Davidge arrives on the scene in time to throw Verrinder over the side of the big ship, after a terrible scuffle. Jake falls over the side, and both villains are killed. Marie Louise is sponsor for the next vessel launched, which has been named the "Mamise" for her, and at the launching Davidge announces their engagement.

Program and Exploitation Catchlines:

You Probably Read Rupert Hughes' Now Famous Novel in the Red Book. Come and See "The Cup of Fury" on the Screen. More Exciting Than the Book.

An Innocent American Girl Is Suspected of Being a German Spy Trying to Hinder the Building of Ships in America, But She Foils the Villains and Saves Her Lover's Shipyard from Being Blown Up.

Interesting Drama Showing How the True American Constructive Spirit Wins Over Destructive I. W. W.-ism.

Exploitation Angles: Play up the cleverness of the American girl in outwitting the plotters, and mention that the part is taken by Miss Chadwick. Advertise also from the standpoint of Americanism versus I. W. W.-ism. Keep away from the war viewpoint. Make the author and the story the pivotal points about which your advertising centers.

"Shod With Fire"

Five-Reel Fox Subject Features William Russell in Story of the Plains.

Reviewed by Robert C. McElravy.

THIS five-reel Fox production, "Shod with Fire," is quite different from the average subjects featuring Wililam Russell. He is usually seen in swift-moving, intense roles, and while his portrayal of Bruce Bayard is attractive as usual, the story itself moves at slower speed. It is really a plot involving more human emotion than those he generally appears in, and the big moments are often carried by other performers. Helen Ferguson and Betty Schade, the two feminine leads, do perhaps a lion's share of the acting. The latter gives a pleasing account of herself as the hotel waitress, Nora Brewster.

William Russell appears as Bruce Bayard, a young ranch owner, who, at the opening of the story, is befriending an intoxicated man. He meets the heroine, Ann Lytton, who has just arrived at the town hotel, and is searching for her husband. The picture, as a whole, is not up to the William Russell standard, though it tells a consistent story with occasional strong moments.

Cast.

Bruce Bayard	William Russell
Ann Lytton	Helen Ferguson
Nora Brewster	Betty Schade
Ned Lytton	Robert Cain
Benny Lynch	George Stewart
The Parson	Nelson McDowell
Tommy Clary	Jack Connolly

Story by Harold Titus.
Scenario by J. Anthony Roach.
Directed by Emmett J. Flynn.
Length. Five Reels.

The Story.

Bruce Bayard, in "Shod with Fire," is a young ranch owner, who brings an intoxicated stranger into the town hotel and takes him to a room for the night. While at the task of reviving the drunken man he meets a new arrival, Ann Lytton, a woman in search of her husband. The drunken man is recognized as the erring spouse.

A warm friendship springs up between Bruce and Ann, which quickly ripens into love. But despite this, Bruce determines to play fair with both Ann and her husband. He takes Ned Lytton to his ranch and sobers him up, Ann in the meantime remaining at the town hotel. Nora Brewster, a waitress who loves Bruce, tries to blacken his character with Ann, fearing the latter will steal his affections. Later Nora's better nature asserts itself and she admits that her story was a lie.

Bruce meets Benny Lynch, a fiery young fellow, who is searching for Ned Lytton with a gun, determined to kill him for having swindled his father out of a mining property. Bruce saves Lytton from the wrathful Benny for a time, but later the youth succeeds in killing his man. The story closes with the beginning of real love between Bruce and the young widow. Nora finds happiness with a young ranch hand who loves her.

Program and Exploitation Catchlines:

"Shod with Fire" Stars William Russell in the Role of a Young Ranch Owner—A Picture That Will Please.

A Vivid Story of the Plains, with William Russell.

Exploitation Angles: William Russell is the star, so put his name in big type. Let them know he is the leading character and then emphasize the fact that it is a different role than he usually portrays. Dress up your lobby with western atmosphere. Play up the title in bold letters of red and explain that it is a story of the plains.

"Tex, Elucidator of Mysteries"

"The Wall Street Mystery" and "The Scrap of Paper," Two Excellent Samples of Series of Twelve Five-Reelers.

Reviewed by Margaret I. MacDonald.

THE Arrow Film Corporation in distributing William Steiner's series of twelve five-reel mystery stories are fortunate in having something that the masses are sure to like. Human curiosity is always responsive to the lure of melodrama and, judging from the two numbers of the series under discussion, the second and third, there is a big promise for the development of a live interest in the adventures of "Tex, Elucidator of Mysteries."

"The Wall Street Mystery" is based on a plausible and highly interesting story, which is clearly defined. Some of the detail is irrelevant to the story, and sometimes the feminine lead is too obvious in her efforts to put across emotional scenes. But in spite of any faults which the picture may possess, when it stretches into the last lap, the spectator is perfectly satisfied with the fact that he has witnessed the visualization of a stirring murder story with a fine vein of suspense. The role of "Tex" is played by Glen White with the dignity and deliberation belonging to a character, which has for its object the protection of the innocent from the bane of circumstantial evidence.

The principal events of the story of "The Wall Street Mystery" take place in the Wall Street office of Norman Temple. The source of the crime consists of a package of bonds which Temple is commissioned to sell. One of the office staff borrows them from Temple's safe. When Temple discovers the theft, Minkin, the clerk, attempts to return the bonds, and in the struggle which ensues, when Temple enters the room unexpectedly, Minkin shoots him. Circumstantial evidence points at James Borden, who has had business transactions with Temple, and who has been heard to speak threateningly to him on a recent visit to the Temple office, by the stenographer. The girl, who is helplessly mixed up with the affair, becomes a victim of her imagination and tells a story which is believed by the authorities. "Tex," who has been quietly working on the case by himself, by means of finger prints and other scattered bits of evidence, finally unearths the truth with regard to the crime.

"He Is Not Dead!"

A holding moment from "The Scrap of Paper," in Arrow's Elucidator of Mysteries series.

Cast.

Tex	Glen White
Mary Costello	Miss Jane McAlpine
Norman Temple	David Wall
James Borden	Alexander F. Frank
Mrs. Borden	Marie Treador
Tom Williams	Joseph Striker
Minkin	Leo Delaney
Temple's Housekeeper	Augusta Perry

Direction by Tom Collins.
Length, Five Reels.

"The Scrap of Paper."

"The Scrap of Paper" is in some respects not quite as strongly constructed as it might he, but has the same drawing qualities as "The Wall Street Mystery." The featured element, circumstantial evidence, is well covered, and only one or two minor inconsistencies occur throughout the five reels. The cast, which will be much the same throughout the series, is for the most part a good one. The director has secured the necessary element of successful melodrama suspense and has held it to the finish.

The story is based on the question of food profiteering. An agreement signed by three dealers to hold up the price of milk is held by Jacob Strauss, head of the provision pool, who quarrels with his associates and places them in terror of a disclosure of their misdeeds. When Strauss is shot the blame is traced to those last seen with him. "Tex," on his own hook, traces the crime to a resident of Chinatown, and with some helpers causes a rough house in an opium den, and brings out his prey. The scrap of paper found in the injured man's hand fits into the original agreement found with the Chinaman.

Cast.

Jacob Strauss	William Fredericks
Sybil	Jane McAlpine
Harry Gray	Joseph Striker
Welby Royd	Leo Delaney
John Harwood	David Wall
James Blake	Robert Taber
Lloyd Jenkins	Joseph Sullivan
The District Attorney	Alexander Frank

Direction by Tom Collins.
Length, Five Reels.

"The Street Called Straight"

Goldwyn Production of Basil King's Story Is a Pleasing Feature.

Reviewed by Clarence L. Linz.

THE Street Called Straight," based on Basil King's story of that name, while a pleasing feature is in no way unusual. There is nothing particularly exciting about it and that lends to the charm that a "human" picture carries.

Milton Sills, as Peter Davenant, presents a strong character. He well portrays the part of the man who is determined to be successful. Naomi Childers, as Olivia Guion, and Irene Rich, as Drusilla Fane, are charming. Alec Francis, as Rodney Temple, comes in for a great deal of praise. He is quite a favorite and will earn more friends by his acting in this film. Lydia Yeamans Titus as Mme. Victoria de Mecourt adds a pleasing bit of comedy to the picture by her seeming severity as the disappointed aunt of Olivia Guion, determined not to assist her niece financially because of a refusal to marry the man she had selected for the young lady.

The film, produced by Goldwyn, is well made. The photography is excellent and the direction is good. The one outstanding feature is its cleanness and the lack of morgue and triangle scenes that are becoming tiresome to theatregoers.

Cast.

Peter Davenant	Milton Sills
Olivia Guion	Naomi Childers
Henry Guion	Charles Clary
Drusilla Fane	Irene Rich
Rodney Temple	Alec Francis
Mrs. Temple	Jane Sterling
Col. Rupert Ashley	Lawson Butt
Mme. De Melcourt	Lydia Yeamans Titus

Story by Basil King.
Directed by Wallace Worsley.
Length, 4,986 feet.

The Story.

The story of "The Street Called Straight" opens in the aristocratic section of a small town near Boston. For a number of years the maintenance of the Guion family social tradition has been a tax beyond Henry Guion's financial resources, and he has kept up appearances at the expense of the people whose funds he held in trust.

While visiting with her cousin ,the widow Drusilla Fane, in England, Olivia Guion met Colonel Rupert Ashley of the celebrated Sussex Rangers; and, after a very dignified courtship, they became engaged. Ashley had once thought of offering Drusilla Fane the honor of his name, but Olivia appealed to him as a being more fitted for the position.

Peter Davenant, a sincere, intellectual young engineer whose parents had been modest missionary workers, had once offered his love to Olivia and been refused. By a trick of fate, Olivia's approaching marriage and the revelation of Guion's misappropriation of funds promised to come within the same period. Worried almost to distraction, Guion confessed his error to Temple, a relative and intimate friend, and to Peter. The latter promptly offered to advance money to cover the deficiency. He overcame Guion's objections by convincing him that his act had nothing whatever to do with his former admiration of Olivia. The girl could not understand such open generosity, but her suspicions were soon quieted by the absolute indifference with which Peter treated her.

When Ashley arrived in America, he found himself the central figure of an impossible situation. He could not take advantage of Olivia's offer to free him, as his English companions would term him a rotter for backing out. Yet he could not marry a girl under such great obligation to a former suitor. Olivia's wealthy Aunt Vic, Mme. De Melcourt, solved the problem. She refunded Peter's money, leaving Olivia free to show her admiration for that sterling fellow. Ashley, in the meantime, has become aware that he prefers Drusilla, so the several threads of the story terminate happily for all.

"The Amazing Woman"

Ruth Clifford Featured in Republic Production Portrays Character of Questionable Sincerity.

Reviewed by Margaret I. MacDonald.

THE AMAZING WOMAN" is a Lloyd Carleton production, distributed by Republic Distributing Corporation. In it Ruth Clifford plays the role of Anitra Frane, a woman in which there are plenty of opportunities to illustrate the changes worked by circumstances and environment on the manner and physical appearance of an individual, as well as on the general lines of character. She is an innocent, angelic creature from first to last.

The picture is carefully made and does not play up the unmoral element, which is a possibility of the story. On the contrary its intention seems to be to laud the best qualities of its characters, in spite of the fact that its heroine is a woman who leaves home to become the mistress of a man years beyond her in age, with the hope of winning success with her voice, and afterward opens a gambling house in which she fleeces the rich to give to the poor. The director has no doubt chosen the least objectionable way of presenting a story of this kind.

"Alarm Clock Andy"

Paramount-Ince Picture Presents Charles Ray in Characteristic Comedy.

Reviewed by Jacob Smith.

By Telegraph to the World.

AT the Broadway Strand, Detroit, this week is being shown a Paramount-Ince production, "Alarm Clock Andy," with Charles Ray, who plays the part of a bashful young man, which is one of his specialties which have made him extremely popular. It cannot be said that this latest production ranks with his previous one, "Red Hot Dollars," yet it is above the average program picture. There is no big punch or no big scene in "Alarm Clock Andy" and yet it is a consistent story, holds interest as good comedy, has many laughs and the usual splendid Ince directions and settings as well as supporting cast. The best that can be said for "Alarm Clock Andy" is that it will please and satisfy most photoplay audiences.

Cast and story will be published next week.

Edward Coxen in the role of Lieutenant Strong does justice to the role of young medical student.

Cast.

Anitra Frane	Ruby Clifford
Lieutenant Strong	Edward Coxen

The Story.

The heroine of "The Amazing Woman" is Anitra Frane, a beautiful young woman whose mother has sought seclusion with her, after the tragic death of her father.

Anitra, blessed with a beautiful singing voice, becomes possessed with a desire for a career, and when her sweetheart, Lieutenant Strong, is called to the war, she falls an easy prey to the attentions of an elderly man and consents to accompany him to the city when promised the fulfilment of her ambitions.

One day a newspaper reveals the fact that Mrs. Frane has died of a broken heart because of her daughter's disappearance, and the man hands Anitra a check to cover her journey to attend her mother's funeral. On arrival there she receives a letter from him stating that he is going away, that marriage between them would be foolish ,and that she had better forget him.

Recovered from the shock, she resolves to devote her life to the sick children of the poor, and to gain money for this purpose she opens a gambling house where she is known only as "The Flame," and where she fleeces the rich of their money through cunning agents. One day she meets young Strong, who has returned from France, and allows him to take a journey to her old home to call on her, and when he arrives she is there to greet him. She then decides to give up her gambling interests, and remain true to her former sweetheart. When they have plighted their troth he brings his father to see her, and it is then that that she learns that the man who wronged her was the father of her fiance. That night Strong's father dies of heart failure, and the son is spared the truth. When he becomes mayor of the city he raids Anitra's gambling house in search of the notorious "Flame." The mystery is later cleared up by Anitra, and the lovers decide to forget the past and live in the future.

COMMENTS

THE RUM RUNNERS (Fox). A Mutt and Jeff animated, in which the pair visit a submarine cafe, just outside the three-mile limit. They meet up with some mermaids and have altogether a wonderful party. A typical number.

THE PLUMBERS (Fox). A Mutt and Jeff animated, full of fantastic situations of an amusing character. They pose as plumbers in a large apartment house and get into numerous difficulties as a result. The humor of the bathroom scenes is rather broad.

SHERIFF NELL'S COMEBACK (Sunshine). This two-reel subject introduces Polly Moran in her familiar burlesque character, Sheriff Nell. She fights and subdues a whole police force, single-handed, and finally assists in the capture of Silk Shirt Gus. The fun is of the rough-and-tumble, fast-and-furious sort.

THE SHERIFF'S OATH (Western), Feb. 28.—A two-reel Universal subject, by Paul Annitzer, with "Hoot" Gibson and Josephine Hill in the leads. The number is strong in melodramatic situations, some of which are new. The murder mystery is a good one and the averted hanging, while a familiar situation, has been carefully staged. The subject is a good one of its type.

RUNNING STRAIGHT (Western). A two-reel Universal subject, by Philip Hibbard, with "Hoot" Gibson, L. M. Wells and Virginia Faire in the cast. "Hoot" plays the role of a young slum-reared fellow who makes good with a man who befriends him and then sacrifices his good name to save the latter's son. The number has some strong touches of pathos and "Hoot" Gibson does some natural acting.

THE SECRET HOST (Pathe).—No. 15, the closing chapter of "The Black Secret." This strong serial story has been gradually moving up to a climax which proves quite as interesting as could be expected. Evelyn and Kay finally penetrate the secret tunnel, through which a million German soldiers are pouring back behind the Allied lines. They destroy the tunnel and escape in an exciting manner. Vaux, whose loyalty has been in constant doubt, finally proves true blue and gives up his life to the Allied cause.

GETTING HIS GOAT (Rolin-Pathe).—A "Snub" Pollard subject, which opens up a multitude of comic adventures, some of which are quite amusing and will make a special appeal to children. Snub acquires a small goat and starts off with it. Many knockabout scenes occur, in which a half dozen policemen take part. The small colored boy, Sambo, also appears.

PATHE REVIEW, No. 37 (Pathe).—Tinted views of a forest in Portugal, once the scene of a great victory by the Duke of Wellington, lead this number. A strong feature is a study of the seventeen-year locusts by Dr. Ditmars. Scenes from the steel mills of France, some dances by Mme. Desiree Lubovska and other features are included.

THE SUBSTITUTE MESSENGER (Pathe), Chapter 7 of "The Adventures of Ruth."—This opens with scenes showing the clever manner in which Ruth and Bob conceal the saddlebags filled with gold until they are restored to their rightful owner. Ruth obeys the injunctions of another key and finds herself at a masked ball, where further exciting adventures await her. The number is full of incident and picturesque situations.

THE HAREM MODEL (Pathe).—Chapter 8 of "The Adventures of Ruth." Ruth Roland is exhibiting a great deal of versatile acting ability in this serial. The costumings and settings are also well ahead of the average, and it makes a very attractive chapter-story. In this number she and Bob Wright recover some bonds, formerly in possession of Ruth's father, which The Thirteen are planning to steal. The action is swift and melodramatic.

THE CELLAR GANGSTERS (Pathe), Episode 9 of "The Adventures of Ruth."—The chief adventure in this number is a kidnapping, in which Ruth cleverly substitutes herself for a member of the "Cellar Gang," a girl named Annie. She thus gains possession of the stolen child, but is quickly detected in the deception by other members. Bob aids her in getting away with the child. The action is swift and the scenes full of interest.

THE HEART SNATCHERS (Sunshine).—A two-reel comic, abounding in pretty girls and amusing knockabout situations. The opening scenes are at a reception, which becomes a riotous event. Later scenes occur in and near a village blacksmith shop. Much of the business is original and laughable. The cast includes Jack Cooper, Marvel Rea and others.

FISHING (Fox).—A Mutt and Jeff animated, full of typical humor. The pair go fishing and Mutt has adventures with some skunks. Later he meets a fair young bathing girl who intrigues his affections until a rival appears.

HER NAUGHTY WINK (Sunshine).—A two-reel Fox comic, featuring Bill Franey, Ethel Teare, Ed Kennedy and others. Franey plays the role of a tailor who flirts with another man's wife. The husband gets a gun after him and there are the usual knockabout situations. The flood scenes in the last reel are immense, outdoing anything of this particular kind the reviewer has seen. Automobiling underground is another good comic feature of this entertaining number.

THE HIDDEN WAY (Pathe), Chapter 14 of "The Black Secret."—A surprising situation crops up in this instalment of this war serial, which carries a strong and well developed story interest and is altogether one of the best of recent continued film stories. Evelyn and McKay discover the great secret at last, a tunnel extending well back of the enemy lines, through which the Germans plan to pour a million troops. The courageous spies traverse the tunnel, only to be captured at the other end, where they are ordered shot by their supposed superior officer, Vaux.

PATHE REVIEW, NO. 38.—This opens with a delightful series of tinted views taken in Morocco, a revelation of picturesque beauty, with scenes from the native life included. Dr. Ditmar's study of the ant throws some interesting new light on this tiny creature. The lighting system employed along the Hudson river, "slow" camera studies of a horse in action, and some Egyptian dances are other features.

WALTZ ME AROUND (Rolin-Pathe).—"Snub" Pollard appears in this comic number as a dandy. Though engaged in the express and transfer business he has social aspirations. The small colored boy, Sambo, assists him in breaking into the dancing academy. There are innumerable pretty girls in this and riotous knockabout situations of a fairly amusing sort.

ALL LIT UP (Pathe).—A "Snub" Pollard comedy, in which the hero first appears as a park dandy, chasing butterflies and flirting with the girls. His adventures take him to a restaurant, where he gets into numerous difficulties and he finally winds up in jail. The situations are of the familiar knockabout type and contain a fair amount of humor.

GOOD LITTLE BROWNIE (Century).—A two-reel comic, featuring Merta Sterling, Clint Bowes and the Century Wonder-Dog. Many of the scenes are pictured at the beach and bathing girls are shown. The action is the familiar knockabout sort, not particularly strong in humorous effect, but will prove entertaining to many audiencees. It is a comic that will undoubtedly please children.

KAINTUCK'S WARD (Western), Feb. 14.—A two-reel western subject, by George Hawkes, featuring Dick La Reno, Robert Burns, Charles Dorian and Peggy O'Dare. The plot, which is rather conventional, concerns a "square" gambler who first breaks and then saves the lover of a girl whom he later loves himself. The girl gives up her lover in favor of the gambler after learning the former's weakness and the latter's strength. The production is quite entertaining, though not one of any great originality.

THE RACING DEATH (Universal), Feb. 16.—Chapter 2 of "Elmo the Fearless." This number is full of swift action, with many melodramatic moments. The survivors of the wrecked Santiam make their way to the Big Bear lumber region, where it is planned to substitute Lucille Hatton for Edith. Elmo wins the friendship of an Indian, Standing Bear, and has numerous battles with Horton's gang. Edith's ride in the wild box car is well staged.

NEW SCREEN MAGAZINE NO. 52 (Universal).—This opens with scenes from the life of an aged blind man, who has developed greatly his sense of touch. Japanese actors appear in several fight scenes of an entertaining sort. Study of reptile and animal skulls, experiments with liquid air and funny excerpts from children's examination papers, are also included.

NEW SCREEN MAGAZINE NO. 54 (Universal), Feb. 27.—This opens with some interesting views of a Tennessee trapper, Henry Walker, who makes a living from the sale of pelts. Gowns designed by Margaret Wade Grinager, some extremely amusing dog drawings of the animated type, a study of the ferret, and some humorous want ads are also shown in this strong number.

Books Pickford Film for Third Time.

As a result of breaking box-office records for the S. A. Lynch Enterprises at Memphis, Tenn., during its first and second showings, "The Hoodlum," starring Mary Pickford and distributed by First National Exhibitors' Circuit has been booked for a third return engagement at Memphis in the near future.

"Daddy Long Legs," the initial Mary Pickford feature distributed by First National Exhibitors' Circuit, has likewise been booked for a return showing at Memphis.

What Is the "Talent?"

In producing "The Dangerous Talent" the American Film Company has gone to great lengths to keep the talent a secret during its production and advertising of this new "Flying A Special, which is now just receiving its first bookings. The posters circle all around the facts and the ads give some interesting items which are "warm," but the exhibitors are left with an open field for all sorts of guessing and exploitation possibilities.

"Klean-Kut Komedy"—That's What Folks Call Christie Comedy. Here Are Three Laughmakers to Prove It.

Left is "Kids and Kidlets"; center is "Nearly Newlyweds," with Dorothy Devore and Jimmie Harrison; right is Bobbie Vernon in "Fair But False." The booking line forms to the right oblique.

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FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star).
Should a Husband Forgive? Vol. 42; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Wings of the Morning. Vol. 42; P-672.
Heart Strings (William Farnum—Six Parts). Vol. 43; P-299.
The Adventurer

PEARL WHITE SERIES.

The White Moll.

TOM MIX SERIES.

The Feud. Vol. 42; P-1006.
The Cyclone. Vol. 43; P-776.
The Daredevil.

FOX ENTERTAINMENTS.

The Lincoln Highwayman (William Russell). Vol. 43; P-296.
The Shark (George Walsh). Vol. 43; P-633.
Shod With Fire (William Russell).
Flames of the Flesh (Gladys Brockwell). Vol. 43; P-146.
The Square Shooter (Buck Jones).
Tin-Pan Alley (Albert Ray and Elinor Fair). Vol. 43; P-296.
What Would You Do? (Madlaine Traverse). Vol. 43; P-778.
Her Elephant Man (Shirley Mason). Vol. 43; P-941.
The Last Straw (Buck Jones). Vol. 43; P-1115.

Extraordinary Specials.

A Tale of Two Cities (William Farnum).
Salome (Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

Sheriff Nell's Comeback.
Her Naughty Wink.
Her Private Husband.
The Heart Snatcher.
The Great Nickel Robbery.
A Light Weight Lover.
Training for Husbands.

MUTT AND JEFF.

Cutting Out His Nonsense. Vol. 42; P-1191.
He Ain't Done Right by Our Nell. Vol. 43; P-638.
On Strike. Vol. 43; P-638.
Shaking the Shimmy.
The Rum Runners.
The Plumbers.

FAMOUS PLAYERS-LASKY

The Miracle of Love (Cosmopolitan). Vol. 43; P-146.
An Adventure in Hearts (Robert Warwick), Vol. 43; P-469.
More Deadly Than the Male (Ethel Clayton). Vol. 42; P-1101.
The Cinema Murder (Marion Davies), Vol. 43; P-462.
Sadie Love (Billie Burke). Vol. 43; P-942.
Behind the Door (Hobart Bosworth). Vol. 43; P-300.
His Wife's Friend (Dorothy Dalton), Vol. 43; P-466.
A Girl Named Mary (Marguerite Clarke), Vol. 43; P-467.
Jan. 4. The Woman in the Suitcase (Enid Bennett). Vol. 43; P-637.
Too Much Johnson (Bryant Washburn). Vol. 43; P-942.
The 13th Commandment (Ethel Clayton), Vol. 43; P-466.
Sand (William S. Hart). Vol. 43; P-1117.
Jan. 18—Mary Ellen Comes to Town (Dorothy Gish).
Jan. 18—Huck Finn (Special).
Jan. 18. The Tree of Knowledge (Robert Warwick). Vol. 43; P-634.
Jan. 25—What's Your Husband Doing? (McLean & May).
Dangerous Hours (Ince Special). Vol. 43; P-1116.
The Copperhead (Lionel Barrymore—Super Special).

February.

Double Speed (Wallace Reid). Vol. 43; P-944.
All-of-a-Sudden Peggy (Marguerite Clark). Vol. 43; P-1114.
The Six Best Cellars (Bryant Washburn). Vol. P-941.
On With the Dance (Mae Murray- Super Special —Seven Reels).
The Amateur Wife (Irene Castle).
Black Is White (Dorothy Dalton—Ince).
Mary's Ankle (Doris May and Douglas McLean). Vol. 43; P-1118.
Huckleberry Finn (Super Special—Six Reels).
Young Mrs. Winthrop (Ethel Clayton).

Comedies.

The Night of the Dub (Ernest Treux—Two Reels). Vol. 43; P-939.
Excess Baggage (Mr. and Mrs. Carter DeHaven). Vol. 43; P-1119.
Jan. The Garage (Arbuckle).
Feb. Ten Dollars or Ten Days (Sennett).
Feb. Hoodooed (DeHaven).

Burton Holmes Travel Pictures.

Jan. 25—From Blarney to Broadstairs.
Feb. 1—Belgium Smiles Again.
Feb. 8—Filming Ferocious Formosans.
Feb. 15—Parisian Faces and Figures.
Feb. 22—Oriental College Boys and Co-eds.
Feb. 29—The Yankee Watch on the Rhine.

Paramount Magazine.

Jan. 25—Nature's Beauty Parlor.
Feb. 1—Famous Women in World's Work.
Feb. 8—Museum Mysteries.
Feb. 15—The Lure of Fashion.
Feb. 22—On the Job with Grandma.
Feb. 29—The Growth of the North American Continent.

GOLDWYN DISTRIBUTING

Almost a Husband (Will Rogers). Vol. 42; P-1014.
Strictly Confidential (Madge Kennedy). Vol. 42; P-1014.
Bonds of Love (Pauline Frederick).. Vol. 42; P-364.
Jinx (Mabel Normand). Vol. 42; P-1186.
The Gay Lord Quex (Tom Moore). Vol. 43; P-147.
Jubilo (Will Rogers). Vol. 42; P-1007.
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes).
Pinto (Mabel Normand). Vol. 43; P-940.
Toby's Bow (Tom Moore). Vol. 42; P-11[illegible].
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113.
The Silver Horde (Rex Beach Production).
The Paliser Case (Pauline Frederick). Vol. 43; P-1115.
Duds (Tom Moore).
The Little Shepherd of Kingdom Come (Jack Pickford).
The Little Dears (Mr. and Mrs. Carter DeHaven —Two Reels).

BRAY PICTOGRAPHS.

Arl Pottery Makers of the Caribbeans and Other Subjects.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

The Story of Zinc.
"Meat" Again.
Eventide.

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.

Six Feet Four (William Russell). Vol. 41; P-1703.
The Hellion (Margarita Fisher). Vol. 43; P- .
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee.
The Dangerous Talent (Margarita Fisher).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol. 43; P-297.
The Westerners. Vol. 43; P-297.

ZANE GREY PICTURES, Inc.

The Desert of Wheat (Six Parts—Hampton Production).
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Parts).

ARTCO PRODUCTIONS.

The Capitol (Leah Baird—Six Parts)). Vol. 43; P-149.
Cynthia-of-the-Minute (Leah Baird—Six Parts).

ROBERT BRUNTON PRODUCTIONS.

The Joyous Liar (J. Warren Kerrigan). Vol. 42; P-1011.
The Lord Loves the Irish (J. Warren Kerrigan). Vol. 42; P-1011.
Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-778.

PATHE EXCHANGE, INC.

Releases for Week of January 25.

No. 12 of The Black Secret (The Chance Trail).
No. 5 of The Adventures of Ruth (The Bank Robbery).
The Dippy Dentist (Harry Pollard—One Reel).
Pathe Review No. 35.
Topics of the Day No. 39.

Releases for Week of February 1.

Other Men's Shoes (Crauford Kent—Seven Parts). Vol. 43; P-632.
No. 13 of The Black Secret (Wings of Mystery).
No. 6 of The Adventures of Ruth (The Border Fury).
All Lit Up (Harry Pollard—One Reel).
Pathe Review No. 36.
Topics of the Day No. 40.
Pathe News No. 10.
Pathe News No. 11.

Releases for Week of February 8.

No. 14 of The Black Secret (The Hidden Way).
No. 7 of The Adventures of Ruth (The Substitute Messenger).
Getting His Goat (Harry Pollard—One Reel).
His Royal Slyness (Harold Lloyd—Mildred Davis—Two Reels).
Pathe Review No. 37.
Topics of the Day No. 41.
Pathe News No. 12.
Pathe News No. 13.

Releases for week of February 15.

Respectable by Proxy (Sylvia Bremer and Robert Gordon). Vol. 43; P-939.
No. 15 of The Black Secret (The Secret Host).
No. 8 of The Adventures of Ruth (The Harem Model).
Daredevil Jack (Jack Dempsey Serial) (The Mysterious Bracelets). Vol. 43; P-1117.
Waltz Me Around (Harry Pollard—One Reel)
Pathe Review No. 38.
Topics of the Day No. 42.
Pathe News Nos. 14 and 15.

Releases for Week of February 22.

No. 9 of The Adventures of Ruth (The Cellar Gangsters).
No. 2 of Daredevil Jack (The Ball of Death).
After Thirty (John Cumberland and Mrs. Sydney Drew—Two Reels).
Raise the Rent (Harry Pollard—One Reel).
No. 39, Pathe Review.
No. 43, Topics of the Day.
No. 16 and 17, Pathe News.

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ROBERTSON-COLE

Beckoning Roads (Bessie Barriscale). Vol. 43; P-148.
Dec. The Tong Man (Hayakawa). Vol. 42; P-1009.
The Beloved Cheater (Lew Cody). Vol. 43; P-633.
Haunting Shadows (H. B. Warner). Vol. 43; P-632.
The Third Generation (Betty Blythe). Vol. 43; P-777.
The Beggar Prince (Sessue Hayakawa). Vol. 43; P-943.
The Luck of Geraldine Laird (Bessie Barriscale). Vol. 43; P-1118.
Seeing It Through (Zasu Pitts).

Supreme Comedies.

Jan.—Hearts and Diamonds.
Jan.—Her Nearly Husband.
Jan.—Mollie's Millions.
Jan.—A Four Cylinder Frame-Up.

MARTIN JOHNSON.

Jan.—Saving Savages in South Seas.
Jan.—Cruising in the Solomons.
Feb.—Domesticating Wild Men.
Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Jan.—The Last Resort.
Jan.—Flaming Ice.
Feb.—Sheep O'Leavenworth.
Sons of Salooskin.

METRO PICTURES CORP.

Lombardi Ltd. (Bert Lytell). Vol. 42; P-100.
Please Get Married (Viola Dana). Vol. 42; P-1191.
Fair and Warmer (May Allison). Vol. 42; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63.
The Willow Tree (Viola Dana—Six Parts), Vol. 43; P-465.
The Right of Way (Bert Lytell). Vol. 43; P-1116.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
Stronger Than Death (Nazimova—Seven Parts). Vol. 43; P-631.
Nothing But the Truth (Taylor Holmes—Six Parts), Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
February—Old Lady 31 (Emma Dunn).
February—Shore Acres (Alice Lake).
February—Eliza Comes to Stay (Viola Dana).
February—Juda (May Allison).
March—Alias Jimmy Valentine (Bert Lytell).
March—The Hope (Special Cast).

HALLMARK PICTURES CORP.

The Trail of the Octopus (Serial).
A Woman's Experience (Bacon—Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).
The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Bos).
The Veiled Marriage (Anna Lehr and Ralph Kellard).

TRIANGLE

Jan. 4—The Clodhopper (Charles Ray).
A Lunch Room Romance (Mabel Normand—Sennett—One Reel).
Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels.)
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of January 12.

The Triflers (Edith Roberts—Six Reels), Vol. 43; P-462.
No. 14 of The Great Radium Mystery (Hemmed In).
No. 3 of The Lion Man (The Kidnappers).
Some Shimmiers (Lyons-Moran—One Reel).
Bill's Wife (Ben Wilson—Okeh—One Reel).
A Baby Doll Bandit (Jimmy Adams—Jewel—Two Reels).
Naughty Lions and Wild Men (Century—Two Reels).
West is Best (Hoot Gibson and Josephine Hill—Western—Two Reels).

Releases for Week of January 19.

No. 15 of The Great Radium Mystery (The Flaming Arrow).
No. 4 of The Lion Man (A Devilish Device).
The Sweet Dry and Dry (Lyons-Moran—One Reel).
Romeo's Dad (Thomas Wise and Gail Kane—Stage Women's War Relief).
All for the Dough Bag (Rainbow—Two Reels).

Releases for Week of January 26.

The Phantom Melody (Monroe Salisbury). Vol. 43; P-774.
No. 16 of The Great Radium Mystery (Over the Cataract).
No. 5 of The Lion Man (In the Lion's Den).
Bungled Bungalows (Lyons-Moran—One Reel).
Hearst News No. 57.
Brownie's Taking Ways (Century Wonder—Two Reels).
International News No. 57.
New Screen Magazine No. 50.
Blind Chance (Western—Bob Burns and Peggy O'Dare—Two Reels).

Releases for Week of February 2.

Marked Men (Harry Carey). Vol. 43; P-148.
No. 17 of The Great Radium Mystery (The Wheels of Death).
No. 6 of The Lion Man (In the House of Horrors).
Ain't Nature Wonderful (Lyons-Moran—One Reel).
Tom's Little Star (Constance Binney and Otis Skinner—Stage Women's War Relief—Two Reels).
The Great Air Robery (Lieutenant Locklear and Francelia Billington—Six Reels). Vol. 43; P-301.
Hearst News No. 5.
New Screen Magazine No. 51.
Universal Current Events No. 5.
The Prospector's Vengeance (Mildred Moore and George Field—Western—Two Reels).

Releases for Week of February 9.

Rouge and Riches (Mary MacLaren).
No. 18 of The Great Radium Mystery (Liquid Flames) (Final Episode).
No. 7 of The Lion Man (Doomed).
Elmo the Fearless (Elmo Lincoln—Serial). Vol. 43; P-940.
Non-Skid Love (Lyons-Moran—One Reel).
Over the Transom (Jimmie Adams—Two Reels).
Hearst News No. 6.
Good Little Brownie (Century Dog—Two Reels).
International News No. 6.
New Screen Magazine No. 52.
Universal Current Events No. 6.
Kaintock's Ward (Bob Burns and Peggy O'Dare—Two Reels).

Releases for Week of February 16.

No. 8 of The Lion Man (The Dungeon of Despair).
No. 2 of Elmo the Fearless (The Racing Death).
Old Clothes for New (Lyons-Moran—One Reel).
The Madonna of the Slums (Holbrook Blinn and Jeanne Eagles—Stage Women's War Relief—Two Reels).
The Bull Thrower (Edna Gregory and Phil Dunham—Two Reels).
A Sagebrush Gentleman (Bob Burns and Charlotte Merriam—Two Reels).
No. 7, Hearst News.
No. 7, International News.
No. 53, New Screen Magazine.
No. 7, Universal Current Events.

Releases for Week of February 23.

The Prince of Avenue A (James Corbett). Vol. 43; P-468.
No. 9 of The Lion Man (Sold Into Slavery).
No. 3 of Elmo the Fearless (The Life Line).
The Latest in Pants (Lyons—Moran—One Reel).
Tiger Rose and Dandy Lions (Century Lions—Two Reels).
The Sheriff's Oath (Hoot Gibson and Josephine Hill—Western—Two Reels).
No. 8, Hearst News.
No. 8, International News.
No. 54, New Screen Magazine.
No. 8, Universal Current Events.

VITAGRAPH

The Invisible Hand (Antonio Moreno—15 Episode Serial—Every Week).
The Golden Shower (Gladys Leslie). Vol. 42; P-1188.
The Tower of Jewels (Corinne Griffith). Vol. 43; P-295.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
Pegeen (Bessie Love), Vol. 42; P-464.
The Vengeance of Durand (Alice Joyce). Vol. 42; P-362.
Dew Drop Inn (Semon Comedy). Vol. 42; P-1014.
When a Man Loves (Earle Williams). Vol. 43; P-634.
The Sins of the Mothers (Anita Stewart).
The Midnight Bride (Gladys Leslie). Vol. 43; P-944.
Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey).
Slaves of Pride (Alice Joyce). Vol. 43; P-636.
The Juggernaut (Anita Stewart).
Deadline at Eleven (Corinne Griffith).
The Sporting Duchess (Alice Joyce—Seven Parts).
The Head Waiter (Semon—Two Reels).
The Friendly Call (Julia Swayne Gordon).
Solid Concrete (Larry Semon—Two Reels).

BIG V COMEDIES

(Two Reels.)

Dames and Dentists (Jimmy Aubrey).
Pipe Dreams and Prizes (Harry Mann).
Knights and Knighties (Montgomery and Rock).
Maids and Muslin (Jimmy Aubrey).
Throbs and Thrills (Montgomery and Rock).

O. HENRY FEATURES.

(Two Reels.)

The Call Loan. Vol. 43; P-1116.
The Day Resurgent (Gypsy O'Brien).
The Roads We Take (Jay Morley).

FIRST NAT'L EXHIBITORS

Back to God's Country (Nell Shipman). Vol. 42; P-1013.
The Thunderbolt (Katherine MacDonald). Vol. 42; P-453.
The Virtuous Vamp (Constance Talmadge). Vol. 42; P-636.
Mind the Paint Girl (Anita Stewart). Vol. 42; P-[illegible].
Heart O' the Hills (Mary Pickford). Vol. 42; P-353.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

The Beauty Market (Katherine MacDonald). Vol. 43; P-774.
In Old Kentucky (Anita Stewart). Vol. 43; P-145.
A Daughter of Two Worlds (Norma Talmadge), Vol. 43; P-463.
The Inferior Sex (Mildred Harris Chaplin).
Two Weeks (Constance Talmadge). Vol. 43; P-939.
The Turning Point (Katherine MacDonald).
The Family Honor (King W. Vidor).
Polly of the Storm Country (Mildred Harris Chaplin).
A Day's Pleasure (Charles Chaplin—Two Reels). Vol. 42; P-1009.
A Twilight Baby (Lehrman—Four Parts). Vol. 43; P-635.

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.
Distributed by Select Exchanges.

A Regular Girl (Elsie Janis). Vol. 42; P-454.
The Country Cousin (Elaine Hammerstein). Vol. 42; P-536.
Piccadilly Jim (Owen Moore), Vol. 43; P-464.
Out Yonder (Olive Thomas). Vol. 43; P-150.
The Broken Melody (Eugene O'Brien). Vol. 43; P-147.
Sooner or Later (Owen Moore).
Greater Than Fame (Elaine Hammerstein). Vol. 43; P-636.
The Imp (Elsie Janis). Vol. 43; P-1120.
Footlights and Shadows (Olive Thomas). Vol. 43; P-1119.
His Wife's Money (Eugene O'Brien).
The Woman Game (Elaine Hammerstein).

SELECT PICTURES.
Distributed by Select Exchanges.

The Undercurrent (Guy Empey). Vol. 42; P-536.
A Scream in the Night (Special). Vol. 42; P-1192.
Isle of Conquest (Norma Talmadge). Vol. 42; P-245.
The Last of His People (Mitchell Lewis). Vol. 42; P-187.
She Loves and Lies (Norma Talmadge), Vol. 43; P-469.
Girl of the Sea (Williamson Submarine Production).
Trilby (Clara Kimball Young—Tourneur Reissue).

NATIONAL PICTURES.
Distributed by Select Exchanges.

Jan.—Just a Wife.
Jan.—Blind Youth.

REPUBLIC PICTURES.
Distributed through Republic Exchanges.

Twelve-Ten (Marie Doro). Vol. 43; P-146.
The Amazing Woman (Ruth Clifford).
Prisma Pictures (Nature Color Pictures).
Kinograms (News Reel).
February—Dad's Girl (Jackie Saunders).
February—The Gift Supreme.
February—The Only Way Trail (Edythe Sterling).
February—Mothers of Men.

REALART PICTURES

Special Features.

Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts).

STAR PRODUCTIONS.

Anne of the Green Gables (Mary Miles Minter). Vol. 42; P-455.
Erstwhile Susan (Constance Binney). Vol. 42; P-854.
The Fear Market (Alice Brady), Vol. 43; P-465.
The Luck of the Irish (Dwan). Vol. 43; P-774.
Judy of Rogues' Harbor (Mary Miles Minter). Vol. 43; P-1120.

FEATURE RELEASES

AMERICAN CINEMA CORPORATION.
Women Men Forget (Mollie King).

A. H. FISCHER PRODUCTIONS.
The Amazing Lovers (Grace Darling).

SOL LESSER.
Sky Eye. Vol. 43; P-298.

UNITED ARTISTS.
Broken Blossoms (Griffith).
His Majesty the American (Fairbanks). Vol. 42; P-245.
When the Clouds Roll By (Douglas Fairbanks). Vol. 43; P-298.
Pollyanna (Mary Pickford). Vol. 43; P-636.

GAYETY COMEDIES.
Fireman! Save My Gal! (George Ovey).
Ladies Must Dance (George Ovey).
Bounced (George Ovey).
A Saphead's Sacrifice (Vera Reynolds and Billy Bletcher).
Ruined by Love (George Ovey).
Twin Bedlam (Vera Reynolds and Billy Bletcher).

(One Reel)

Are Floorwalkers Fickle?
Cursed by His Cleverness.
His Fatal Bite.

CHRISTIE FILM COMPANY.
(One Reel)

All Jazzed Up.
Two A. M.
Kidnapping Caroline.
Bobby's Baby.
Settled Out of Court.

(Two Reels)

Go West, Young Woman (Fay Tincher), Vol. 43; P-470.
Jan.—Save Me Sadie (Eddie Barry). Vol. 43; P-942.

CHESTER OUTING PICTURES.
(One Reel Each.)

The Fifteen Million. Vol. 42; P-854.
Considering Posey. Vol. 42; P-854.
Temple Bells and Wayside S--ines.
No Coma in Acoma.
The People in White.
Editorial Horseplay.
The Simple Life.
Mr. Outing Gets a Soup Dream.

EQUITY PICTURES.
Silk Husbands and Calico Wives (House Peters).
Eyes of Youth (Clara Kimball Young). Vol. 42; P-362.
The Forbidden Woman (Clara Kimball Young).

CAPITAL FILM COMPANY.
(Two Reels Each)

Faithful Unto Death.
Escaped Convict.
The Square Gambler.

ADOLPH PHILIPP FILM CORPORATION.
(Musical Film Comedies—Two Parts Each)

The Midnight Girl.
Oh! Louise!

STATE RIGHT RELEASES

ARROW FILM CORPORATION.
Vigilantes (Seven Reels).
"Lightning Bryce (Serial Featuring Ann Little and Jack Hoxie). Vol. 42; P-362.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
The Wolves of Wall Street.
The Last of the Open Range.
Vigilantes (Seven Reels).
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).

WARNER BROTHERS.
The Lost City (Juanita Hansen). Vol. 43; P-775.

ROMAYNE SUPER-FILM CO
Culver City, Cal.

Jan. 1. The Villain Still Pursued Her.
Jan. 15. Shot in the Kitchen.
Feb. 1. Underground Romeo.

HALL ROCM BOYS COMEDIES.
Dec. 30—The Millionaire Paupers.
Jan. 13—Wrong Again.
Jan. 27—Neck and Neck.

BULL'S EYE FILM CORPORATION.
(Two-Reel Comedies Every Two Weeks Featuring Gale Henry.)

Ham An——
This Way Out.
Legends of the Wilderness.

(Two Reels Each.)
Billy West Comedies.

Haunted Hearts.
A Scented Romance.
Hot Dogs.
Blue Blood and Bevo.
Bone Dry.
$1,000 Short.
A Rural Romance.

FROHMAN AMUSEMENT COMPANY.
Texas Guinan Westerns.
Mack Swain Comedies.
The Invisible Ray (Ruth Clifford and Jack Sherrill—Serial).

GROSSMAN PICTURES INCORPORATED.
Face to Face (Marguerite Marsh).

National Film Corporation.
The Kentucy Colonel (Joseph J. Dowling).
The Confession (Henry Walthall).

PIONEER FILM CORPORATION.
The Long Arm of Mannister (Henry Walthal). Vol. 42; P-245.
Atonement (Grace Davison).
Hidden Code.
Sins of the Children.

Facts and Follies Series.
(One Reel Each.)

Baseball and Bloomers.
Back to Nature.
Camping By Proxy
In the Sweet Dry and Dry
My Kingdom for a Meal

S. L. K. SERIAL CORPORATION.
The Fatal Fortune Serial.

D. W. GRIFFITH.
The Mother and the Law.
Hearts of the World.
The Fall of Babylon.

TYRAD PICTURES, Inc.
729 Seventh Avenue.

Your Wife and Mine.
Human Passions.
The Red Viper (Six Reels).
Man and Woman.
Johnny Dooley Comedies (Two Each Month).
Brind's Educationals (One Every Week).

U. S. Photoplay Corporation.
Wasnington, D. C.

Determination (All-Star—Ten Parts).

VICTOR KREMER.
Reissue of Chaplin Burlesque on Carmen (Four Reels).
Feb. 1—Reissue of The Champion (Chaplin—Two Reels).
April 1—Reissue of Work (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).
March 1—Reissue of Jitney Elopement (Chaplin—Two Reels).

W. H. PRODUCTIONS.
The Superman (Six Parts). Vol. 42; P-854.
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

C. P. PRICE & CO., INC.
The Log of U-35, Vol. 43; P-470.

JACOB WILK, 1476 BROADWAY.
10 Alice Brady Reissues.
10 Robert Warwick Ressues.

ALGOOD FILM CORPORATION
The Whirlwind (Charles Hutchinson—Serial). Vol. 43; P-634.

Cradle Rocking for an Infant Industry

Glancing Into Moving Picture World Ten Years Ago

LEAVE it to the issue of Moving Picture World dated February 19, 1910, and nothing happened in what was, even then, an infant industry. That is to say, news was scarce.

To be sure there was the advertising section—a mine of information—that meant more to the developing "movie" business than would the record of a birth, the appointment of a press agent or the transfer of a film exchange from one man to another.

And it will be discovered by any searcher of musty files that it is the paid announcement that reflects the twists and turns—the real conditions of the picture business. *For the advertiser pays to keep his trade well posted, and tries to get his money's worth.*

Solving Some Screen Puzzles.

Take the matter of "Novelty Puzzlettes," for instance. Judging from the announcement made by Novelty Slide Company these screen puzzles were coming along with the regularity of "program pictures" of a later day. "Cities of the United States," "States of the United States," "Popular Flowers," "Girl's Names," and "Letters of the Alphabet" were some of the Americanizing and intensely diverting subjects headed for the slide market. *Going to the movies to be puzzled* was "something else again."

The Nicholas Power Company had just received another order for Cameragraphs No. 5 from Bogue & Shepard, owners of the Bijou Theatre, Johannesburg, South Africa, an indication of world-wide fame for the American projector.

The Acme Theatre, Eastport, Maine, farthest East of all United States Cinemas, was pictured with snow-ladened garlands that bespoke holiday decorations. *And the Acme carried electric signs to guide the plodder through the snow.*

In Bad With Patents Company.

News? Oh, yes. News of the picture business in Canada was copied from the Bioscope. It went via London and back here quicker, it would seem, than it could be imported across the border.

The Patents Company canceled the licenses of the S. Nye Bass Film Company, New Orleans, and the Theatre Film Service, San Francisco, but why and for what and because was not specified in the note that marked the passing of these two concerns from the sunshine of the Patents Company. *Or, it might have been moonshine!*

The Vitagraph sent around a cut that pictured a scene in "The Wayside Shrine." A stone bridge, clump of trees, a rustic bench, a man seated on a camp stool and a girl in Summer-white standing twenty feet away looking at him! Action, speed, ginger—*just as snappy as a kodak shot.* They were commencing to illustrate "stories of the films."

"Dear Sir," started a letter to the editor, "I have the honor to announce that your man who writes 'Comments on the Film' is crazy as a bedbug." To which P. C. Levar, of Marshfield, Coos Bay, Oregon, signed his name. *It may have been a crazy film.*

The slide companies were, even then "Americanizing," as per Brayton Manufacturing Company's offering of "A special lecturette with slides of George Washington" to use on Washington's Birthday. Ten years ago there were more slide-releasing concerns than there were film distributors.

Its different now, but we could still stand for a lot of George Washington and Abraham Lincoln screen celebrations via slides or films—just so we have 'em. *What are you, dear reader, doing toward helping along the "Americanization" purpose of the screen?*

"Scenery Free" for picture theatres was advertised by the Turner Company of New York. "You have to put on vaudeville acts or lose money" said the advert. *Now-a-days you have to keep 'em off or lose money.*

"A Trip to Mars" was a film-title timely then and ready now for revival. "Aviation at Los Angeles" was another film indicating that the Infant was stepping out.

W. C. Kunzmann, Cleveland representative of Moving Picture World, had taken over the renting and selling of the Jeffries-Johnson fight slides, thus exemplifying the difficult and always unsuccessful stunt of carrying water on both shoulders. *What a chance a rival "slide" man would have had in Kunsmann's correspondence!*

Next week we'll look into the issue dated February 26, 1910. Better stick along. Your own record may pop up.

W. K. H.

Maxwell Milder Returns to Select.

Maxwell Milder, former manager of the Select office in Philadelphia, is to return to his old stamping ground after six months' absence in foreign fields. He returned recently from London, where he has been actively engaged in furthering the Selznick interests abroad. He has been associated with the Lewis J. Selznick Enterprises since its inception and remained in charge of the Philadelphia office when Selznick took over the Select office there. Last fall he sailed for England, where he established the Select Pictures Corporation, Ltd., in England.

Simon Pure American Foolery in the Kingdom of Tbermosa.

Harold Lloyd, as the substitute prince, keeps up the Yankee standard of things ludicrous in his Pathe, "His Royal Slyness."

WHITE A·C
Columbia
SPECIAL
CARBONS

A *SILENT* alternating arc was believed absolutely impossible. . . . . Today, the projectionist everywhere is making perfect projection on alternating current—*silent, constant, and brilliant*—with the marvelous

Columbia White A. C. Special Carbons

It is never necessary to spend a penny for extra equipment to obtain excellent low-cost a. c. projection in any theater

Write for folder
NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio

BETTER EQUIPMENT

CONDUCTED BY E.T. KEYSER

Keep Your Canopy Free from All Snow; Here's a Simple Method of Doing It

A FEATURE of the front of New York's Rivoli was the flat-topped glass-covered canopy supported by heavy welded chains running from the structural ironwork that formed the skeleton of the building.

Since the completion of the theatre in August, 1917, this canopy had withstood the pressure of wind and weight of snow without the stretching of a link of the chains or any sign of buckling of the iron framework of the giant canopy that measured twenty-two by forty-four feet.

On February 6 a heavy storm visited New York. A wind that accompanied the snowfall piled up drifts along portions of Broadway and deposited snow to a depth of three to four feet along the outside edge of the canopy.

Then Came the Rain.

Then a rain set in and the snow on the roof became saturated with water, a link of the chain parted and the canopy gently settled as bolt after bolt of the fastenings succumbed to the strain and the whole affair came down on the sidewalk. The fall was so gradual that there were but two casualties. A woman sustained cuts on the head and a colored porter was so badly frightened that only after the arrival of an ambulance was it discovered that he was scared, not injured.

When it was taken into consideration that a cubic foot of water weighs 62½ pounds, that the saturated snow represented nearly that amount of solid water, and that nearly half of the outer portion of the canopy was covered to a depth of three feet, it will be readily understood the weight and leverage exerted upon the chains and their supports.

Tell Us Your Troubles

WHENEVER any exhibitor or house manager runs up against a snag in the matter of equipment—its choice, use or installation; whenever you are in doubt as to just what you should do to make a new house attractive or improve an old one—ask the "Better Equipment" Department and we will dig up the dope for you. BUT don't forget to enclose a stamped return envelope with your inquiry.

A Still More Serious Accident.

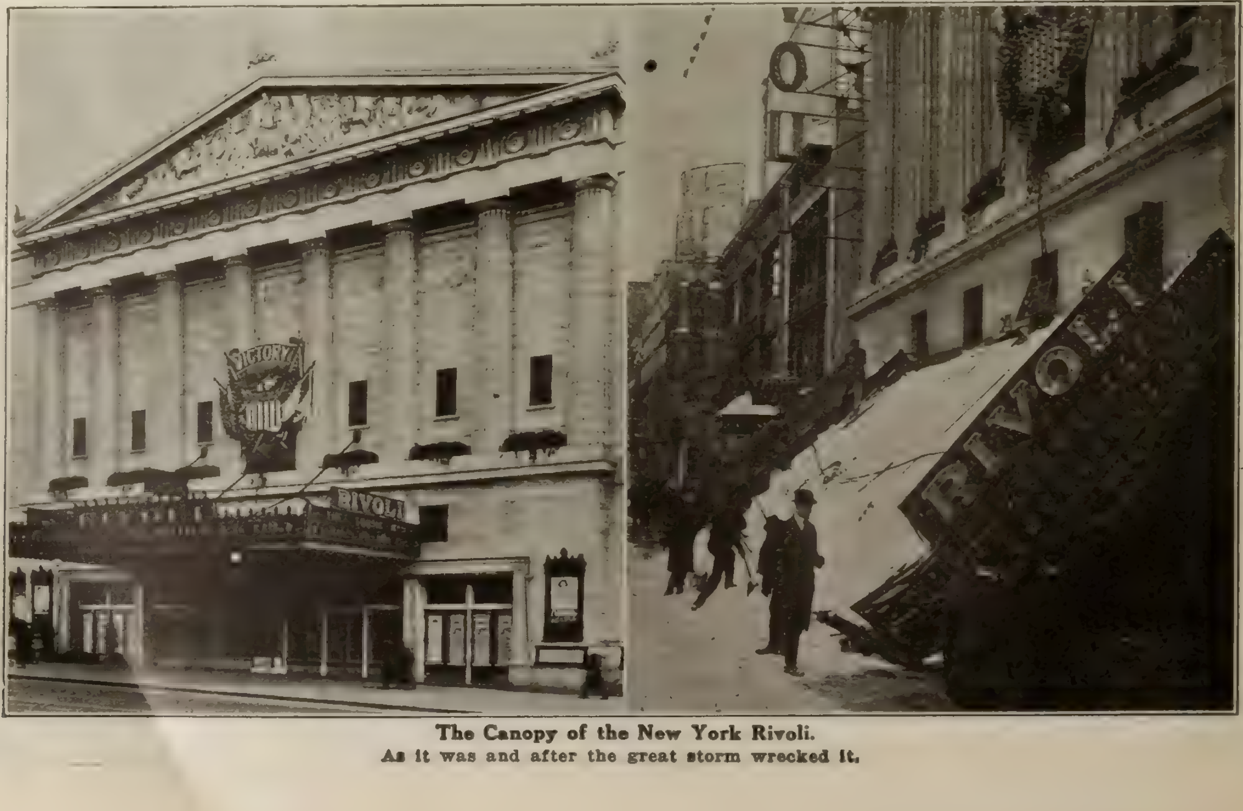
More serious was the result of the fall of the canopy of the Playhouse in West Forty-eighth street during the same storm, beneath which a passerby was so badly crushed that he died a few hours later.

The Playhouse canopy measured fifteen by eighty feet and the owner of the house states that not only was its design and material of the best, but that several thousand dollars more than the estimate of bidders on its construction had been expended in making it as absolutely safe as foresight could dictate.

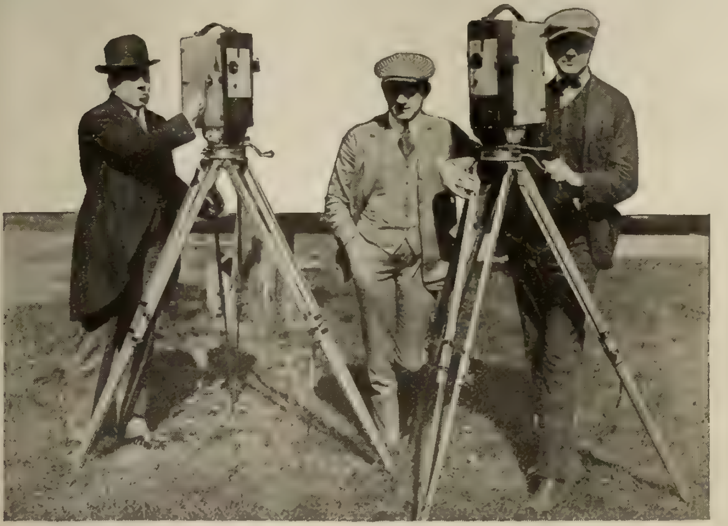
It was erected about two years ago and the framework was entirely of steel. But even such material and construction could not stand up under the conditions that prevailed at the time of its collapse.

May Occur Elsewhere.

This is something that may occur in almost any other locality visited by severe snowstorms, and the difficulty of clearing such structures at the required time renders most timely a considera-



The Canopy of the New York Rivoli.
As it was and after the great storm wrecked it.

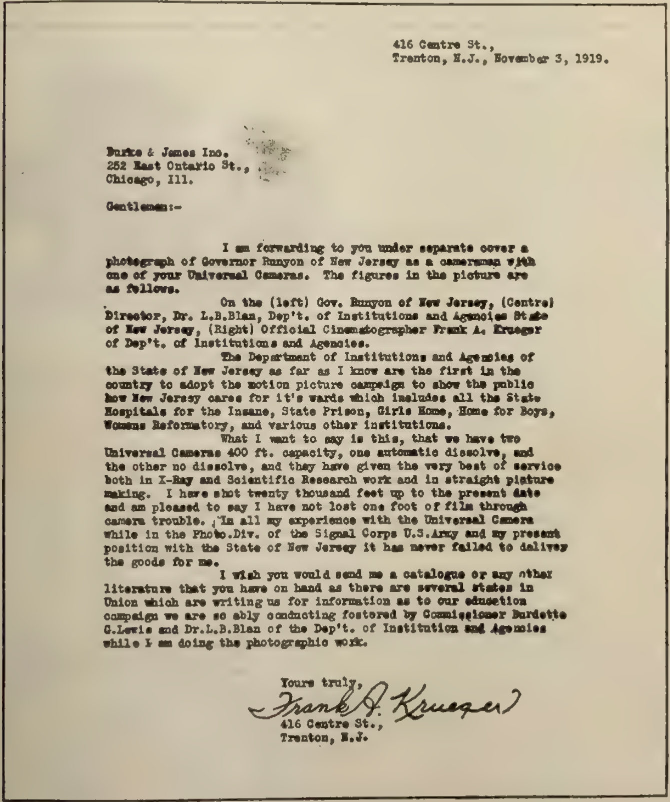


The Governor of New Jersey making pictures with a UNIVERSAL

IN the State of New Jersey they are using moving picture cameras for educational purposes in connection with State Hospitals, Prisons, Homes, Reformatories and various other institutions. Mr. Frank A. Krueger is the official motion picture photographer for the State and naturally uses a UNIVERSAL, as with this camera, he knows he gets perfect film all the time and every time.

Educators, Explorers, Army Photographers, in fact every operator who has to depend on his camera as a soldier depends on his gun uses a UNIVERSAL.

Read what Mr. Krueger says of his trusty machine and then write for illustrated book, catalogue and full particulars.



416 Centre St.,
Trenton, N.J., November 3, 1919.

Burke & James Inc.
252 East Ontario St.,
Chicago, Ill.

Gentlemen:-

I am forwarding to you under separate cover a photograph of Governor Runyon of New Jersey as a cameraman with one of your Universal Cameras. The figures in the picture are as follows.

On the (left) Gov. Runyon of New Jersey, (Centre) Director, Dr. L.B.Blan, Dep't. of Institutions and Agencies State of New Jersey, (Right) Official Cinematographer Frank A. Krueger of Dep't. of Institutions and Agencies.

The Department of Institutions and Agencies of the State of New Jersey as far as I know are the first in the country to adopt the motion picture campaign to show the public how New Jersey cares for it's wards which includes all the State Hospitals for the Insane, State Prison, Girls Home, Home for Boys, Womens Reformatory, and various other institutions.

What I want to say is this, that we have two Universal Cameras 400 ft. capacity, one automatic dissolve, and the other no dissolve, and they have given the very best of service both in X-Ray and Scientific Research work and in straight picture making. I have shot twenty thousand feet up to the present date and am pleased to say I have not lost one foot of film through camera trouble. In all my experience with the Universal Camera while in the Photo.Div. of the Signal Corps U.S.Army and my present position with the State of New Jersey it has never failed to deliver the goods for me.

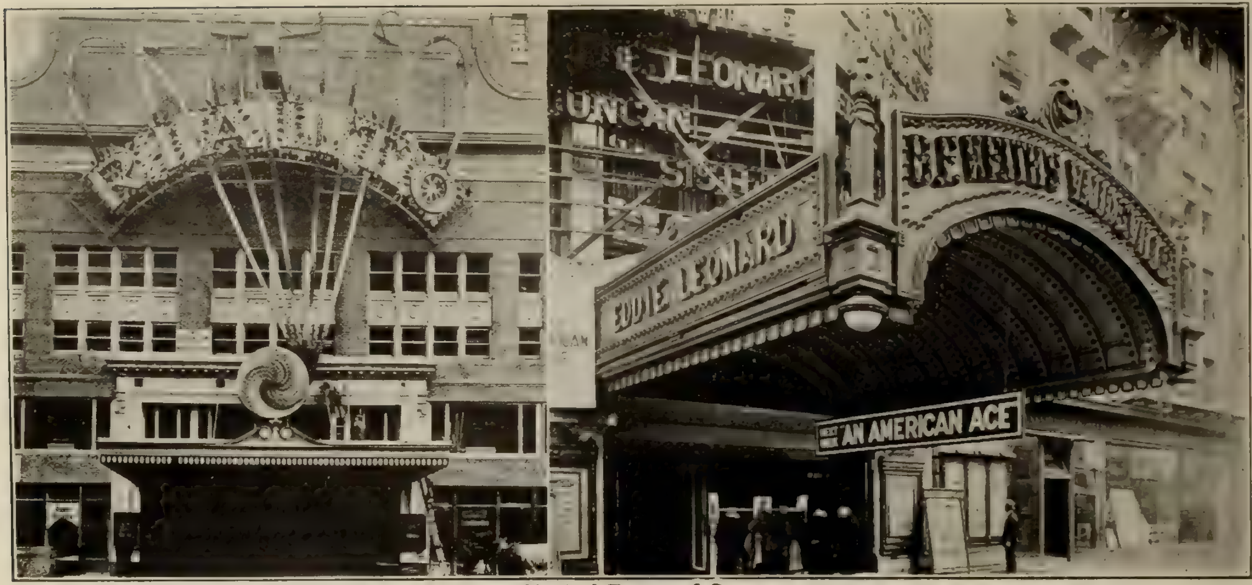
I wish you would send me a catalogue or any other literature that you have on hand as there are several states in Union which are writing us for information as to our education campaign we are so ably conducting fostered by Commissioner Burdette G.Lewis and Dr.L.B.Blan of the Dep't. of Institution and Agencies while I am doing the photographic work.

Yours truly,
Frank A. Krueger
416 Centre St.,
Trenton, N.J.

BURKE & JAMES

(INCORPORATED)

251 EAST ONTARIO STREET, CHICAGO
225 FIFTH AVENUE, NEW YORK CITY



Two Typical Forms of Canopy.
To the left, a flat topped structure. To the right, a canopy with rounded roof.

SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES
Five Thousand $1.50
Ten Thousand 3.00
Fifteen Thousand 4.00
Twenty-five Thousand 6.00
Fifty Thousand 9.00
One Hundred Thousand........ 15.00

National Ticket Co., Shamokin, Pa.

TYPEWRITER SLIDES

A Most Attractive
and easily read
ANNOUNCEMENT
CAN BE MADE WITH
THE TYPEWRITER SLIDE
- - - - - - - - - - -
Draw, Write, Print
or Typewrite.

The Most Popular Form of Slide for Quick Announcements
5c. Each Box of 50, $1.75

Write for Supply Catalog

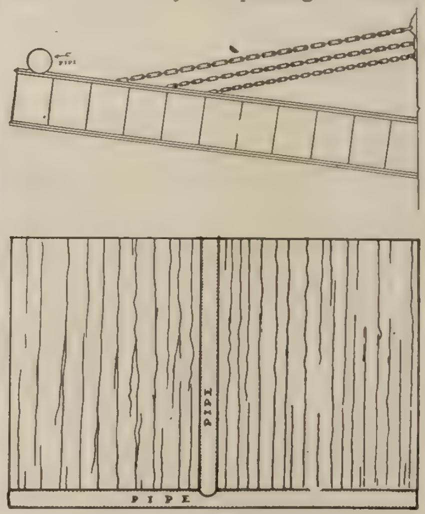
Erker Bros. Optical Co.
608 OLIVE ST. ST. LOUIS

tion of a method by which recurrences of accidents of this nature may be prevented.

I strongly advocate approaching the problem from the point of snow removal instead of endeavoring to strengthen supports sufficiently to withstand the tremendous weight and leverage to which certain conditions would subject them.

A Simple Method.

The simplest method of keeping the canopy snow-free is by utilizing steam and water, both hot and cold. A three-inch pipe on the roof of the structure connected with a three-way valve would permit the use of either of these at will. The pipe should be perforated at intervals of three or four inches with holes one-sixteenth inch diameter bushed with standard brass nozzles to prevent the rusting up of the jets. If frozen, the apertures could be instantly cleared of ice by the passing of steam



Flat Topped Canopy
Side and top views, showing sprinkling pipe across front and connecting line.

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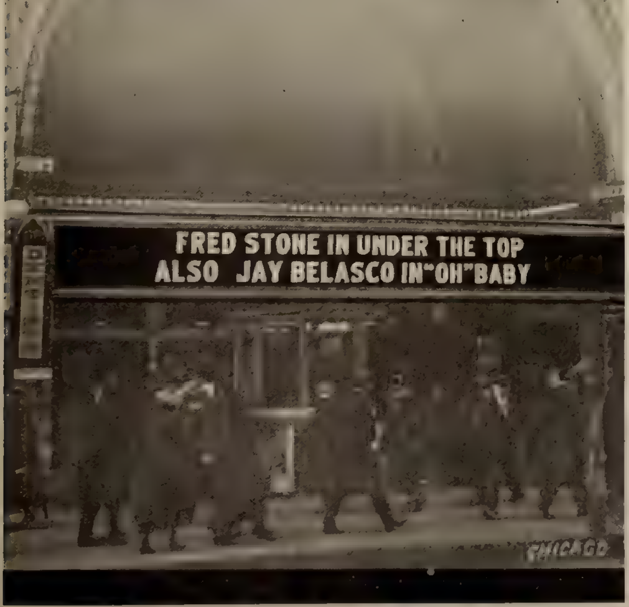

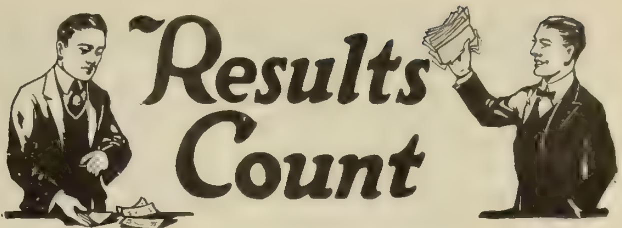

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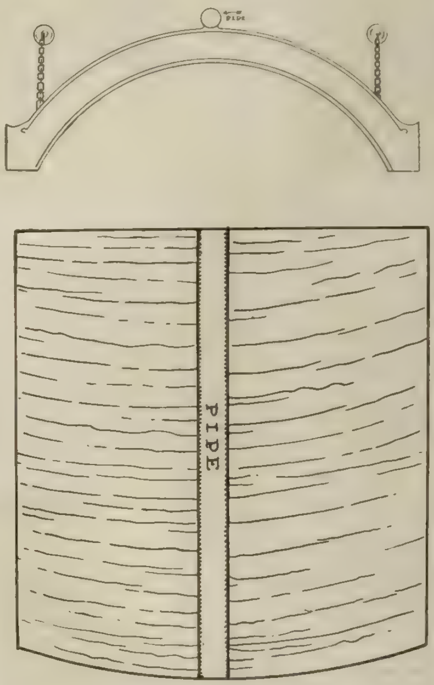
There is nothing experimental in the idea, as Edward B. Kinsila installed such devices upon all the glass-roofed studios designed by him.



Round Top Canopy
Front and top views, showing sprinkler pipe along ridge.

Two General Types.

For purposes of classification, canopy may be divided into two types; flat topped and round or peaked. For the former type, a three-inch pipe running transversely across the front is perforated on the side toward the building as the main slope will be toward the house. This transverse pipe is connected to the three-way valve within the theatre by a three-inch pipe which need not be perforated.

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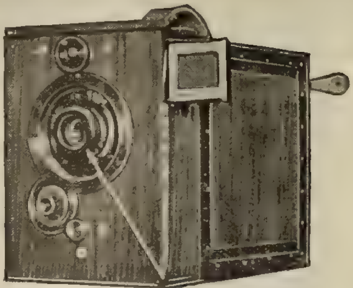

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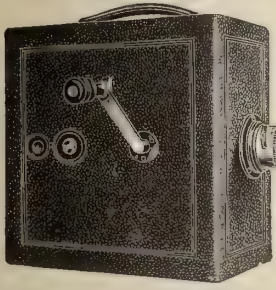

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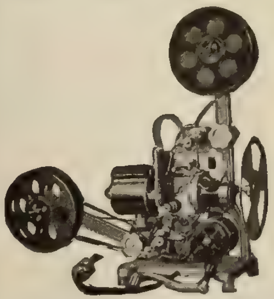

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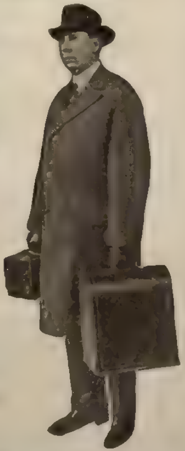

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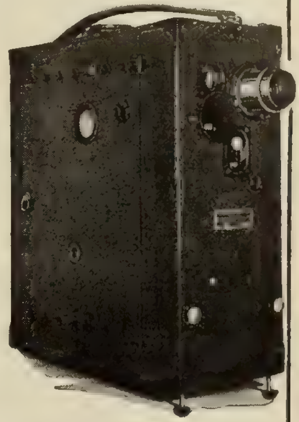

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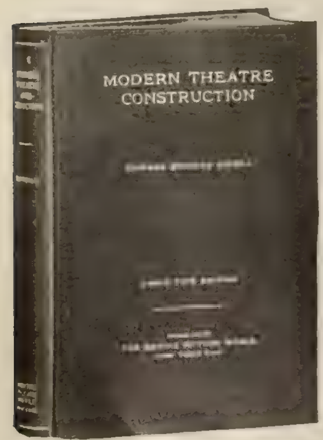

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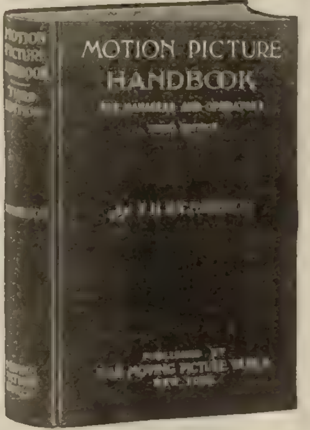

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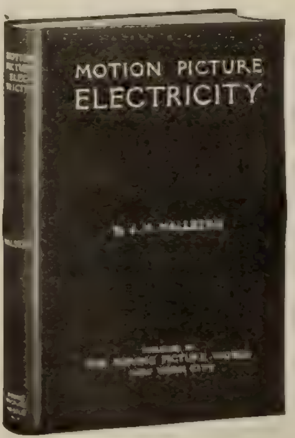

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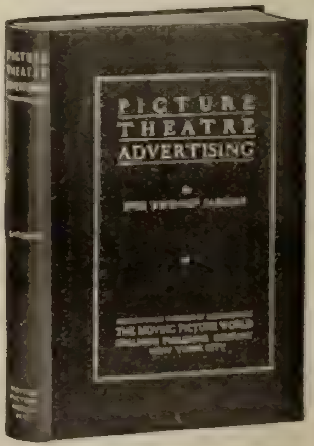

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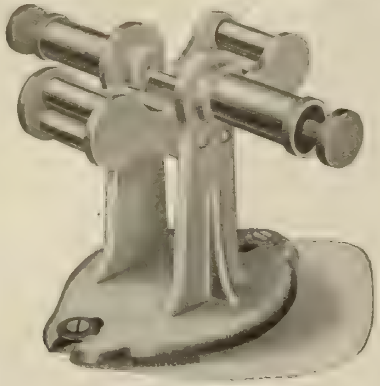

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The Werner Film Waxing Machine applies the Compound accurately to the margin of the film and positively will not spread wax onto the picture.

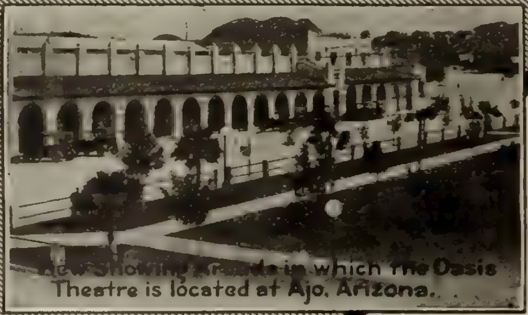
Wax always in position. Requires no adjusting.

Over 1000 in Use in All the Leading Theatres and Exchanges

10 STICKS
Werner's New Life for Films Compound
For Use in Werner's Film Waxing Machine.
Order Direct from WERNER FILM PROTECTOR MFG. CO.
ROOM 215 RIALTO THEATER BLDG.
ST. LOUIS, MO.
Keep in a Cool Place
Price, $1.00
PATENT PENDING

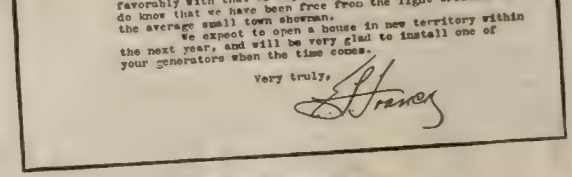
Price per Box of Ten Sticks........$1.00
In Lots of Ten Boxes..........$.75 per box

THE WERNER FILM PROTECTOR MFG. CO., Inc.
RIALTO THEATER BLDG. ST. LOUIS, MISSOURI



View Showing Arcade in which The Oasis Theatre is located at Ajo, Arizona.

Another Satisfied Customer



E. L. FRANCK, MANAGER

OASIS THEATRE

AJO, ARIZ. 10/13 '19 191

Westinghouse Electric & Mfg Co.
Los Angeles, Cal.

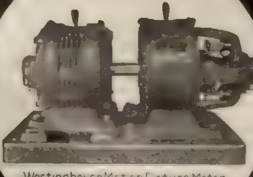
Gentlemen:
We wish to advise that the Type CS, three phase Westinghouse motor generator set purchased from you in May 1917, has been in daily use.

Since its installation it has not cost us one cent for repairs, and is in as good condition as the day we put it in.

We have been told that our projection compares favorably with that of any house in the Southwest, and we do know that we have been free from the light troubles of the average small town showman.

We expect to open a house in new territory within the next year, and will be very glad to install one of your generators when the time comes.

Very truly,
E L Franck



Westinghouse Motion Picture Motor Generator

The above letter speaks for itself.
Westinghouse Electric & Manufacturing Company
East Pittsburgh, Pa.
Sales Offices in All Large American Cities

WESTINGHOUSE ELECTRIC

Westinghouse

Simplex

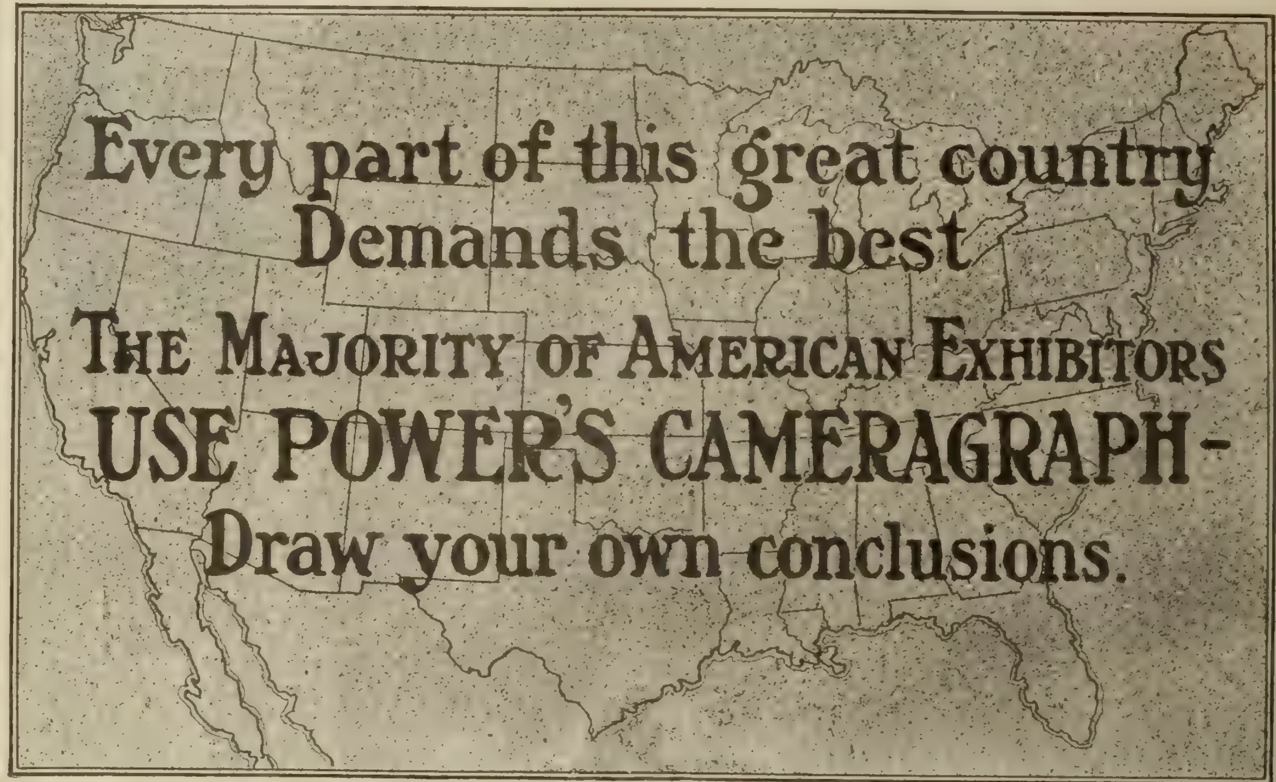
ASK Dad—He KnOWS
The teacher SAid to THe CLASS-
"WHaT WOrd is iT tHaT ExpResses
SATisfACTION, SeRVICE AND QUALity
all iN ONE?" AND the LiTtle
boY whose FATheR
is a PROJectioNIST
pROmPtLY aNSWeRED---
"SIMPLEX!!"

The word *Simplex* means to the motion picture industry what the word "Kodak" means in the photographic line.

In the "write-up" of new theatre openings the following line is invariably present-"Two Simplex projectors are part of the equipment."

TRY THEM AND YOU'LL KNOW WHY

THE PRECISION MACHINE CO. INC.
317 East 34th: St— New York



Every part of this great country
Demands the best
THE MAJORITY OF AMERICAN EXHIBITORS
USE POWER'S CAMERAGRAPH-
Draw your own conclusions.

T. & D. THEATRE, OAKLAND, CAL.— LARGEST MOTION PICTURE HOUSE WEST OF CHICAGO— EQUIPPED WITH POWER'S 6B PROJECTORS. TURNER & DAHNKEN CIRCUIT USES POWER'S.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Vol. 43. No. 9 FEBRUARY 28, 1920 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P. Chalmers in 1907

EXPORT NUMBER

ANOTHER BIG PROVEN STAGE SUCCESS

TAYLOR HOLMES
in
The VERY IDEA
by WM·LE BARON
Scenario by S·E·V·TAYLOR Directed by LAWRENCE WINDOM

METRO

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
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THE POOR FISH WOULD BE CONSIDERED AS THE VERY EMBLEM OF WISDOM IF SILENCE WERE AS GOLDEN AS IT IS SAID TO BE!

PERSONALLY, we don't consider silence as golden. On the contrary. We believe in shouting our message from the housetops!

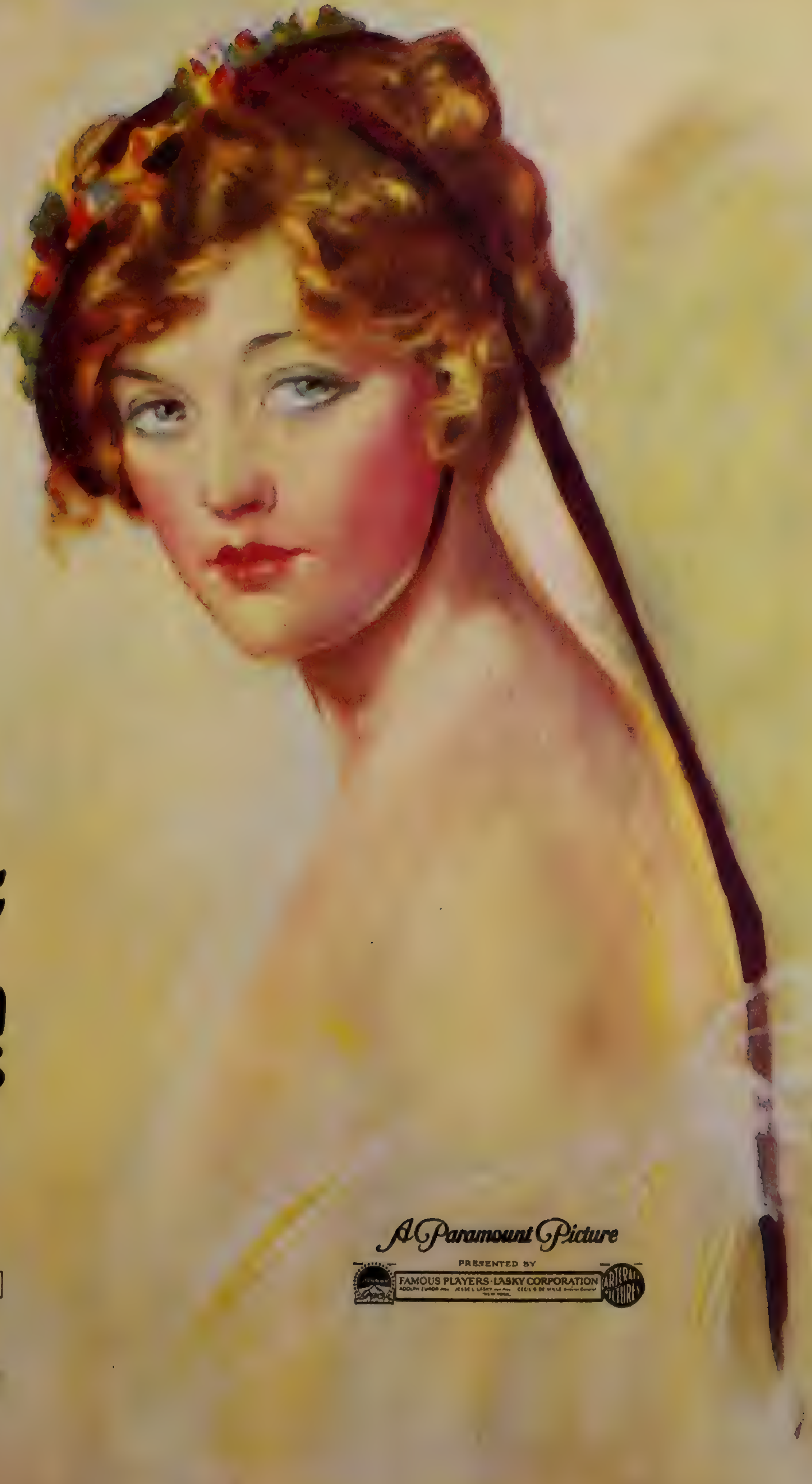
Positively knowing RITCHEY posters to be the most efficacious and the best motion picture poster possible to produce, we believe in saying so. Not in whispers either! At the top of our lungs! With a megaphone! In sonorous far flung tones that everybody may hear! Particularly we have wanted every Exhibitor in these United States to hear us—and they have heard!

For the exhibitor knows that we speak the truth. When we say that the RITCHEY poster always has the maximum of advertising value—he can check up that statement against his box-office records. And he does, for all that we have said is coming back from him as a thunderous echo, and it takes the form of a clamorous demand for more, and ever more, RITCHEY posters!

RITCHEY LITHO. CORP.

406 WEST 31st STREET, NEW YORK TELEPHONE, CHELSEA 8388

Ritchey
LITHO CORP. N.Y.



APRIL FOLLY

WITH

MARION DAVIES

BY

CYNTHIA
STOCKLEY

Cosmopolitan Productions

A Paramount Picture

PRESENTED BY

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR [illegible] JESSE L. LASKY [illegible] CECIL B. DE MILLE [illegible]

NEW YORK

APRIL FOLLY

WITH

MARION DAVIES

BY

CYNTHIA STOCKLEY

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

ARTCRAFT PICTURES

Cosmopolitan Productions

PERTINENT POINTS

A picture filled with surprises, delightful romance and lively adventure.

A star, loved the country over, in the most bewitching part of her career.

From a directorial standpoint the name of Robert Z. Leonard guarantees the artistic and mechanical perfection of the production.

Adrian Johnson, prolific writer of screen stories whose successes are legion, made the adaptation from Cynthia Stockley's famous Cosmopolitan Magazine story.

It will be backed by the greatest advertising campaign in the history of pictures.

APRIL FOLLY

WITH

MARION DAVIES

BY

CYNTHIA STOCKLEY

A Paramount Picture

COSMOPOLITAN PRODUCTIONS

APRIL FOLLY

WITH

MARION DAVIES

BY

CYNTHIA
STOCKLEY

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Cosmopolitan Productions

A masque ball is hardly the place one expects to encounter serious adventure but the heroine in this story does. It leads her across the ocean into a most amazing and unexpected series of happenings where only her wit and ingenuity save her from disastrous consequences. Situation builds upon situation, each one consistently climbing to the most startling and fascinating climax ever written into a photoplay. There is romance in abundance, plenty of comedy, a dash of melodrama and a touch of pathos all so cleverly intermingled that every one of the emotions are played upon.

As a story it made a host of new friends for the Cosmopolitan Magazine.

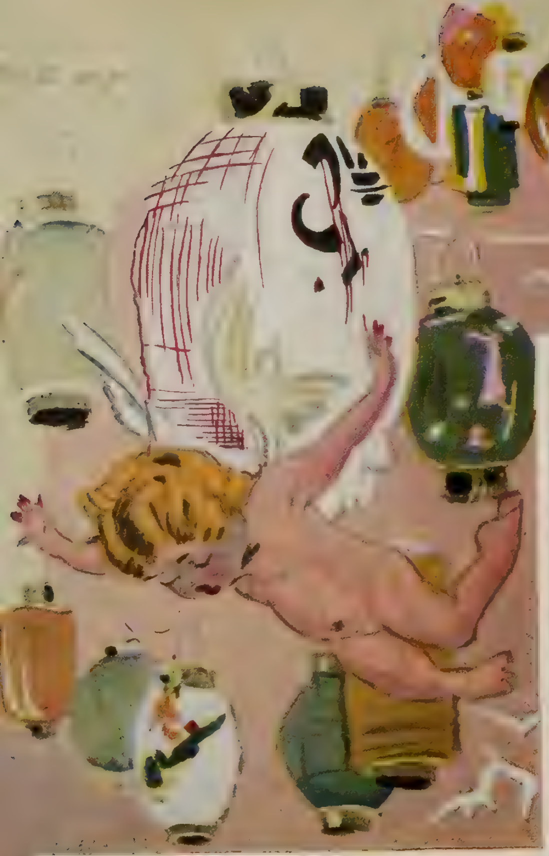
As a picture it will increase the clientele of every exhibitor showing it.

It's the kind of a production that everybody in the country will want to see.

Cosmopolitan Productions

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



APRIL FOLLY

MARION DAVIES

N. B. EDDY
"APRIL FOLLY"
WITH
MARION DAVIES
BY
CYNTHIA STOCKLEY
A Paramount Picture
Cosmopolitan Productions

Paramount-
Carter DeHaven Comedy

Mr. and Mrs. CARTER DeHAVEN
in
"HOODOOED"

Your Lucky Day

ANY day is a lucky day on which you show a Paramount-Carter DeHaven Comedy.

Mr. and Mrs. Carter DeHaven are the Good Luck Twins. They've made people laugh for years—they know how!

"Hoodooed," the first of their new pictures, is a comedy for every sort of theatre, because it appeals to every sort of person.

Wholesome, happy, made up of the stuff of every day life, and therefore genuinely funny and uniquely entertaining.

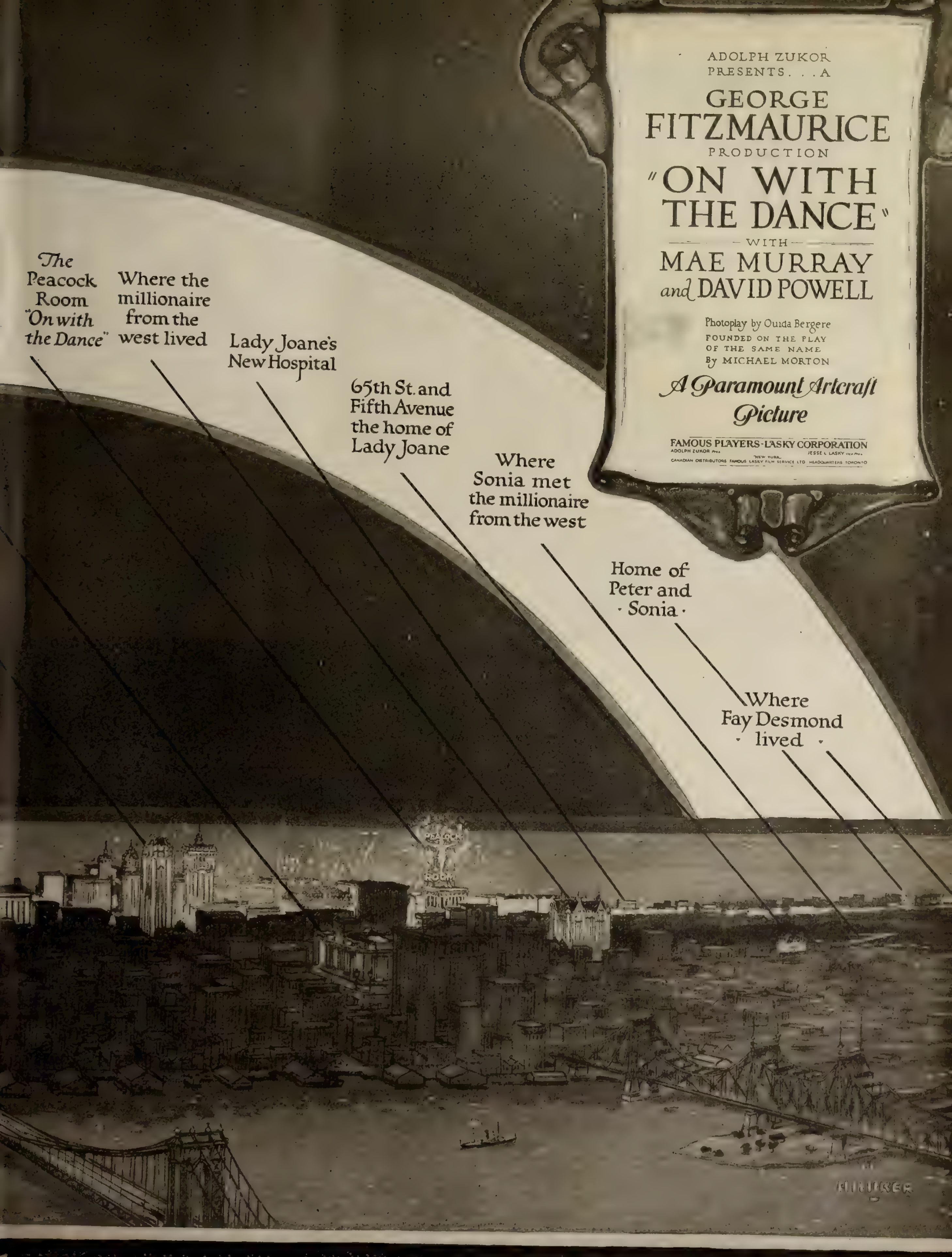
Show "Hoodooed", the first of these comedies in your theatre, and it won't be the last you'll show!

Story by Keene Thompson *Directed by Charles Parrott*
Scenario by Bob MacGowan

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

The tower home in the Van Vechten · Building · where Sonia lived for a time
Where Peter first hit New York
The Criminal · Court · where the trial took place
Hester Street where Sonia's father was · killed ·
Where Sonia hoped to end · it all ·
Where Sonia · landed ·
What Sonia saw first

"ON WITH THE DANCE" *It is the magnificent*


The Peacock Room "On with the Dance"
Where the millionaire from the west lived
Lady Joane's New Hospital
65th St. and Fifth Avenue the home of Lady Joane
Where Sonia met the millionaire from the west
Home of Peter and Sonia
Where Fay Desmond lived
PEACOCK ROOM
HIRLIKER

ADOLPH ZUKOR
PRESENTS . . . A

GEORGE
FITZMAURICE
PRODUCTION

"ON WITH
THE DANCE"

— WITH —

MAE MURRAY
and DAVID POWELL

Photoplay by Ouida Bergere
FOUNDED ON THE PLAY
OF THE SAME NAME
By MICHAEL MORTON

A Paramount Artcraft Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres.
NEW YORK
CANADIAN DISTRIBUTORS FAMOUS LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO

laming, heart-rending emotional soul that is New York!

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, [illegible] a year; Canada, [illegible] a year; Foreign [illegible] $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Copyright, 192[illegible] by the Chalmers Publishing Company.

THOMAS H. INCE PRESENTS

DOROTHY DALTON

IN

"BLACK IS WHITE"

BY GEORGE BARR McCUTCHEON
PICTURIZED BY MAGNUS INGLETON
DIRECTED BY CHARLES GIBLYN-
A THOMAS H. INCE PRODUCTION

A Paramount Artcraft Picture

She Married Her Own Husband!

DRIVEN from her home by his insane jealousy, her little son torn from her arms, she found a new life, a new identity, in a new country.

THEN, years later, when she was the reigning beauty of Paris, he met her, loved her, failed to recognize her as the sweetheart of his dead youth!

WHAT follows is the dramatic story of the struggle between a man's jealousy and a woman's love, with Dorothy Dalton the magnificent, in a colorful, diverse, brilliant role!

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

ADOLPH ZUKOR · · · PRESENTS

Elsie

Ferguson *in*

"HIS HOUSE IN ORDER"

A Paramount Artcraft Picture

NEVER has Elsie Ferguson been so lovely, so enchanting, as in "His House in Order."

It is Sir Arthur Pinero's greatest play. The world's foremost actresses have played it to weeping, cheering audiences all over the world.

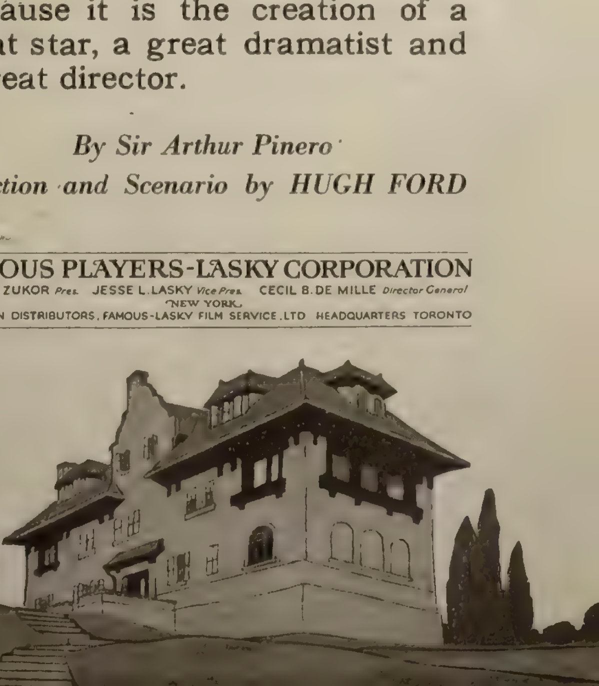
But never has this play been presented with such beauty and life, such lavish and magnificent settings, as in the screen version.

Audiences will throng to see it. Because it is the creation of a great star, a great dramatist and a great director.

By Sir Arthur Pinero

Direction and Scenario by HUGH FORD

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
CANADIAN DISTRIBUTORS, FAMOUS-LASKY FILM SERVICE, LTD. HEADQUARTERS TORONTO



THOMAS H. INCE
PRESENTS
HIS SPECIALLY SUPERVISED PRODUCTION

"DANGEROUS HOURS"

By C. Gardner Sullivan

Adapted from the
SATURDAY EVENING POST STORY
"A Prodigal in Utopia"
BY DONN BYRNE.

ALL STAR CAST.
DIRECTED BY FRED NIBLO
PHOTOGRAPHED BY
GEORGE BARNES

A Paramount Artcraft Picture

The PICTURE THE WORLD'S

To "Save" Mankind!

By fire and sword they would "save" mankind!

By destroying all that man loves and holds sacred! By wrenching from him his job, his family, his home!

And every man who loves his family, his home and the industry that supports them will find "Dangerous Hours" a wonderful, thrilling and vital picture!

Paramount Artcraft Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres CECIL B. DE MILLE Director General
NEW YORK

BEEN WAITING FOR!

Another Arrow Success!

Now It Is a *Series* of Features

A NEW type of detective stories that rival Conan Doyle's famous Sherlock Holmes. Stories in five reels with mystery, suspense and unusual action. There will be twelve of these famous five-reel features, which insures Independent Exchanges of one five-reel feature each month for the next twelve months.

"TEX"

Elucidator of Mysteries

is a character that is as well known in Scotland Yards as he is in the New York Police Department. Primarily himself a victim of circumstantial evidence he later devotes his life to the unraveling of the mysteries that have convicted so many innocent victims of circumstantial evidence.

STATE RIGHTS NOW SELLING

Arrow Film Corporation

W. E. Shallenberger, President

220 WEST 42d STREET NEW YORK CITY

It's just that difference between a feature and a 'filler'—the difference between pictures the audience makes it a point to see and pictures they feel like walking out on, that makes or mars the value of a News Service—which is the reason why exhibitors straight across the country prefer the service whose facilities, equipment and efficiency give them the big world events first—while interest is fresh and keen. More exhibitors subscribe to The Big Three {International News, Universal Current Events, Hearst News} —released through Universal—than to a-n-y o-t-h-e-r N-e-w-s S-e-r-v-i-c-e.

PUBLIC NOTICE TO

Crooked Producers

Hereafter when you try to induce artists under contract with the Universal to break their contracts, I shall call you by name. I shall dangle you up before the eyes of the exhibitors of the world and show that these dishonest practices of yours are the direct cause of the frightful increase in the cost of making pictures.

Some of you are now trying to get Mr. Erich von Stroheim because his picture "Blind Husbands" proves that he is the greatest discovery in years in the matter of directors; and because you have heard that his second picture "The Devil's Passkey" is even a greater triumph. Unfortunately for you, von Stroheim comes of good old stock and your money and your wiles cannot tempt him from the path of honor.

When Mr. von Stroheim was untried and unknown as a director, why didn't you gamble on him, as the Universal did? Why didn't you have vision enough to see that he had the makings of a great director? Failing to do this, why do you now hang over him like vultures seeking to grab him by hook or crook, with the accent on the crook?

Have you no sense of decency or honor? Don't you know that any profit you might make by causing another man to violate his written word of honor is polluted profit, tainted money which is unfit to spend on your wives and your children? Don't you know that star-stealing or even attempted star-stealing is a specie of pimping which is loathsome in the eyes of civilized men and women?

I serve notice on you here and now that Erich von Stroheim is under contract with the Universal for years to come. And so is Priscilla Dean, whose great production soon to be released will make your smirking mouths water with desire to smash her contract. And so is Harry Carey. And so are Eddie Lyons, Lee Moran, Marie Walcamp, Eddie Polo, Edith Roberts, Frank Mayo, Tod Browning, Rollin Sturgeon, Jack Ford, Allen Holubar, Dorothy Phillips and Robert Andersen.

Do you imagine that by hiding behind "agents" and fake corporations you can still violate all principle and all honor and continue to get away with it unharmed?

Do you imagine that because the Universal has been long-suffering in the past and has never considered any star worth fighting for when that star developed a sense of dishonor, that we will continue to let you pick our pockets hereafter?

Let this sink into your consciousness: The Universal has engaged counsel at both coasts to prosecute to the fullest limit of the law any one of you who hereafter befouls the moving picture business by trying to continue your rotten dealings of the past. We intend to exercise our rights at any cost and without a let-up. We will not confine ourselves to enforcing contracts with individuals but we will punish, as much as the law permits, any crooked agent or corporation who tries to induce any artist to jump a contract with us.

You, and the exhibitors who support you, are directly to blame for the present frightful costs of making pictures. Drunk with easy money, you have tried to use the power of that money to corrupt or dissatisfy artist after artist who had none but honorable intentions and the best of good faith until you came along with your almost irresistible bribes.

You are not going to get away with it any longer. I am going to turn the spotlight on your activities every time those activities are crooked. I am going to frizzle you on the grill of redhot public opinion. I am going to use the one weapon that you are afraid of—*The Truth!*

This is my final warning. I will not write you any more polite private letters asking you to let our artists alone. As fast as I get the goods on you I will address you publicly and fight the matter out before the eyes of the exhibitors as well as before the courts.

I have tried working with you in National Associations and have found they are not worth a tinker's dam. I have tried every way I can think of to induce you to play the game with the cards on the table. But you don't know how. You use marked cards and you deal from the bottom of the deck!

Crooks of the world, which one of you will be first to take me on?

UNIVERSAL FILM MFG. COMPANY

Carl Laemmle

PRESIDENT

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH

It is against our policy to indulge in superlatives but we cannot restrain the hosts of exhibitors, reviewers and theatre-goers who are proclaiming

"WHEN THE CLOUDS ROLL BY"
the best picture ever made by

DOUGLAS FAIRBANKS

UNITED ARTISTS CORPORATION
ANNOUNCES
ITS FORTHCOMING PRODUCTION

Miss Doris Keane
in
"Romance"

From the Celebrated Play
by EDWARD SHELDON

Directed by Chet Withey

A.G.

A Great Play is Brought to the Screen

"Romance," one of the outstanding dramatic successes of the past decade, is coming to the screen.

Its remarkable record on the stage—nearly three years in London, a year in Chicago, a phenomenal season in New York, a special engagement of eight weeks in Boston—made it the object of the keenest bidding among motion picture producers.

United Artists Corporation is fortunate, not only in having acquired the play for picture presentation, but likewise in having Miss Keane herself appear in the role that she has made one of the most vivid figures of the modern stage.

"Romance" has won its way into the hearts of drama-lovers, because it tells an unusual, remarkable story and because of the rare talent and artistry that Miss Keane brought to it.

And so the play bespeaks an unusual picture—a picture of powerful and lasting appeal.

UNITED ARTISTS CORPORATION
Mary Pickford — Charlie Chaplin
Douglas Fairbanks — D. W. Griffith

Another Arrow Success!

Twelve Big Features That Will Pack Houses and Build Big Bank Balances

GLEN WHITE AS "TEX"

IN an idle moment Sherlock Holmes declared to his friend, Watson, that if he could lift the roofs off all the houses in London and peep in upon the hidden lives of the inmates the number of tragedies would be appalling. This is what

"TEX"

Elucidator of Mysteries

does. He raises the roof and you peep in with him. They are your neighbors that "Tex" introduces to you. Everyday folk they are, but they have their masks off, and their heartrending tragedies and carefully concealed sins are unexpectedly revealed with a vividness that is startling.

It is this realism and *humanness* of the twelve five-reel "Tex" stories, in addition to the sustained interest and mystery always associated with the best detective stories, that will pack picture houses and build big bank balances.

STATE RIGHTS NOW SELLING

Arrow Film Corporation

W. E. Shallenberger, President

220 WEST 42d STREET NEW YORK CITY

TO Realart, through MAYFLOWER, is to be accorded the privilege of making available to discriminating exhibitors everywhere a new series of

Charles Miller
Productions

—absorbing, masterful tales of the great out-of-doors, based upon the virile verse-stories of

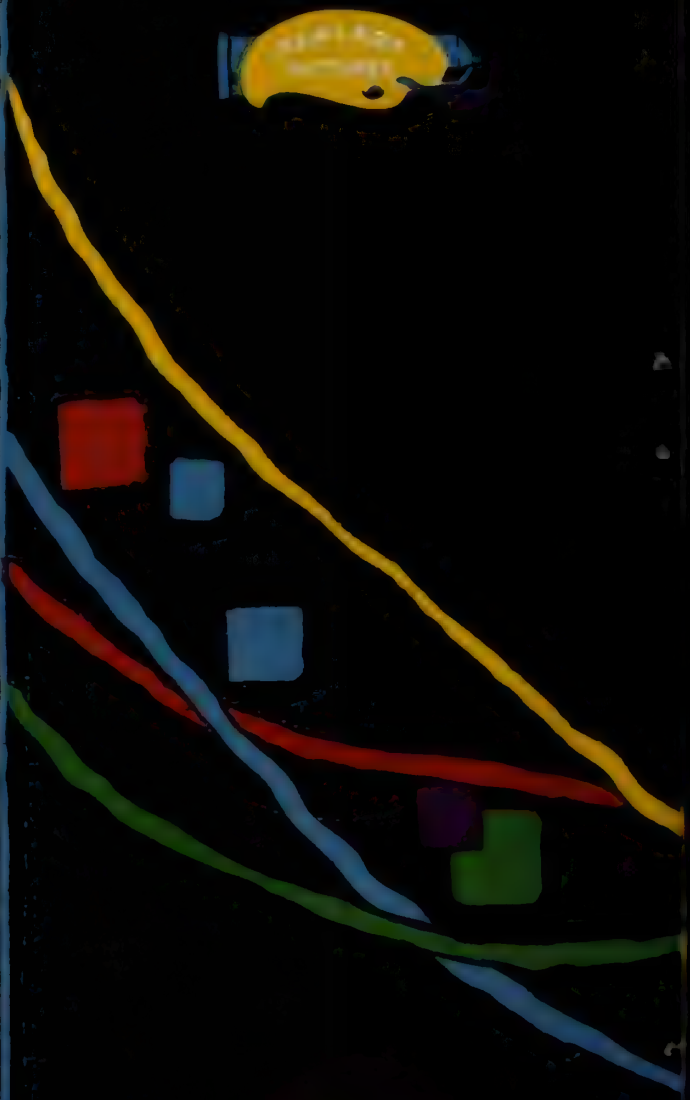
ROBERT W. SERVICE.

Mr. Miller will specialize in work for which inclination, study and native ability have adequately prepared him. Realart expects from him productions which will mark a truly new era in the development of the silent drama.

REALART
PICTURES CORPORATION

THE scope of Charles Miller's experience is the whole realm of drama. Super, actor, star, stage manager, business manager, producer—he had achieved recognition long ere the blazing lights of the studio beckoned him to a new and greater opportunity.

REALART
PICTURES



Sky so blue it makes you wonder
If it's heaven shining through;
Earth is smiling 'way out yonder,
Sun so bright it dazzles you;
Birds a-singing, flowers a-flinging
All their fragrance on the breeze;
Dancing shadows, green, still meadows—
Don't you mope, you've still got these.

ROBERT W. SERVICE

NOT all the romance of motion pictures has yet been flashed upon the screen. For what picture has told the bewildering story of the successful actor of thirty-five, a leading man for Broadway stars, who blithely forsook a salary of $350 a week to begin anew at $3 a day as super in a studio? Yet thus has Charles Miller achieved success!

It isn't difficult to have faith in a man like that. Nor is it difficult to believe that in less than four years from the day he began in pictures, his annual income was exceeding $50,000.

The record of Charles Miller's achievements is his best advertisement. He joins MAYFLOWER because here he finds unlimited backing and unlimited confidence. And Realart opens to him as wide a world market as honest productions can find.

REALART
PICTURES CORPORATION

REALART PICTURES

THE director who never had a failure!" So writes Charles Miller's biographer. And as we read, there comes to memory "The Flame of the Yukon," a Miller masterpiece. Yes, and "The Ghost of Yesterday" and "By Right of Purchase," in which Norma Talmadge starred! "The Sawdust Ring," too, and many more which you know as well as we.

They say also that Charles Miller has "made" six big stars, but it is of picture production, not star creation, that Realart is thinking now. It is on those wonderful stories of the big out-of-doors that Mr. Miller's reputation will rest—stories, we are pledged, of which "The Flame of the Yukon" was but a foretaste.

REALART
PICTURES CORPORATION

B. A. ROLFE

presents

OLIVE TELL

in the first of her series of Six Special Productions

Produced by

JANS PICTURES INC

729 Seventh Avenue New York

B. A. ROLFE presents

OLIVE

the Fas
in a film
ous story,
ional cast.
drama —
Faith —

"LOVE WITHOUT QUEST

A picturization of C. Wadsworth
"THE ABANDONED

TELL

inating Star
daptation of a fam-
upported by an except-
— — — *A powerful*
nterwoven with
Mystery—Adventure

CAST

Olive Tell
mes W. Morrison
Peggy Parr
Mario Marjeroni
Ivo Dawson
eorge S. Stevens
Floyd Buckley
Charles Mackay
ordon Hamilton

ION"

Camp's novel
ROOM"

JANS PICTURES INC

"LOVE WITHOUT QUESTION"

A Splendid Opportunity for the High-Grade Independent Exchange

State Right Specials offered in series for the first time in history of the industry!

To Be Sold in a Series of Six — Franchise Plan

NOW READY FOR RELEASE

WRITE! WIRE! 'PHONE!

B. A. ROLFE
Productions

FOREIGN RIGHTS CONTROLLED BY EXPORT AND IMPORT FILM CORP

Produced by

JANS PICTURES INC
729 Seventh Avenue New York

America's "Big Ones" Book It

Benjamin B. Hampton
presents

Lesser-Gore Kinema, Los Angeles
Moore's Theatres, Washington
Jake Wells' Virginia Theatres
The Minerva Theatre, Pittsburg
Strand Theatre, San Francisco
Talbot's America Theatre, Denver
Tammen's America, Colo. Springs
The Casino Theatre, Jacksonville
Liberty Theatre, Sacramento, Cal.
Beatty's Liberty, Fresno, Calif.

At every point big, quick-thinking first run exhibitor factors have in most cases cleaned out other picturers of lesser power to make immediate room for

The SAGEBRUSHER

With an all-star cast:
ROY STEWART
MARGUERITE De La MOTTE
NOAH BEERY
BETTY BRICE
ARTHUR MORRISON
GORDON RUSSELL

The photoplay of the novel by
EMERSON HOUGH
Directed by EDWARD SLOMAN
A Benjamin B. Hampton--Great Authors Production

The real secret of the great popularity of "The Sagebrusher" is its tremendous *heart story*; its hold upon the emotions. It is a story of genuine throb and appeal, that attracts audiences everywhere.

This production is made by masters. Months were devoted to its production. It bears the stamp of an able organization and Emerson Hough autographs it with his approval.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor: J. Frank Brockliss, Inc. 729-7th Ave.

All of you remember J. Warren Kerrigan in "The Best Man!" Electric thrills, zest, action and dash.

Here is another romantic melodrama; livelier; more thrilling; filled with action and excitement and carrying in addition all of the splendid Robert Brunton production facilities.

Pre-released beginning Feb. 29.

At the price schedules set for his pictures J. Warren Kerrigan is the best *"star buy"* that an exhibitor can make for his theatre.

Robert Brunton
presents

J. WARREN
KERRIGAN

and his own company in

$ 30,000

By H.B. Daniel   Directed by Ernest C. Warde

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

4 KERRIGAN WINNERS

A White Man's Chance

Handsome Donald Joseph Blenhorn, fighting every inch of the way, battles with bandits, sticks by his friends and smites his enemies. He looks death in the eyes, reveals the character of a plotting fiance and marries the girl his heart selects *BOOK IT.*

The Joyous Liar

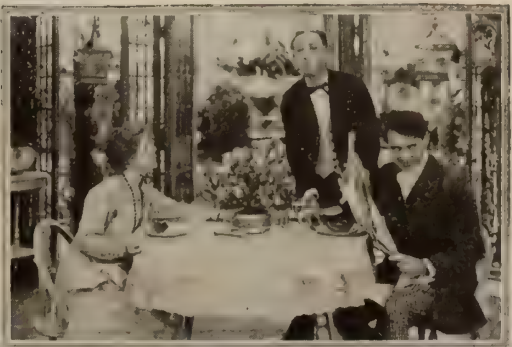
Picture Kerrigan as a burglar, as a road agent; as desperate, hunted, always-in-danger; loving and loved by a girl who stuck tight, despite everything only to find—There's the secret for your audiences. *BOOK IT.*

The Lord Loves the Irish

A story of success in America—every one loves Success. A picture for all kinds of audiences. A highly successful title. Figure *now* what you can do with this for the full week in which St. Patrick's Day falls. *BOOK IT.*

Live Sparks

A slashing, modern story of the oil fields and a wide-awake hero who knows how to block a band of plotters. Now actively playing the first run theatres throughout the nation. *BOOK IT.*



W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

JOSEPH LEVERING
presents

HIS TEMPORARY WIFE

By Robert Ames Bennet
Directed by Joseph Levering

With an all-star cast

RUBYE De REMER
EDMUND BREESE
MARY BOLAND
EUGENE STRONG
W. T. CARLETON

Booked instantly by Tom Moore for his Washington *Strand;* booked on the circuits of New York and a dozen large cities for immediate play dates. It catches public attention with five all-star cast names.

Exhibitors are taking quick advantage of the chances for exploitation, guessing contests, teaser copy in programs and special folders—all suggested by making a play on the title itself—"His Temporary Wife."

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Arthur F. Beck
presents

LEAH BAIRD

The Picture Girl Beautiful

in THE CAPITOL

From the notable stage success by
AUGUSTUS THOMAS
Directed by GEORGE IRVING

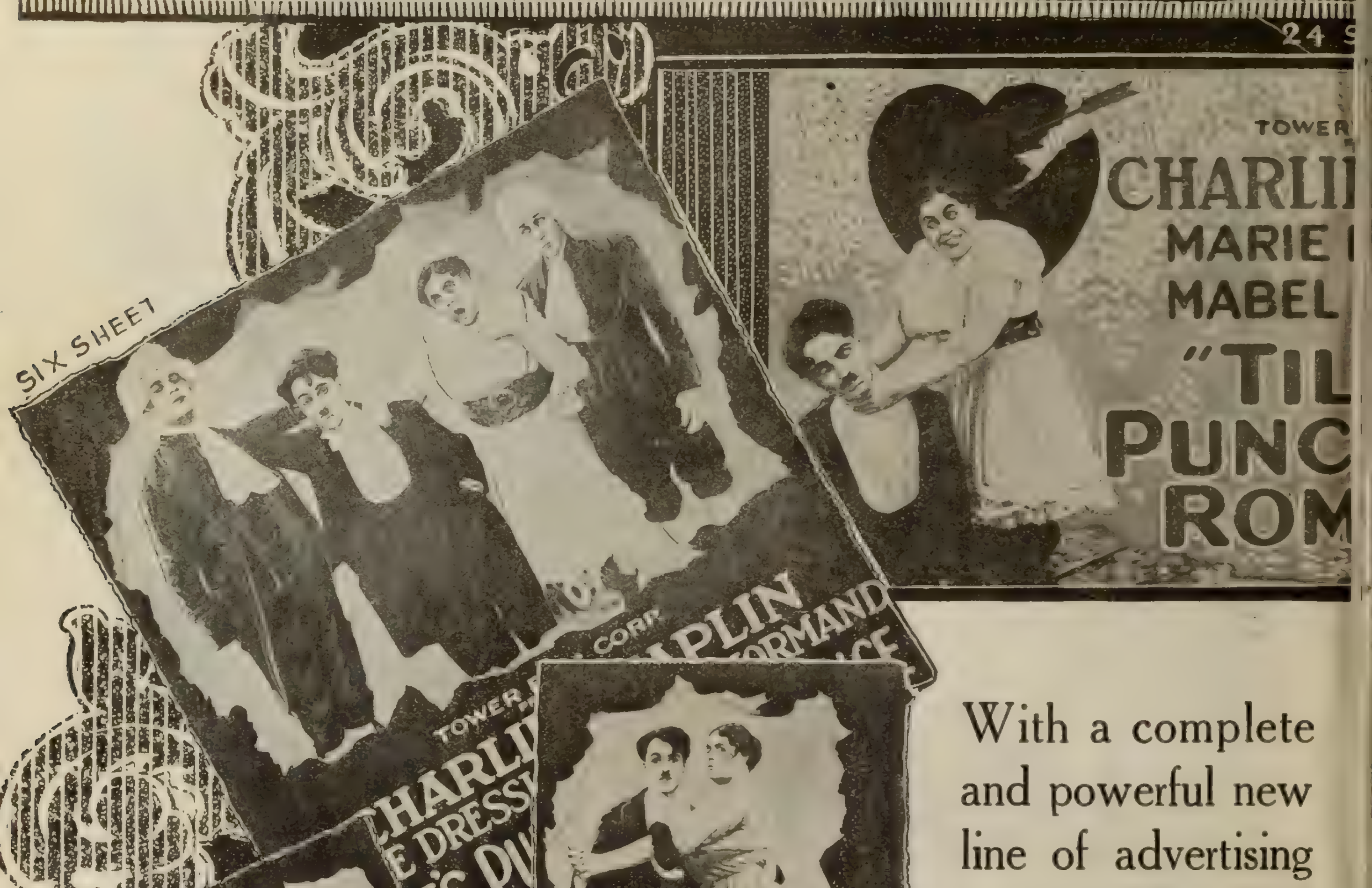
Day by day, week by week, "The Capitol" is leading in sales and is leading in importance of the new first runs booked any previous Leah Baird production ever made.

This is understandable, and was *expected* by its distributors, because "The Capitol" is stronger, abler, more vivid, more dramatic and more compelling than the previous Augustus Thomas plays in which Miss Baird has starred.

Have *you* booked "The Capitol"?

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc 729-7th Ave.

TILLIE'S PUNCT



With a complete and powerful new line of advertising matter, "TILLIE'S PUNCTURED ROMANCE," re-edited and reconstructed, is bigger and better

TOWER FILM

71 WEST 23rd STREET

URED ROMANCE

than when first released.

"TILLIE'S PUNCTURED ROMANCE" is destined to eclipse even its own original huge success.

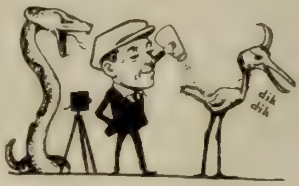
CORPORATION

NEW YORK CITY

52 SPECIALS

For 1920—A One-reel Masterpiece Each Week

BEAUTY of mountain and forest in a series of supreme Specials photographed by C. L. Chester, master cameraman.



HOWLING wilderness and quiet loveliness of remote South American, by W. O. Runcie, maker of Specials.

HARTBEEST, hippopotami, lions and leopards crashing at close-up in a screeching series by Charles Cottar, famous big-game cinematographer.

MYSTERY and magic from Borneo, Siam, Indo-China and treacherous Tibet, in a Super-Series by Charles Hugo, cameraman daredevil.

SOUTH SEA soirées, bare-foot belles and soft southern scenic beauty in a series of coral gems by Carl P. Winther.

AWING Alps, by Arthur A. Porchet; Cape Horn and the *farthest south,* by Richard B. Hoit; and a *secret Special* by Raymond Agnel—far away!

CHESTER-OUTING PICTURES

Presented in co-operation with Outing Magazine

A production that holds an appeal for all who love youth and romance -

WILLIAM FOX
presents

William Farnum

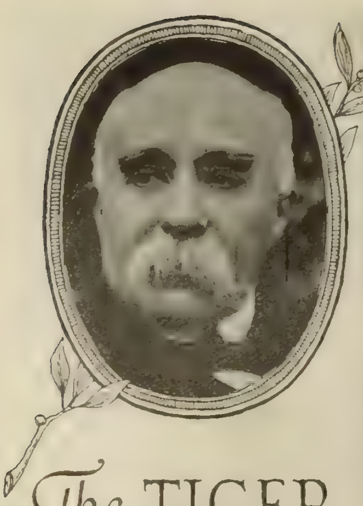
in

The Adventurer

By E. Lloyd Sheldon

Staged by
J. Gordon
Edwards

FOX
ENTERTAINMENTS



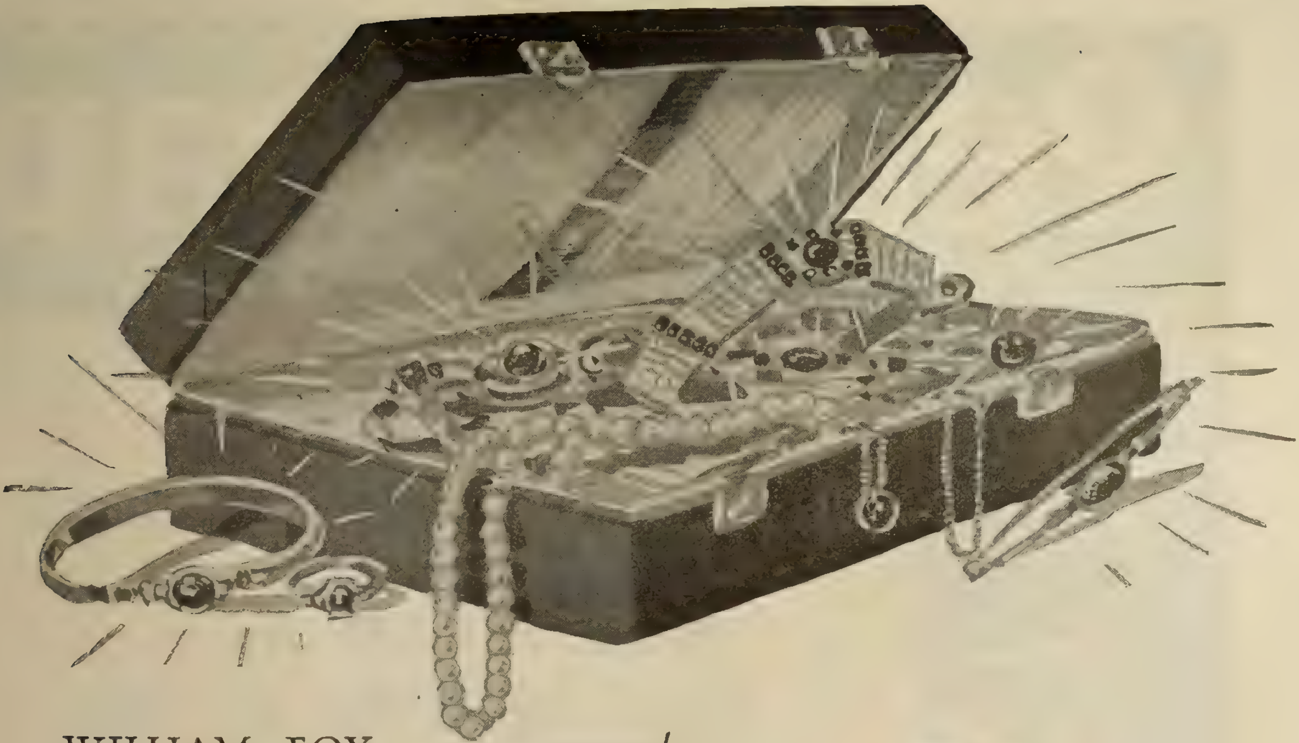
The TIGER OF FRANCE the outstanding figure of all the world - has been advertised in the news-columns of all newspapers for four consecutive years -

CLEMENCEAU'S The STRONGEST

A mighty picture by a mighty man for mighty profits at your theatre -

Directed by
R·A·WALSH·

FOX
ENTERTAINMENTS



WILLIAM FOX *presents*

GEORGE WALSH

in the production without a single lapse of time

A MANHATTAN KNIGHT

Adapted from the
GELETT BURGESS
story FIND THE WOMAN

Directed by
GEORGE-A-BERANGER

FOX
ENTERTAINMENTS

Read & Reap

So great

and so absolutely successful
are
WILLIAM FARNUM *in*
A TALE OF TWO CITIES
and
LES MISERABLES
and
the spectacular triumphs
SALOME — CLEOPATRA —
A DAUGHTER *of the* GODS —
THE HONOR SYSTEM —

$4,000,
OF MOTION

that

they are now being booked
as first run attractions by the
big theatres

Big showmen
like
big profits !

Be a big showman
yourself and begin
today

FOX
ENTERTAINMENTS

000 WORTH
PICTURES

It covers all the world in motion pictures and covers it first.

It is the one of all that has definite class and a real personality.

It will pay you to buy the best even if the best costs a little bit more.

fox

News

FOX

ENTERTAINMENTS

Merely mentioning

CHECKERS

The biggest success of the season -

If you haven't booked it

Book it NOW

If you've booked it

Repeat for a clean up —

and

Don't forget its success partners

Should a husband forgive & *Longfellow's* **Evangeline**

that brings prestige as well
as money to your house -

FOX ENTERTAINMENTS

No matter how
slow the coming
summer may be
You can insure
your whole year's
success

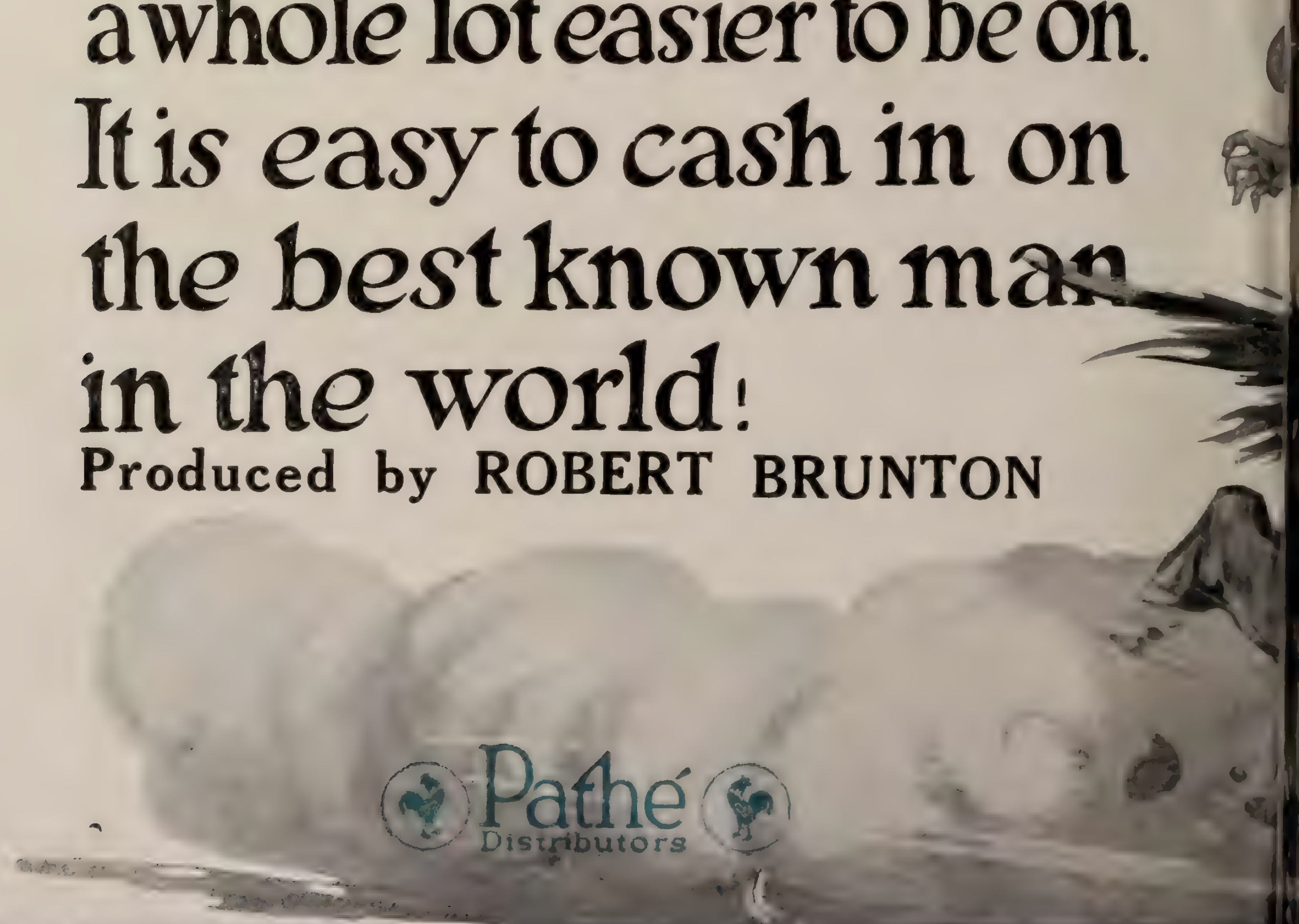
Right Now!

Pathé
Distributors

JACK
DEMPSEY

A box office attraction of such amazing value that it makes "Easy Street" a whole lot easier to be on. It is easy to cash in on the best known man in the world!

Produced by ROBERT BRUNTON



Pathé
Distributors

In the million dollar Pathé serial

DAREDEVIL JACK

Daredevil Jack

When it comes to big profits all that a lot of men can see is a big feature!

Let 'em rave! The exhibitor who has taken good advice and played Pathé serials just winks the other eye and cuts some more coupons.

He knows different. You can't fool him. The chances are that he owes his big motor car and half his bank account to Pathé serials.

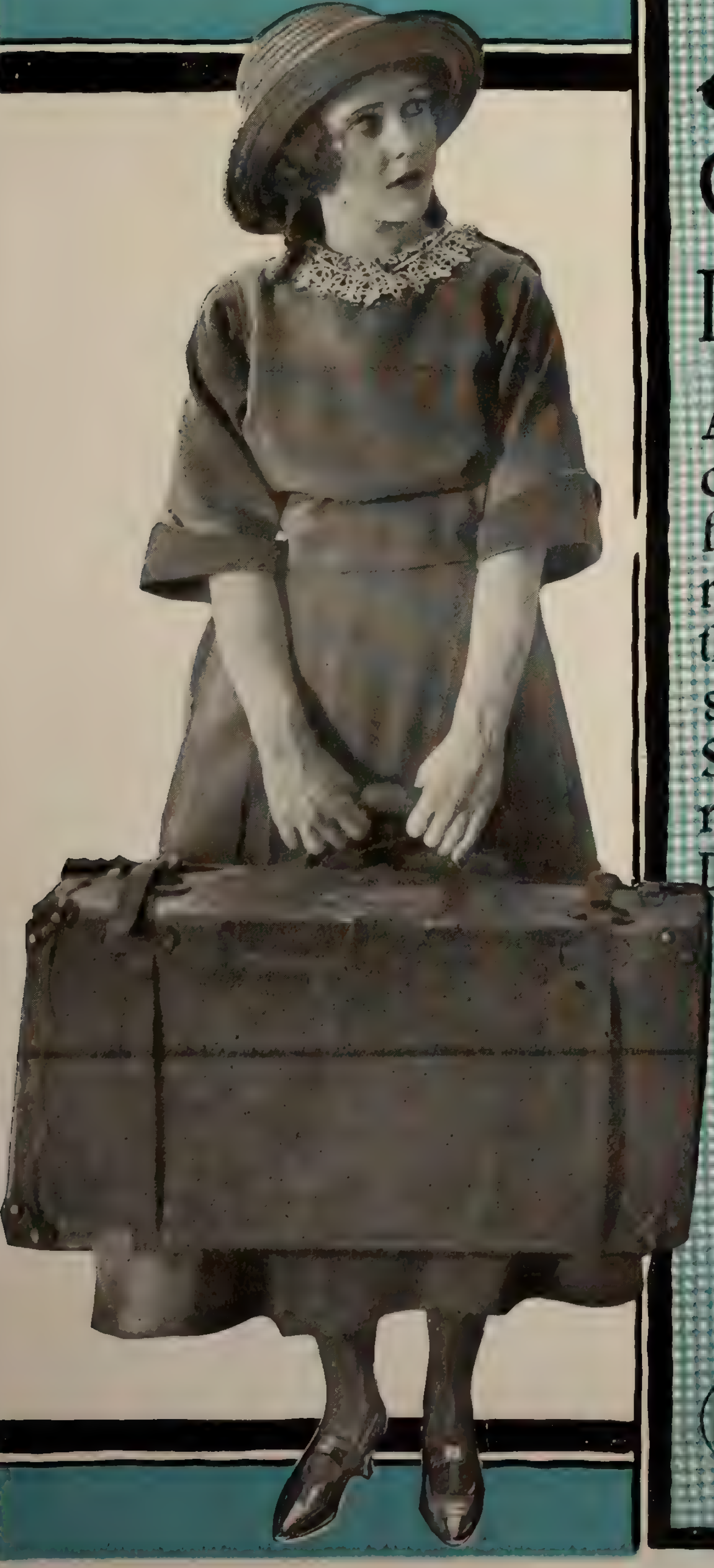
He is one of the 1,763 exhibitors who booked the Dempsey serial before release; so far in advance that the paper on the first episode was not yet delivered; so far in advance that the big Campaign Book was still on the presses. He knows that he's going to make enough money on "Daredevil Jack" to make him easy for the whole year.

You can't fool a wise man!

Book This Epochal Attraction Now!

Pathé
Distributors

From the play "Liza-Ann"
by Oliver D. Bailey
Directed by
George Archainbaud



Albert Capellani
Productions Inc.
presents

JUNE CAPRICE

in

In Walked Mary

A whimsical drama of a girl who would find a protector and refused to let a little thing like conventions stand in the way. So she dragged her rusty suitcase from Dixie land to hard-hearted New York to find one.

Miss Caprice in an appealing role of the "still-in-her-teens"-type.

Pathé
Distributors

Pathé
Distributors

Sure Fire Drama says Wids *of* the

Edgar Lewis PRODUCTION

OTHER MEN'S SHOES

"Edgar Lewis has surely filled this with wonderful audience-getting material...It offers the real goods in the entertainment line...It contains down-to-the-ground wholesome sentiment...It's a certainty that practically every picture audience is going to like it."

Wid's, Jan. 18

Directed by Edgar Lewis
Adapted from the well known novel by Andrew Soutar

Pathé
Distributors

MON RANDALL
Pathé
Distributors

'Sure Fire Drama' says Wid's *of* the

Edgar Lewis PRODUCTION

OTHER MEN'S SHOES

"Edgar Lewis has surely filled this with wonderful audience-getting material...It offers the real goods in the entertainment line...It contains down-to-the-ground wholesome sentiment...It's a certainty that practically every picture audience is going to like it."

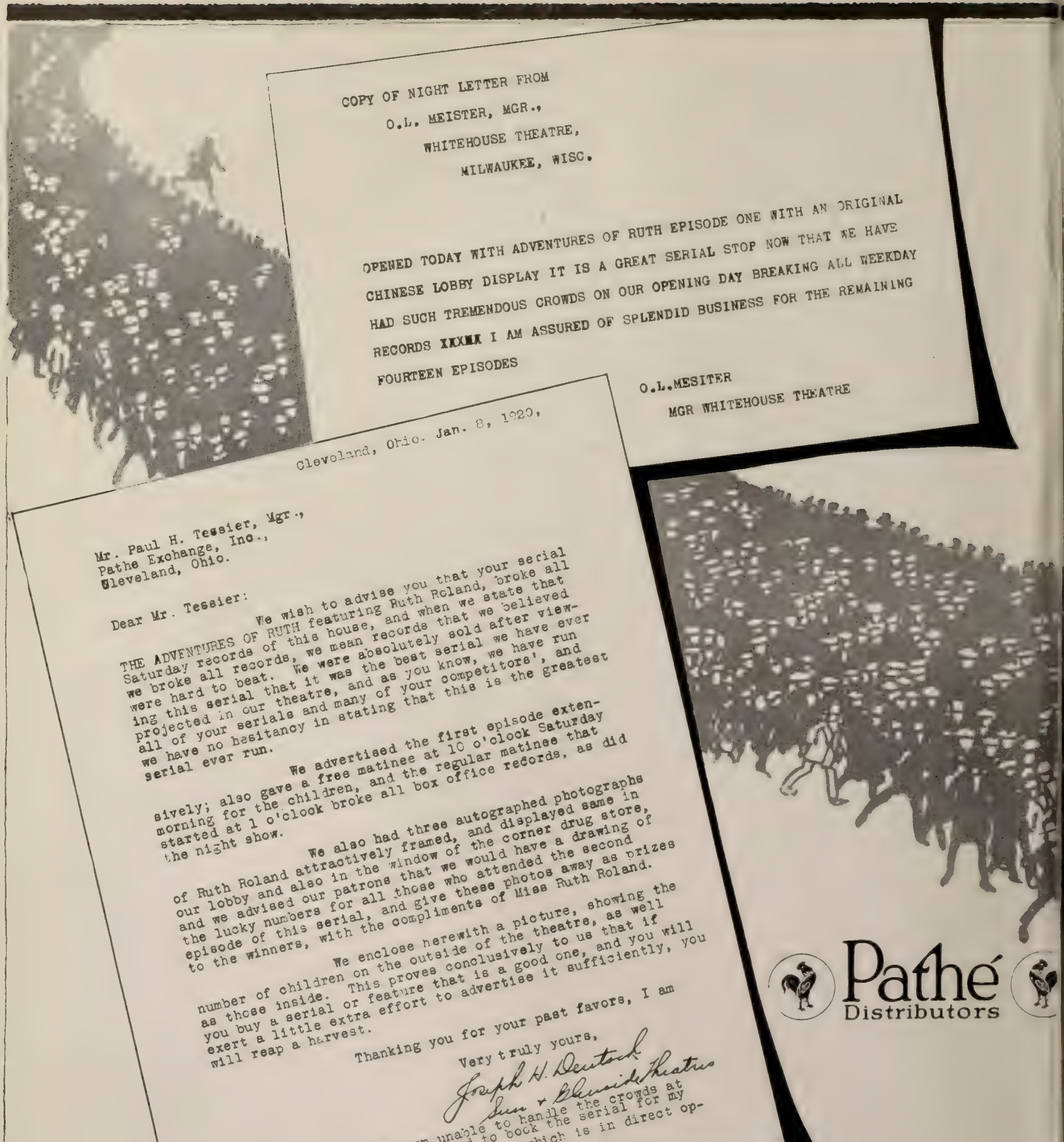
Wid's, Jan. 18

Directed by Edgar Lewis
Adapted from the well known novel by Andrew Soutar

Pathé
Distributors

A Weekly. Subscription Price: United States and

Unable to handle



COPY OF NIGHT LETTER FROM
O.L. MEISTER, MGR.,
WHITEHOUSE THEATRE,
MILWAUKEE, WISC.

OPENED TODAY WITH ADVENTURES OF RUTH EPISODE ONE WITH AN ORIGINAL CHINESE LOBBY DISPLAY IT IS A GREAT SERIAL STOP NOW THAT WE HAVE HAD SUCH TREMENDOUS CROWDS ON OUR OPENING DAY BREAKING ALL WEEKDAY RECORDS XXXMX I AM ASSURED OF SPLENDID BUSINESS FOR THE REMAINING FOURTEEN EPISODES

O.L.MESITER
MGR WHITEHOUSE THEATRE

Cleveland, Ohio. Jan. 8, 1920.

Mr. Paul H. Tessier, Mgr.,
Pathe Exchange, Inc.,
Cleveland, Ohio.

Dear Mr. Tessier:

We wish to advise you that your serial THE ADVENTURES OF RUTH featuring Ruth Roland, broke all Saturday records of this house, and when we state that we broke all records, we mean records that we believed were hard to beat. We were absolutely sold after viewing this serial that it was the best serial we have ever projected in our theatre, and as you know, we have run all of your serials and many of your competitors', and we have no hesitancy in stating that this is the greatest serial ever run.

We advertised the first episode extensively; also gave a free matinee at 10 o'clock Saturday morning for the children, and the regular matinee that started at 1 o'clock broke all box office records, as did the night show.

We also had three autographed photographs of Ruth Roland attractively framed, and displayed same in our lobby and also in the window of the corner drug store, and we advised our patrons that we would have a drawing of the lucky numbers for all those who attended the second episode of this serial, and give these photos away as prizes to the winners, with the compliments of Miss Ruth Roland.

We enclose herewith a picture, showing the number of children on the outside of the theatre, as well as those inside. This proves conclusively to us that if you buy a serial or feature that is a good one, and you will exert a little extra effort to advertise it sufficiently, you will reap a harvest.

Thanking you for your past favors, I am

Very truly yours,

Joseph H. Deutsch
Sun & Glenside Theatres

P:S Since we have been unable to handle the crowds at this theatre, I decided to book the serial for my other theatre, the Glenside, which is in direct opposition to the Sun.

Pathé
Distributors

the Crowds - - -

wouldn't You like to be
able to say that, too?
The way is easy; book

RUTH ROLAND

in the Pathe' serial

"THE ADVENTURES OF RUTH"

Adapted by Gilson Willets
Produced by Ruth Roland Serials, Inc.

Pathé
Distributors

Just as the name "Tiffany" suggests the finest in jewelry so does the name

MRS. SIDNEY DREW

suggest the finest in refined

COMEDY

STARRING **JOHN CUMBERLAND**

Mrs. Drew is producing two part comedies of the best feature quality. Any theatre that caters to the patronage of the particular should at once investigate these comedies.

The FIRST is "The Charming Mrs. Chase," adapted from Julian Street's "After Thirty." John Cumberland, of "The Gay Old Dog" fame, is the star.

Pathé
Distributors

SELZNICK PICTURES

Lewis J. Selznick
presents

OLIVE THOMAS
in Bradley King's
"FOOTLIGHTS and SHADOWS"
DIRECTION-JOHN W. NOBLE
Scenario by R. Cecil Smith

◆

EUGENE O'BRIEN
in May Tully and DuVernet Rabbell's
"HIS WIFE'S MONEY"
RALPH INCE PRODUCTION
Scenario by R. Cecil Smith

◆

ELAINE HAMMERSTEIN
in Frank Dazey and Leighton Osmun's
"THE WOMAN GAME"
Scenario by G. Marion Burton
DIRECTION-WILLIAM P. S. EARLE

◆

OWEN MOORE
in Lewis Allen Browne's
"SOONER or LATER"
Scenario by R. Cecil Smith
DIRECTION-WESLEY RUGGLES

◆

ELSIE JANIS
in Elsie Janis and Edmund Goulding's
"THE IMP"
DIRECTION-ROBERT ELLIS

Olive Thomas

Eugene O'Brien

Elaine Hammerstein

Owen Moore

Elsie Janis

Distributed by Select

Elaine Hammerstein

Eugene O'Brien

Olive Thomas

Owen Moore

Elsie Janis

SELZNICK PICTURES

Create Happy Hours

All America Loves The Beautiful

QUALITY impresses you on every hand in the stately mansion of George Washington at Mount Vernon.

Americans are quick to recognize quality, now as in the days of Washington.

To gain the respect of the American public through quality alone has always been the single aim of Selznick Pictures.

That is why they are to be found at theatres of highest standards.

That is why you feel as if you had been associating with a charming and intelligent friend, as you leave the theatre where Selznick Pictures create happy hours.

Lewis J Selznick

AT THEATRES WHERE QUALITY RULES

Advertising that pays You

SELZNICK PICTURES

Advertising for the Exhibitor

In the media listed below virtually every native white family in the United States is being told—*regularly*—that Selznick Pictures "Create Happy Hours".

Saturday Evening Post
Ladies Home Journal
Country Gentleman
Red Book
Blue Book
Green Book
Photoplay
Picture-Play
Motion Picture
Electric Signs
Painted Boards
24-sheet Boards

ON the opposite page is a two-color reproduction of the full page advertisement that appears in the February Ladies Home Journal, the February 21st Saturday Evening Post and Country Gentleman, February Blue Book and February Green Book.

The combined circulation of those publications is more than 5,400,000, which means that this one advertisement reaches about 25,000,000 individuals.

And the advertisement reproduced is only *one detail* of Selznick Pictures tremendous National Advertising Campaign—a campaign that is drawing millions of patrons to theatres that present—and advertise—Selznick Pictures.

Get Your Share of Increased Patronage—
Book Selznick Pictures Now.

NATIONAL NP PICTURES

"JUST A WIFE"

Adapted from the play by Eugene Walter

Direction-Howard Hickman
Scenario by Katherine Reed

NATIONAL PICTURE THEATRES INC.
Lewis J. Selznick
President

Distributed by Select

CLARA KIMBALL YOUNG'S SCREEN TRIUMPH

REPUBLIC RP PICTURES

CLARA KIMBALL YOUNG

in

"TRILBY"

from the book by

GEORGE DU MAURIER

directed by

MAURICE TOURNEUR

NOW BOOKING

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director **BRITON N. BUSCH, President**

Executive Offices, 130 W. 46th St., N. Y. C. Exchanges Everywhere

Introducing

Comedyart Pictures

A 2-Reeler Released Once-a-week

Starting March 15th

Combining
The Fan's Old Favorites

Comedy Art Novelty

Presented
For the First Time in Modern Form
as

"COMEDYART"

1400 ft. of Comedy—The Grouch-Cure.
400 ft. of Art-Color Scenic—The Soul-Cure
200 ft. of Novelty—The Fool-Cure.
Total 2000 ft. of "Comedyart"—The Box-office Cure

Produced Under the Personal
Supervision of Ward Lascelle

RELEASED ONCE-A-WEEK BY

SPECIAL PICTURES CORPORATION

Home Office, 434 H. W. Hellman Bldg., Los Angeles

EXCHANGES EVERYWHERE

COMEDY

These 1400 ft. comedies are 2-reel comedies boiled down to 1,400 ft. That's why they are the fastest, snappiest comedies made. Real "Comedy" brains supported by capital, makes these laugh producers stand out in the present market as the work of "Professionals."

ART

This 400 ft. Art-color scenic is the sensation of the year. The old legends of the world's beauty-spots revealed in all of Nature's glorious colorings and gentle shadings by the new, unrivaled HANDSCHIEGL Color Process. Fully protected by patents. Think of the most beautiful colored film you ever saw, and then imagine its faults eliminated.

NOVELTY

These 200 ft. Novelties are distinctly "different." A combination of Wit, Philosophy, History and Prophecy, done in a way that spells "Class."

Combined with any feature it builds "Class" and sparkling finish into your show, without any other films. Makes a good "show" out of a weak feature; makes a perfect "show" out of a strong feature.

Your inquiry is prepaid. You have our stamped, addressed post-cards. It costs you nothing to get our proposition; it may cost you the opportunity if you put it off. Send that card NOW! ! !

Branches Now Being Opened Everywhere. Names and addresses of our Sales Representatives will be announced immediately.

SPECIAL PICTURES CORPORATION

Home Office, 434 H. W. Hellman Bldg., Los Angeles

EXCHANGES EVERYWHERE

AL JENNINGS...

- FATES FRAME-UP
- FATES MOCKERY
- FATES DOUBLE CROSS
- THE LONG RIDERS
- LOST IN SOCIETY
- BANKERS TREACHERY
- THE UNEXPECTED SHOT
- OUTLAWS DEPUTIES
- THE FUGITIVES LIFE
- BANDITS GOLD

HELEN GIBSON...

- THE TRAIL OF THE RAILS
- DARING DANGER
- FLIRTING WITH TERROR
- THE BROKEN TRESTLE
- THE CLUTCH OF THE LAW
- BORDER WATCH DOGS
- THE GHOST OF THE CANYON
- GOLDEN STAR BANDITS
- THE OVERLAND EXPRESS

NEAL HART...

- A KNIGHT OF WESTERN LAND
- THE DEAD LINE
- THE SQUARE SHOOTER
- OUT OF THE WEST
- SANDS OF THE DESERT
- THE ELEMENT OF MIGHT
- THE MAN GETTER
- THE HEART BENEATH
- THE MISSION TRAIL
- BAREKNUCKLE GALLAGHER

CAPITAL-SUPER SHORT FEATURES

IN THE FINAL ANALYSIS

BOX OFFICE RECEIPTS

CLINCH OUR CLAIMS EVERY TIME!!

GET IN ON THE RISING TIDE OF CAPITAL SUCCESSES.

A WINNER EVERY WEEK!

S. L. Barnhard
PRESIDENT

CAPITAL FILM CO.

EXECUTIVE OFFICES
220 S. STATE ST. CHICAGO.

Coming-

"THE HONEY BEE"

From the "best seller"

by **SAMUEL MERWIN**

Read what a famous motion picture reviewer said of America's newest special—"The Dangerous Talent," following a private view of it in the American projection room:

"Here is a picture that stands out like a cameo from the ordinary run of attractions.

It tells an interesting story in an interesting way.

The cast is an excellent one throughout.

It is instantly apparent that the utmost care was taken in the direction.

Margarita Fisher does some of the best work of her career.

I am sure exhibitors everywhere will find it an offering far above the ordinary!"

Samuel S. Hutchinson, President,
American Film Company, Inc., *Presents*

"The Dangerous Talent"

with Margarita Fisher

A Story of an exceptional sort. Just what the pretty stenographer, who is the heroine of this tale, will make of the dangerous talent she possesses is a problem that will keep audiences guessing right up to the last fade-out. Miss Fisher is supported by an unusual cast. The direction by Geo. Cox is above criticism.

See American Film Company representative at your nearest Pathe Exchange *Today* regarding an early booking of this new big special.

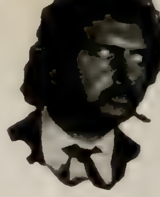
Produced by
AMERICAN FILM COMPANY, Inc.
SAMUEL S. HUTCHINSON, *President*

Distributed by **PATHÉ**

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba

Six Feet Four

A giant among feature attractions. William Russell in the world famous story by Jackson Gregory. A hit with audiences everywhere.



The HELLION

An emotional tornado—a dramatic whirlwind. The kind of a picture that lends itself to unusual exploitation.

Hundreds of exhibitors who have shown it proclaim it a real house-packer.

EVE IN EXILE

By COSMO HAMILTON

Many critics acclaim this story of Cosmo Hamilton's a greater triumph than his "Scandal" which ran for more than six months on the speaking stage at a single theatre. It features *Charlotte Walker* and an all-star cast.

The VALLEY of TOMORROW

A sensational attraction now playing to capacity business the country over. Filmed in Nature's Wonderland—near beautiful Lake Tahoe. Starring William Russell.

If you're looking for proven box-office successes—pictures which are sure-fire—absolutely certain to satisfy your patrons—enter your application now for an early showing of any or all of the above feature attractions. They are in big demand—so get your application in without delay. *Advertising Aids:* Posters, ones, threes, sixes and 24 sheets, campaign books, press sheets, newspaper ads and cuts, etc.

See the American Film Company representative at your nearest Pathé Exchange for complete booking information—prices, etc.

AMERICAN
FLYING "A"
PICTURES

DREAMS THAT CAME TRUE

He dreamed of manhood and of the sunny-haired girl with laughing eyes who had captured his heart. He dreamed of a home and the right to call himself by the proudest name in Kentucky. And his dreams all came true!

Crowds packed the New York Strand all week to see Jack Pickford triumph in his first picture for Goldwyn.

SAMUEL GOLDWYN PRESENTS

JACK PICKFORD

IN

THE LITTLE SHEPHERD OF KINGDOM COME

BY JOHN FOX, JR.

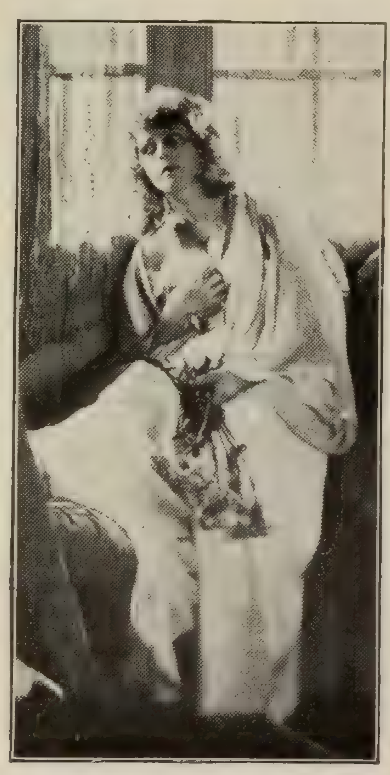
DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Another Arrow Success!

THE most enthralling detective stories ever screened. Incomparable in their suspense; startling in their climaxes. Here's a series of detective stories that is different. An all-star cast selected with infinite care, including Glen White, David Wall, Joe Striker, Alexander Frank, Jane McAlpin, and others.



JANE McALPIN

"TEX"

Elucidator of Mysteries

WHY did she hide the name of the real criminal and thus compel the man she loved to suffer imprisonment and disgrace? Was it the dread of scandal which kept her lips sealed? This is a typical situation in the "Tex" series, which gives these detective stories a gripping, irresistible appeal, which is responsible for the dramatic touch that skyrockets them far beyond the average detective story.

STATE RIGHTS NOW SELLING

Arrow Film Corporation

W. E. Shallenberger, President

220 WEST 42d STREET NEW YORK CITY

King W. Vidor

who now is working
on his initial production
for First National

"The Family Honor"

A First National Attraction

FIRST
NATIONAL
EXHIBITORS
CIRCUIT

WATCH THIS

Katherine MacDonald

The American Beauty

Now making pictures that hit the high mark in production—famous stories and plays, great writers, directors and supporting casts, with a perfection of detail made possible by adequate financial backing.

"THE TURNING POINT"

The Picture Beautiful

By Robert W. Chambers

"THE GUEST OF HERCULES"

By C. N. and A. M. Williamson

"THE NOTORIOUS MISS LISLE"

By Mrs. Bailey Reynolds

NEW SERIES

See How These Pictures Draw In First National's Great First Run Houses

Strand, New York
Riviera, Chicago
Liberty, Portland
Grand Opera House, Pittsburgh
Broadway, Richmond
Stanley, Philadelphia
Rialto, Des Moines
American, Salt Lake City
Alhambra, Milwaukee
Queen, Houston
Coliseum, Seattle
New Garrick, Minneapolis
Circle, Indianapolis
Moore's Rialto, Washington
Strand, Louisville
Rialto, Omaha
Strand, New Orleans
Olympia, Boston
The Old Mill, Dallas
Queen, Galveston
Stillman, Cleveland
Adams, Detroit
Liberty, Seattle
Tivoli Opera House, San Francisco
Kinema, Los Angeles
Strand, Brooklyn
New Grand Central, St. Louis
Rialto, Butte
Ascher Bros., Chicago
Rex, Vancouver, B. C.

Book the Whole Series NOW!

Presented by
The Katherine MacDonald Pictures Corp'n.
Sam E. Rork, President and General Manager
By Arrangement with Attractions Distributing Corp'n.
B. P. Fineman, President

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction

LOUIS B.
MAYER
PRESENTS
The STAR
CHARMING

MILDRED HARRIS CHAPLIN

"IN"

The INFERIOR SEX

Her first picture of a series of specials being produced for First National with all the lavishness characteristic of Louis B. Mayer-made productions.

Great Star—Great Story
Great Direction—Great Cast

A startling story of the problems of love and life that every girl faces—courtship, the honeymoon, married life, neglect, flirtations, deceit, divorce, faith, honor.

Adapted from Frank Stayton's play by Waldemar Young
Directed by Joseph W. Henabery
Photographed by Tony Gaudio
Art Director, George Hopkins

A · FIRST
NATIONAL
ATTRACTION

Arthur S. Kane presents

CHARLES RAY

in George M. Cohan's fascinating comedy-drama

FORTY-FIVE MINUTES

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL ATTRACTION

FROM BROADWAY

This is the first of a series of pictures which Charles Ray is now making specially for First National. The new series will excel his other pictures, in that each is taken from a great stage success, a popular work of fiction or specially adapted vehicle. No expense will be spared to stamp them with the highest production quality.

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A First National Franchise for Your Theatre

That is, YOU or someone in your town will be the lucky man.

The exhibitor who owns a Franchise will no longer have to Buy and Buy and be boosted and boosted in film rentals every month in the year.

A Franchise is a Sweet Buy to Buy

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The Greatest Detective Stories
Ever Screened

IF you have been hunting for pictures which will appeal to old and young, high-brow and low-brow alike, without exception, your efforts may heretofore have been disheartening. But here's your opportunity. Don't let it get away from you! No one can resist this series of twelve absorbing stories.

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Elucidator of Mysteries

A Series of 12 Five-Reel Features

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2014 Third Avenue
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Chicago, Ill.

Ludwig Film Exchange
421 Loeb Arcade Building
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Masterpiece Film Attractions
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STATE RIGHTS

on "THE SACRED FLAME," unquestionably one of the greatest independent releases ever screened, the photo drama that has already made good in the hardest competitive territory in the world . . . the drama that will still be "getting the money" when many of the biggest so called "super-pictures" will have been gone and forgotten . . .the drama that presents a tremendous human interest story with one of the most brilliant and best known stars of the picture industry—

EMILY STEVENS

IN "THE SACRED FLAME"

WRITTEN AND DIRECTED BY

ABRAHAM S. SCHOMER

whose past successes are still the talk of the trade and who has brought thousands of dollars to the coffers of exhibitors in every part of the world, with such Box Office Winners as "Today," "The Inner Man," "The Yellow Passport," "Ruling Passions," and others.

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"THE SACRED FLAME" has unique and extraordinary Box Office powers in that every detail connected with this great play APPEALS with trip hammer force to every man, woman and child. It is THE play that enables a much longer run, because every person who sees this play goes away talking like a walking 24 sheet. With such a well known Star as EMILY STEVENS; with picked supporting cast, "THE SACRED FLAME" brings you a money getter way above par.

EXPLOITATION

WE have prepared a wonderful advertising and publicity campaign book that is COMPLETE. It shows HOW to put "THE SACRED FLAME" across with a wallop. Everything is ready—Ads, publicity, wonderful posters, stunts, ideas galore so written and executed to make exploitation easy and powerful. We want every exhibitor to have a copy of this great book. Send for YOUR COPY today. Note to Exhibitors in the New York and northern New Jersey territory: Book "THE SACRED FLAME" through Commonwealth Pictures Corp., 1600 Broadway. Write and we will tell you where to book "THE SACRED FLAME" in your territory. DO IT TODAY.

Schomer-Ross Productions, Inc.

126 W. 46th ST., NEW YORK

E. S. MANHEIMER..................General Manager
A. EGAN COBB...........State Rights Sales Manager

CE/MILLARD

Complete Change

in the size, appearance, front cover and advertising rates of MOVING PICTURE WORLD becomes effective with the next issue.

Beginning with the next number (March 6th, 1920), the publication will be

Type Size	8" x10⅝"
Trim Size	9¼"x12¼"
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With its new front cover and general attention given its many departments, the WORLD in its new size and dress will have a stronger appeal than ever before.

The rates for advertising will be sent upon request.

Get the habit—when you want the NEWS. READ the WORLD.

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A winning personality and a smile that would warm the heart of the coldest audience are largely responsible for the great success of

NEELY EDWARDS

"the boy with the winning smile"

in

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COMEDIES

Edwards, you will be pleased to learn, is to be featured in future Hall Room Boys' releases. He is to be given the support of an extremely capable cast and the best direction and stories money can buy.

Produced and released every other week by

JACK and HARRY COHN
1600 Broadway, New York City
in their own studios in Hollywood, California.

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The Serial of the Year.

15 Thrilling Episodes.

$1,000,000 REWARD

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Lillian Walker

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GROSSMAN PICTURES, Inc.
110 West 42nd St. New York City

The Big Picture of the Year!

IT WILL QUALIFY FOR SCREEN HONORS
ABOVE ALL OTHER PRODUCTIONS OF 1920

THE SUPERB FEATURE

FACE TO FACE

Starring
the Screen's
Most
Beautiful
Actress

MARGUERITE MARSH

WITH COMPETENT
SUPPORTING CAST

A PRODUCTION THAT IS TOTALLY DISSIMILAR TO ANY OTHER, AND WITH WHICH NO COMPARISON CAN BE MADE

IN THE ANNALS OF FILMDOM IT
MUST BE AWARDED A PLACE OF HONOR

The Supreme Effort of True Artistry and One of the Classics of the Screen

THE FIRST OF A SERIES OF EIGHT
DISTINCTIVE PHOTO-PLAYS

Produced Under the Personal Supervision of Harry Grossman

GROSSMAN
PICTURES
INCORP.
ITHACA
N.Y.

GROSSMAN PICTURES, Inc.
110 West 42nd St. New York City

CHRISTIE COMEDIES

THEY SAY—

Just a few years ago the split reel comedy was tacked on the end of a program to fill in, and also act as a "chaser" for those who liked to see a picture twice for one admission price. Then came the one reel comedy, and we must admit that some of these are real gems. The Christie comedies, for instance. They show real people in real life, with everyday situations that do not depend upon slapstick to get a laugh. Now we have the two reel comedies coming to the foreground

-MILWAUKEE JOURNAL-

A Christie Comedy adds much fun to the program. Christie has been trying a line of stuff that is nearly always surefire. They are making travesties on stage plays. The first one had to do with Shakespeare and was certainly a howling success on Broadway. This last one is a take-off on the burning of Rome, while Nero plays the banjo. The celebrated fight between gladiators and a homemade bull threw the audience into fits of laughter. Patrons were heard to exclaim that they liked this better than the feature. Some praise for a comedy!

-DRAMATIC MIRROR-

"WHY WILD MEN GO WILD"

One-Reel Christie Comedy
Distributed by State Rights

COMMENT—A Christie comedy can usually be relied upon to give satisfaction. That's what this newest one does It is more of a comedy-drama, but it is refined and contains sufficient laughs to make it a good attraction wherever shown

-SCREEN OPINIONS-

HE MARRIED HIS WIFE (Christie Comedy).—A straight comedy, absolutely without slap-stick aid, but legitimately and generously amusing. The fun comes from the humor of the situations and the wit of the subtitles. Clever acting by the entire cast and admirable direction insure the picture a hearty welcome. One of the Christie superior comedies and a credit to the brand.—WEITZEL.

-MOTION PICTURE WORLD-

"A Roman Scandal," latest release of the two-reel Christie Special comedies, in which Colleen Moore is featured, proved a tickler of the ribs of the audiences entertained by the Walnut theatre The burlesque is a scream and the two reeler is well up to the exceedingly high standard set by the Christie Specials. This is the first release in which Colleen Moore appears, Al Christie making it a point to use different stars in different releases, which operate to make every Christie Special a real special.

-REEL FACTS-

Rowdy Ann.

Gaumont (Christy Comedy). Featuring Fay Tincher Two reels. Released March 1

An exceedingly good comedy, which is comedy, and proves that the producing firm is out to reach with its humorous subjects the same high standard it does in serious drama. The story is quite a good one and is well told. The staging is perfect, and embraces prairie-land, hills, trains, and nearly every possible type of location. Although we don't often get stunts in comedy, unless they be of the exaggerated sort, "Rowdy Ann" has a big share, and these include some fine riding and an exciting chase along the roof of a swiftly running railway train.

-KINEMATOGRAPH WEEKLY-

A Roman Scandal," Christie—

Something novel in the way of farces on stage productions is to be found in a two-reel Christie special, released through First National exchanges called "A Roman Scandal." Colleen Moore is featured in the production which has numerous laughs and has been screened exceptionally well. The featured player handles her role splendidly and helps put the offering, directed by Al E. Christie and written by W Scott Darling, over Almost all of the humor centers about an opera company which comes to town and presents "The Fall of Rome." They burlesque it just slightly when depicting the efforts of the original cast, but slaughter it when the actors go on strike and amateurs take their places. The battle of the gladiators, and Ursus' throwing the mighty bull (which is a cow) have been filmed so as to get genuine laughs You will make no mistake if you book this.

-WID'S-

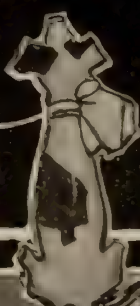
"A Roman Scandal"

(Christie Comedy—Two Reel Special)

MACK SENNETT is not the only comedy producer who can burlesque antique plays. Here is Al Christie coming forward as the sponsor of an ancient pattern and so successfully has he ridiculed it that there is no doubt of its reception among the lovers of film comedies.

At the Rialto in New York the comedy made the audience register spontaneous laughter Which is sure indication that it has its merits. There is enough incidental business and good natured tomfoolery to please a mean man. Need more be said?—*LAURENCE REID*

-MOTION PICTURE NEWS-



Celebrated Players list 1,100 theatres in Illinois and Indiana as "regular customers." Its hold on the Chicago territory is best indicated by the fact that 280 Chicago theatres are showing the Christie one-reel comedies.

One of the crowning achievements of the exchange in the closing days of 1919 was the signing of a contract with the Playhouse, one of Chicago's best known first-run downtown theatres, whereby beginning December 21, the Christie comedies will be given week runs permanently.

-EXHIBITOR'S HERALD-

ALBERT E SMITH presents

CORINNE GRIFFITH in

"DEADLINE AT ELEVEN"

By Ruth Byers

Directed by George Fawcett

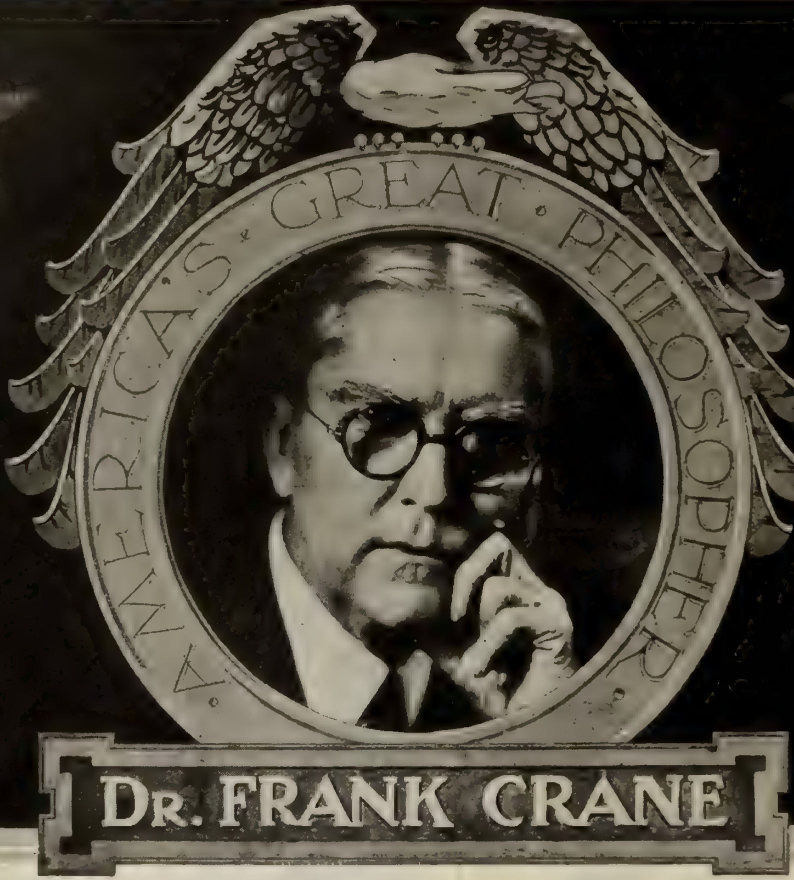
This picture would be unusual if only for the fact that it is a **newspaper story done true to life.**

It was written by a newspaper woman and adapted by a newspaperman, and then, many of its scenes were filmed in the editorial offices of a metropolitan daily.

The public is curious about the "behind-the-scenes" regions of a big newspaper. Here is a picture that will relieve at least a part of that curiosity.

The throb of the press is in this story, and the clicking typewriters and clinking linotypes.

"Deadline at Eleven" is like no other picture produced this season.



The Producers of

"EMPTY ARMS"

HAVE THE PRIVILEGE TO ANNOUNCE

that they have contracted with one of the most distinguished literary men of the world, to write a big feature picture of timely and universal interest. The man with whom the engagement has been made is perhaps the most read writer in America. His daily editorials and gentle philosophical treatises are followed religiously by over Twenty Million Readers in the foremost cities of the country. Those who know him virtually worship him. Hence it is a distinguished privilege to announce that the producers of "Empty Arms" have made arrangements with DR. FRANK CRANE, in collaboration with CHARLES D. ISAACSON, Dr. Crane's colleague on the "New York Globe," for the famous philosopher and teacher to tell in story form his grand conception of

"DEMOCRACY"

A **Super Feature** will result. We have already read the script of the story, and we are able to announce at this time that it is one of the most extraordinary dramatic tales ever conceived for motion picture development!

"DEMOCRACY" will unquestionably be the biggest Feature Picture made since the "Birth of a Nation" and "Cabiria."

No expense will be spared in the filming of the story. The foremost actors and actresses are engaged, and the picture will be made with the co-operation of Dr. Frank Crane by Frank Reicher.

Options on "DEMOCRACY" for territorial rights may be secured at once. Preference will be shown, naturally, to buyers of "EMPTY ARMS."

LESTER PARK and EDWARD WHITESIDE
500 FIFTH AVENUE, NEW YORK CITY

In theatres WHERE QUALITY RULES you will find one or more of these "EDUCATIONAL" features:

ROBERT C. BRUCE AMERICAN SCENICS
PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT
THE RED CROSS TRAVEL SERIES
DITMARS' "LIVING BOOK OF NATURE"
THE "BLACK AND WHITE" CARTOON COMEDIES

Today—an "EDUCATIONAL" release may be the brightest feature of the bill. It has beauty ***and action***—interest ***and story***—***pep*** and ***life*** and ***speed!*** The modern showman knows the value of short subjects.

A Trade-Mark to Remember—Short Subject Headquarters

EDUCATIONAL FILMS CORPORATION
OF AMERICA
729 7th AVENUE NEW YORK, N.Y

Controlling the World's Rights for the new "Rotary Portable Projector"

The Screen's Most

"One of the best pictures the Capitol Theatre has presented" That's what the New York Evening Sun says about "The Lone Wolf's Daughter" Louise Glaum's second J. Parker Read Jr. Production.

By her vibrantly popular performances in "SAHARA" and "The LONE WOLF'S DAUGHTER" This Magnetic Emotional Star has been ESTABLISHED as a Screen Attraction of Extraordinary magnitude. J. Parker Read Jr. will soon present

Miss Louise Glaum in "SEX"

a powerful and supremely artistic cinedrama, that can be looked forward to as the sensation of the year.

"Sahara"

"Elaborate beyond the power of description. A photoplay with a new story. Rarest of the film species."—*New York Evening Mail.*

"An enchanting picture. Louise Glaum gives a wonderful performance."
—*Chicago Evening Post.*

"A masterpiece. Miss Glaum superb."
—*Guy Price in Los Angeles Herald.*

"THE LONE WOLF'S DAUGHTER"

"That rarest of rare things, a plot intensified and sharpened by a transition into screen form."—*New York Globe.*

"NEITHER GRIFFITH NOR DEMILLE ARE ACCOMPLISHNG MORE THAN THS PRODUCER.—J. PARKER READ, Jr.
—*Chicago Herald-Examiner.*

"Best work Miss Glaum has ever done."
—*H. E. Dougherty in Los Angeles Express.*

J. PARKER
PRODUC
Thos. H. Ince Studios.

Striking Personalities

CTIONS

I take pleasure in announcing the stellar acquisition of MR. HOBART BOSWORTH, whose performance as "THE SEA WOLF," by Jack London, will never be forgotten and which has been equalled, if not surpassed, in his latest vehicle, "BEHIND THE DOOR."

I will announce, shortly, the title of my first production with Mr. Bosworth, filming of which already is under way.

Parker Read Jr.

"A Triumphant Artist"
Grace Bartlett in Los Angeles Examiner

What the Critics Think of Bosworth

"A Star, Whose Ability in His Chosen Line Cannot Be Surpassed.—Cedric Weller in N. Y. Review.

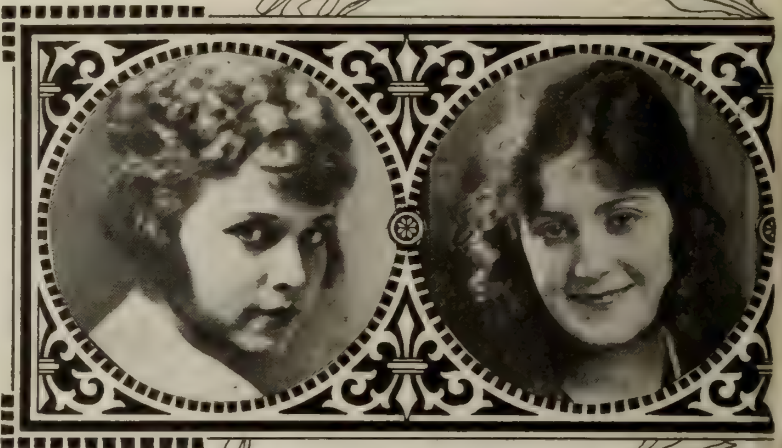
"Hobart Bosworth's Art Has Reached Perfection." — Marion Russell in Billboard.

"That Big Human Being, Hobart Bosworth."—N. Y. Times.

READ JR.
TIONS
Culver City, Cal.

MURRAY W. GARSSON

presents



A DREAM of

Remember—Every movie fan is interested in the result of the great "Fame and Fortune Contest."

FAIR WOMEN

FEATURING the winners of the fame and fortune contest conducted by the *"Motion Picture Magazine," "Motion Picture Classic"* and *"Shadowland."*

The Judges were: Mary Pickford, Thomas H. Ince, Cecil B. De Mille, Maurice Tourneur, James Montgomery Flagg, Howard Chandler Christy, Eugene V. Brewster, Olga Petrova.

A picture with unlimited advertising possibilities.

For territorial rights address

MURRAY W. GARSSON

1600 Broadway, New York

CHARLES F. SCHWERIN, Sales Manager

Phone: 4620 Bryant

A cyclonic heart stirring drama of a beautiful dancing girl who lost and then found her soul . . .

HOPE HAMPTON
in
A MODERN SALOME

Written & Directed by LEONCE PERRET
Produced by HOPE HAMPTON Productions, Inc.

Exclusive **METRO** Distributors

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

The Export Issue—Plus

The Meaning of the Word "Export" .... *Page 1385*
Being modest, we'll just say that our special export section, numbering fifty-four pages, is the most comprehensive survey of the foreign field from the big men who develop it that was ever issued in the film trade. A great batch of reading.

Not Even a Mint Julep Can Be Quaffed on Texas Screens .... *Page 1493*
Dean law in Lone Star state prohibits all drinking scenes in moving pictures from being shown. A comedy slant at the statute from Phil Fox.

"Sunday Closing" Hits Washington, D. C. .... *Page 1441*
Pennsylvania representative introduces bill to close District theatres on Sabbath. Just watch the fight.

$4,000,000 Theatre for Boston .... *Page 1507*
Hub City declares itself, saying it's about time for the ad-writers to have a little diversion from Broadway's big theatre bookings.

Canadian Import Tax to Favor British Films .... *Page 1501*
Proposed statute will make it easier for English-made pictures to compete in Dominion against American productions.

Corinne Griffith .... *Page 1491*
Some new "slants" on the Vitagraph star. A feature article by Edward Weitzel.

Charlie Ray to Star in "Forty-five Minutes from Broadway" .... *Page 1445*
It ought to be at least a knockout, this first Charlie Ray picture for Arthur S. Kane Productions and First National distribution.

"Canadian Club Showing"—Nothing Against Prohibition .... *Page 1444*
But the elaborate pre-release screening of Marshall Neilan's first independent production, "The River's End," at the Biltmore. Good boy, Pete.

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Thirteenth Anniversary Issue Next Week—
Good—As Usual

EARLE WILLIAMS

in

"The Fortune Hunter"

Vitagraph's Production *of*
Winchell Smith's Stage Success

"TRADE FOLLOWS THE FILM"

Following Through With Our

SPECIAL EXPORT NUMBER

MOVING PICTURE WORLD presents herewith its special export number, a substantial symposium of feature articles and advertising on foreign trade, numbering fifty-four pages. Perhaps never before in the film business did its foreign experts get together in such a timely and valuable collection of facts and opinions on the business of selling motion pictures outside of the United States and Canada. Moving Picture World is proud to present this special number to the trade.

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China, Vast Market for Films
By St. P. Rudiger de Rodynko, former aid of Governor of Shanghai.

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By Gus Schlesinger, sales manager, Inter-Ocean Film Company.

This Is the Export Era
By Louis Auerbach, president of Export and Import Film Company.

Films Foster British-American Spirit
By Colonel H. A. Browne, chairman, Walterdaw Company, Ltd., London.

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Reasonable Foreign Selling
By W. E. Shollenberger, president Arrow

Exchange Hits American Producers
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Reminiscing—For Value of All
By William ("Kalem") Wright, pioneer film exporter.

Rooster Intrenched in India
From Pathe Exchange, Inc.

Films Compete with Chinese Stage
By F. Marshall Sanderson, formerly general manager, China Theatres, Ltd.

Showing the Cannibal to Himself
From Pathescope Company of America.

The Film, America's Salesman
By Samuel Goldwyn, president Goldwyn Pictures Corporation.

Making a Film Department
From Penn Export and Import

Export Means Specialization
By L. H. Allen, president Foreign Markets Distributing Corporation.

Producers Must Tighten Belt
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Scandinavia—Prosperous, Optimistic
By Ingvald C. Oes, Scandinavian manager for Famous Players-Lasky.

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Rothacker Enters South America
From Rothacker Film Mfg. Co.,

China Wants Industrial Pictures
By Julean Arnold, attaché United States Chamber of Commerce in China.

Must Nourish Credit Plan
By A. E. Rousseau, Pathe foreign manager

World-Wide Projection
From Nicholas Power Company.

Growing
From Donald Campbell.

Projection in Foreign Fields
From Master Projector Company.

This issue has a guaranteed circulation of 3,000 copies in foreign English-speaking countries, plus our regular circulation in the United States and Canada.

If Americans Don't "Dig Down" Now They Will Have to Do So Later On

By F. G. ORTEGA

Editor of Cine Mundial

IF every road leads to Rome, every discussion on export leads to the rate of exchange. It is a real, a tangible obstacle that looms ahead of whoever attempts to ship a reel of film to Europe. As the days pass, its proportions increase. It cannot be overcome by the commercial methods in vogue at present, particularly in the film trade.

We could print a few pretty phrases or the usual "straight-from-the shoulder talks" so dear to the film man's soul in his unguarded moments, but unfortunately they would not bring down the rate of exchange.

Those who are only interested in obtaining one or two more cents per foot on their pictures will not solve the problem, and neither ourselves nor anybody else can solve it for them.

For the man whose only ambition is to "clean up" in a few deals, or that all he knows or cares to know about the business is that Great Britain buys so many copies more than France, we have no advice to offer.

We know of no panacea capable of making the Europeans happy and at the same time increase or even maintain the price of our pictures.

We believe that the peak in the downward exchange curve has not been reached. It will be still more unfavorable to trading.

World Must Regain Its Strength.

We believe the fat seven years just elapsed will be followed by another seven years of lean pickings. The world will have to regain all its strength, acquire new wealth and start another mad rumpus before the profits and profiteerings of the late upheaval can materialize again.

We are not securing as much profit from Europe in films or any other article as we did two years ago. These present profits, instead of increasing, will decrease, and decrease very rapidly —for the good of Europe and for our own good. (It should be borne in mind that the Europeans are not the only ones to suffer in this respect: we ourselves are paying outrageous prices for almost everything.)

If the price of our films, on account of the rate of exchange and the desire for higher profits on the part of the producers, keeps mounting up, only one thing can happen: the Europeans will have to do without them.

They will have to produce pictures themselves.

If we force Europe to take this step without our co-operation the outlook is not pleasant.

Should Dig Into Our Own Pockets.

How can this situation be relieved?

By digging down into our own pockets.

Of course, this is rather painful advice to give anybody, but it is the only practical one. To think that we can help our customers in Europe by capitalizing their necessity, by waxing wealthy on their handicaps, is to commit a piece of folly. They do not need that kind of help, and even if they did, the rate of exchange would prevent us from giving it.

If we do not dig in our pockets now we will have to do so later and deeper. To do so now is the fairest course to take; also the wisest.

American producers should establish themselves in France, Great Britain, Italy and Germany (some already have done so), not to compete with the local manufacturers, but to co-operate with them—building studios, paying local taxes, developing national talent, making good pictures and marketing them throughout the world—the United States included.

Exporters Should Become Importers.

Our exporters, with their wonderful first-hand knowledge of international markets, tastes and financial conditions, should also become importers, handling all kinds of good pictures in the territories where they operate.

Europe cannot become an absolute tributary to us in the realm of motion pictures. If there were not other reasons to prevent it, the rate of exchange alone would do it. We should, therefore, aid Europeans to get on their feet as soon as possible by offering them the benefit of our superior knowledge and organization in this field.

Moving pictures, by their very nature, cannot be a strictly national industry or art. If we help now where help is most needed, when the art becomes international, as it is bound to be, we will hold in its councils that dominating position to which we are entitled by our pioneering efforts and our enormous consumption.

Competition?

There will be room for everybody. Only the surface has been scratched in motion picture development.

In Russia alone there are 180 million human beings.

For every theatregoer today there will be twenty ten years hence.

And competition only kills the weaklings, anyway.

When we are all producing and exporting and making money again, we shall be quite able to take care of ourselves—as in the past.

Master Projector Agencies Opened in Foreign Lands

EUGENE H. KAUFMAN, manager of the accessory department of Inter-Ocean Film Corporation, and who was recently instrumental in effecting the contract with the Master Projector Company for the exclusive foreign distribution of their product, announces that he has already concluded arrangements for the disposition of Master Projectors in many foreign territories. He further reports that exclusive sales agencies for Master Projectors have been established in India, Burma, Ceylon, South Africa, Australia, Cuba, Porto Rico, Brazil, England and other foreign countries.

During the past two weeks Mr. Kaufman also completed satisfactory negotiations for the distribution of Speer Carbons on an exclusive agency basis in Brazil and Argentine. These are said to be two of the largest contracts ever closed for Speer Carbons.

Many sales are reported by Mr. Kaufman for the Fulco Accessories in France, Egypt, England, Philippine Islands, Central America, Belgium, Holland and Mexico. It is interesting to observe the growing popularity of Fulco products in foreign territories.

Donald Campbell Increases His Activities in Exports

IN his new offices in the Leavitt Building, Donald Campbell is expanding his export business with an energy that springs from years of successful achievement in foreign merchandising. To the trade in India, Burma, Ceylon and that great district blanketed under the designation of the Far East the name of Donald Campbell has for years been known as a symbol of fair dealing and enterprise.

Mr. Campbell has exported American film to every country where coin of the realm is figured in exchange for commodities and through his recent acquisition of more capital his business will expand more than it ever has. Mr. Campbell is a student of finances and money exchange, and knows the foreign market in all of its ramifications.

Just lately he secured the world's rights to William N. Selig's newest serial, "Vanishing Trails." "The fact that Selig made the serial," says Mr. Campbell, "is of itself a twenty per cent. advantage in marketing 'Vanishing Trails' in foreign territories. Selig's animals and Selig's method of producing serials appeal to the sense of adventure that abounds particularly in the Far East, while in European countries the name of 'Selig' is standard for good reputation and confidence of the picture-going public."

Four Serials for Far East.

Another deal of importance, especially in India, Burma and Ceylon, is the sale of four serials of current interest to American audiences for exploitation in the Far East. Mr. Campbell has sold the Far East rights to N. & H. Woolf, of London, Eng., for the following chapter-productions:

"Mystery of 13," produced by Louis Burston and featuring Francis Ford;

"Lightning Bryce," produced by National Film Corporation and featuring Ann Little and Jack Hoxie;

"Hawk's Trail," produced by Louis Burston and featuring King Baggot, and "Lurking Peril"; a Wistaria Film Corporation serial featuring Ann Luther and George Larkin.

Motion Picture Abroad Is Salesman for America's Expanding Commerce

For Five Years the United States Has Had Things Much Its Own Way, but Now the Great Question Is How Best to Capitalize the Established Trade-Mark "Made In America"—Facts and Figures

By SAMUEL GOLDWYN
President, Goldwyn Pictures Corporation

THE products of America have a trade-mark in foreign lands which our manufacturers and exporters have not yet utilized to its fullest possibilities in developing and maintaining international trade. That trade-mark is the American motion picture, which is an advertising medium for everything American; a psychological advance agent for America's foreign commerce. Every photoplay shown abroad inevitably brings the name America to the attention of its beholders. But more than that, every American photoplay is capable of bringing to the favorable knowledge of its foreign audiences striking and attractive information about American industry which could otherwise be brought to their attention only through expensive and lengthy advertising campaigns.

During the past five years America has had little need for using the motion picture to trumpet the wares of American commerce. An impoverished world has looked to America for vitally necessary supplies, first for the carrying on of the war, afterward for the immediate needs of post-war reconstruction. Our merchant ships have carried our country's name to every corner of the globe, and with the expansion of our commerce to meet the urgent need of other nations for our raw and manufactured products American goods have become household familiarities abroad. In other words, during the war American products had an inevitable monopoly on foreign trade because the United States was the only country in a position to export a surplus over and above its own needs.

Our Monopoly at an End.

Conditions, however, are rapidly changing. An era of international commerce is opening up which will substitute the keenest competition for the monopoly which America enjoyed during five years of war. All the nations of the world are embarking on vast plans for reconstructing their devastated lands and for resuming their interrupted industrial operations. It is true we have introduced ourselves and our products to Europe, Asia, South America and Africa. Our merchandise has been eagerly sought.

Everywhere buyers have learned that the trade-mark "Made-in-America" means honest value to those who purchase on the strength of it. But the question which the American exporter must now ask himself is how he can best develop the demand created during the war and how he can best maintain that demand to the highest possible point in the face of what will probably prove to be the keenest competitive era which international commerce has ever seen.

American Pictures in the War.

During the war, and especially after America's entry into it, all the Entente Allies showed a significant appreciation of the value of the motion picture as a means for supporting the morale of their armies and their civilian populations. At a time when the shipping situation was so difficult that everything unessential was barred as largely as possible from taking up space in the holds of outgoing vessels, room was always found for American films to be delivered to our own troops, to the allied troops and to the allied countries in general.

Samuel Goldwyn.

Necessarily, American moving pictures thus received a degree of fame abroad which it would probably have taken a much longer time under normal conditions to develop. Nor were all the pictures thus distributed war pictures in the strict sense. Many of them were on commercial and agricultural subjects, and in fact it may be said that the films sent to Europe and Asia during the war were representative of every important phase of our American life.

In this way, the American government was able not only to furnish regular entertainment to our own soldiers and to those of our allies, but also by means of a purely American product to bring the importance and value of other American products to the attention of the civilian populations abroad.

In this connection, the report of an American representative sent to Archangel by the Division of Films of the Committee on Public Information is significant. In many of the towns in which he showed his pictures the inhabitants had never seen a photoplay before. Of special interest was the demand for agricultural and industrial subjects. The Russians seemed far more interested in modern American methods of agriculture and manufacture, in our fisheries, mines and forests, than in our feature photoplays. They had heard vague reports of America, but had rarely come in contact with American products. And here was the motion picture showing industrial life as lived 4,000 miles away.

The reaction of the Russian peasant and the workingmen to the American photoplay was similar to the romantic enthusiasm of the discoverer of a new country. The Russian masses had discovered a new land—America—at the very door of their own home. And so a movement that began as political propaganda soon revealed the tremendous possibilities inherent in pictures for creating a demand for our products.

Growth of Demand for American Films.

Advertising rates are a direct index of the circulation and distribution of the advertising medium, showing concretely how large a public is reached by the periodical in which an advertisement is inserted. Considered from that point of view, the increase in exportation of American films and film products during the war may be taken as an important indication of the possibilities resident in American photoplays for reaching large sectors of foreign buyers. This increase in the exportation of motion picture films covers every continent.

A statistical report of South American, Asiatic, and even African exports, reveals the same huge advance that reports on exports to Europe shows. In Argentine, Brazil and other South American countries, the French and Italian moving picture films formerly flooded the market; but during the war the demand for American photoplays almost

(Continued on page 1391)

HOWELLSFILMS

Our Productions Are Selected

Because of Their Universal Appeal

WE ARE EXPLOITING THE FOLLOWING

FIRST NATIONAL ATTRACTIONS

IN ALL FOREIGN COUNTRIES

Mary Pickford
in
Daddy Long Legs The Hoodlum
The Heart of the Hills

David Wark Griffith's
The Greatest Question
and two to follow

Norma Talmadge Productions
Marshall Neilan Productions
Charles Ray Productions
Anita Stewart Productions
Constance Talmadge Productions
Henry Lehrman's Comedies
King Vidor Productions

WE ARE ALSO EXPLOITING THE PRODUCTIONS OF THE

UNITED PICTURE THEATRES OF AMERICA

"Our business is to select and deliver the motion picture production where it is wanted"

David P. Howells, Inc.

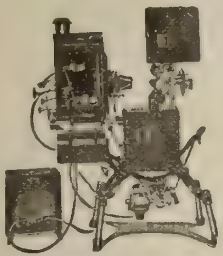
729 Seventh Avenue **New York, U. S. A.**

Offices at

29a Charing Cross Road, London 19 Avenue de L'Opera, Paris Handtverkaregatan 18-20 5V, Stockholm

HOWELLSFILMS

Motion Picture Accessories

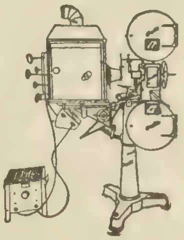


DISTRIBUTORS FOR THE

Simplex Projectors
FOR THE ORIENT

Power's Cameragraph
FOR BRAZIL

Acme Portable Projector
FOR ALL FOREIGN COUNTRIES



The Dynelectric Light Plant

Minusa Gold Fibre Screen

National Carbons for A. C. or D. C.
Simplex Ticket Vender

Universal 4 K. W. Light Plant
Fort Wayne A. C. Compensarcs

TransVerteR

THE MODERN
MOTOR GENERATOR
SINGLE ARC
OR
DOUBLE ARC

THE PERFECT
EQUIPMENT
THAT
PRODUCES
THE
PERFECT ARC

Howells Cine Equipment Co., Inc.

729 Seventh Avenue *Cable Address: Howellfilm* New York, U. S. A.

EVERYTHING FROM THE STREET TO THE SHEET

Mr. Watterson R. Rothacker,
President,
Rothacker Film Manufacturing Company
Chicago, U. S. A.

Dear Sir:

"You will be interested to know that during my recent stay abroad I saw **Rothacker Prints** in London, Paris, Stockholm, Copenhagen, Amsterdam, Brussels and Prague.

"Everywhere the excellence of your printing was evident and universally praised. I was frequently asked if it would be possible to induce you to either open and conduct laboratories or install your system in existing laboratories in European distributing centers."

Very truly yours,

David P. Howells

David P. Howells

Controlling Foreign rights for output of First National, United Picture Theatres of America, Inc., and controlling rights in various foreign territories of Metro - Productions, Screen Classics, Selznick, Select, "Intolerance" and "Hearts of the World."

We have thanked Mr. Howells for his praise and have told him that our plans for laboratories abroad will be definitely announced within the year.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

Film Is Salesman Abroad

(Continued from page 1387)

completely replaced the former type of picture.

The figures in Tables I. and II. reveal statistically what American government agents have discovered by an investigation of the exports to the various countries which use America's surplus products. The conclusion is unmistakable that American films—films which are absolutely American in spirit and subject—have a ready market in every country in the world.

231,000,000 Feet Exported in 1916.

Despite the newness of the motion picture industry, and the understandable limitations of shipping space which somewhat curtailed our export of films, the figures in Tables III. and IV., showing the value of films both exposed and unexposed which were shipped to foreign countries during the war, are indicative of the remarkable increase in foreign demand for our motion pictures during the past six years.

When one recalls that America with her 15,000 motion picture theatres has only 2,500 less than all the rest of the world combined, the shipment in 1916 of 231,000,000 linear feet of film, valued at almost $9,000,000, may be appreciated. At the present time, almost 500,000,000 linear feet of motion pictures are made in America annually.

Compared to this, the shipment of 158,000,000 linear feet of finished pictures in 1916 is a creditable showing for a new industry in a new field. It is interesting to notice that with regard to finished or exposed films, as the tables indicate, the amount exported increased as the war progressed altogether out of proportion to the amount of unexposed films sent abroad.

Big Jump in Norwegian Business.

A notable example of the tremendous increase in the use of American films in a particular country may be seen in Table III. in the case of Norway, whose imports of American films increased from $5,666 in 1915 to $220,886 in 1918. Spain, which imported no American films previous to 1915 and only $1,276 worth in that year, bought American films in 1918 to the value of $45,555. Even in Mexico, where the work of the Division of Films was somewhat hampered by German propaganda, it is notable that from $6,614 worth of American films purchased in 1914 the amount increased to $65,727 worth in 1918.

British Colonies Big Buyers.

In the British colonies and dominions, the influx of American films has been prodigious. Exports of American films to Australia jumped from $118,553 in 1913 to $682,091 in 1918; and our film commerce with Canada increased 60 per cent. In Australia, where the Eastman Kodak Company maintains a factory, the demand for unexposed film reached $47,219 in 1918, as compared with $509 in 1914 and none in 1913. (See Table IV.) While these figures are not large, they show that new markets have been opened for our foreign commerce.

Our own island possessions in the Philippines, which were formerly supplied with French, Italian and German films, turned to America and increased their imports of films from $6,485 in 1914 to $84,502 in 1917 and $71,295 in 1918. Raw film stock exports to the Philippines increased in an even larger proportion.

Turning our attention to Asia, we find increases similar to those that occurred in other lands. Japan, which formerly was almost self-sufficient in the moving picture field, making both the unexposed film itself and the pictures, has recently begun importing finished American films and a comparatively large quantity of

(Continued on page 1393)

TABLE I.

Value of Exposed Motion Picture Films Exported.

Oceania	1913	1914	1915	1916	1917	1918
British-Australia Tasmania, New Zealand	118,553	214,373	352,394	514,698	749,482	628,091
French	1,002	231	......	150	100	......
German	......	......	......	......	396	60
Philippine Islands	6,485	14,953	50,551	68,206	84,502	71,295
Total	126,040	229,557	402,945	583,054	834,480	753,446
Africa						
British South Africa	651	626	8	6,719	32,357	69,339
Canary Islands	......	......	......	......	......	50
Total	651	626	8	6,719	32,357	69,389
Recapitulation						
Europe	1,317,531	949,980	965,836	4,851,866	3,523,321	1,991,351
North America	759,544	1,043,321	1,033,961	1,070,823	1,373,399	1,429,914
South America	39,629	26,298	47,325	126,007	489,413	575.959
Asia	33,065	33,142	48,429	119,189	380.321	312,389
Oceania	126,040	229,557	402,945	583,054	834,480	753,446
Africa	651	626	8	6,719	32.357	69,389
Total	2,276,460	2,282,924	2,498,504	6,757,658	6,633,291	5,132,448

Note: Before the war Norway imported German, Danish and some Italian films. Spain imported Italian and French films. South America imported Italian, French and German films. Japan made most of her own films. Philippines imported French, Italian and German films.

TABLE II.

Value of Unexposed Motion Picture Films Exported.

Oceania	1913	1914	1915	1916	1917	1918
Austria-Hungary	......	1,964	......	......	......	......
Denmark	......	110	49,100	1,000	......	9,030
France	46,303	23,763	249,260	71,957	45,941	187,157
Germany	1,050	2,586	200	......	......	......
Italy	4,201	1,100	58,490	230,006	304,539	460,447
Norway	......	......	10	......	......	950
Russia	200	3,568	10,780	......	......	......
Spain	......	......	2,800	1,366	518	2,837
Sweden	......	......	415	15,185	17.714	......
United Kingdom	1,622,704	4,153,586	2,154,851	1,783,587	592,891	476,567
Total	1,674,458	4,186,677	2,525,906	2,103,101	961,603	1,136,988
North America						
Bermuda	......	75	129	3,050	......	540
Canada	44,507	20,430	20,625	8,565	25,416	64,617
Central America	......	279	57	2,529	2,445	1,050
Mexico	962	2,944	214	2,742	7,853	4,310
Newf. and Lab.	......	5,280	1,201	4,200	......	610
West Indies	......	891	1,290	3,381	2,226	13,946
Total	45,469	46,097	23,516	24,467	37,940	85,073
South America						
Argentine	5,000	1,780	2,040	28,287	30,996	16,403
Brazil	14,124	10,575	744	6,504	5,533	10,471
Chile	......	235	99	977	810	2,250
Colombia	......	1,107	1,100	......	......	......
Ecuador	......	......	......	......	......	47
Guiana-British	......	......	170	......	......	......
Peru	765	780	335	125	......	672
Uruguay	2,161	1,128	......	......	......	6,710
Venezuela	481	2,265	......	50	1,710	120
Total	22,531	17,870	4,488	35,943	39,049	36,673
Africa						
British South Africa	......	......	......	400	......	......
Oceania						
British-Australia Tasmania, New Zealand	......	509	11,336	33,712	13,664	47,219
French	......	......	......	......	100	......
Philippine Islands	260	403	12,112	705	2,445	9.278
Total	260	912	23,448	34,417	16,209	56,497

Value of Unexposed Motion Picture Films Exported.

	1913	1914	1915	1916	1917	1918
British East India	......	520	......	1,869	4,945	3,132
China	761	2,175	960	386	177	3,204
Hongkong	......	......	819	100	180	750
Japan	9,563	10,471	10,867	19,435	65,792	62,974
Russia	......	......	1,440	......	......	......
Total	10,324	13,166	14,086	21,790	71,094	70,060
Recapitulation						
Europe	1,674,458	4,186.677	2,525,906	2,103,101	961,603	1,136,988
North America	45,469	46,097	23,516	24,467	37,940	85,073
South America	22,531	17,870	4,488	35,943	39,049	36,673
Oceania	260	912	23,448	34,417	16,209	56,497
Africa	......	......	......	400	......	......
Asia	10,324	13,166	14,086	21,790	71,094	70,060
Total	1,753,042	4,264,722	2,591,444	2,220,118	1,125,895	1,385,291

Times have changed since Shakespeare

SHAKESPEARE thought of all the world as a stage. Motion pictures have made that thought a fact. When the olden plays were first put on at that queer little cockpit in London called the Globe Theatre the audience had to imagine suitable settings to the action of the drama.

How the old playwrights would have been amazed and delighted by Paramount Pictures, in which are supplied all the living realities of romance—scenery, climatic conditions, tall forests, salty oceans and the flesh and blood of men and women!

Hardly a community anywhere that lacks a theatre worthy to show

Paramount Artcraft Motion Pictures

Are you one of the prosperous exhibitors showing these productions that have come to stand for the best in motion picture art?

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L LASKY *Vice Pres.* CECIL B DE MILLE *Director General*
NEW YORK

PARAMOUNT ARTCRAFT, DISTRIBUTORS

Famous-Lasky Film Service, Ltd.
(Great Britain and Ireland)
London
Liverpool
Manchester
Birmingham
Cardiff
Leeds
Newcastle
Dublin

Feature Films, Ltd.
(Australia and New Zealand)
Sydney
Adelaide
Perth
Melbourne
Brisbane
Wellington, N. Z.

Societe des Etablissements Gaumont
(France, Belgium, Holland, Switzerland, French Colonies and Protectorates)
Paris
Toulouse
Brussels, Belgium
Lyons
Nantes
Lille
Bordeaux
Marseilles
Strassbourg
Geneva, Switzerland

Famous Players-Lasky Corporation
(Denmark, Sweden, Norway and Finland)
Copenhagen, Denmark

Peliculas "D'Luxo" Da America Do Sul
(Brazil)
Rio de Janeiro
Sao Paulo

South Pacific Paramount Company
(Chile, Peru and Bolivia)
Santiago, Chile

Sociedad General Cinematografica
(Spain, Portugal, Argentina, Uruguay and Paraguay)
Barcelona, Spain
Buenos Aires, Argentina

Caribbean Film Company
(Cuba, Porto Rico, Central America, Venezuela)
Havana, Cuba
San Juan, Porto Rico

Nippon Katsuda-Shashin Kaisha
(Japan)
Tokyo

Continental Film Company
(Mexico)
Mexico City

(Continued from page 1391)

unexposed film. For example, we shipped unexposed stock to Japan in 1913 to the value of only $9,563, whereas in 1918 the amount had increased to $62,974.

Significance of the Increase.

Now, what does this mean to the export trade? It means that people in every corner of the world have had one product from America flashed before their eyes continually for the past five years, and have liked it. It means that they are familiar with America through a knowledge of her fishing, mining, forestration and mechanical industrial methods. And their interest does not cease with knowing about these things. It extends to the desire to apply them to their own countries, to adapt American methods to European, Asiatic or South American needs.

The exporter who appreciates the advance work which the photoplay has done for him will keep the new markets he has secured for his particular goods. He will realize that the American motion picture is continuously campaigning for him, that it is advertising the slogan "Made-in-America" to millions and millions of people. More than that, he will appreciate that his interest is bound up with the development of the American film industry abroad. And in order to keep the hold which the American photoplay has secured in other lands, he will publicize this comparatively new article of export at every opportunity. If he has a shipment of goods in which American films are included, it is to his interest to see that they are well disposed of. In all his business efforts, the exporter cannot afford to neglect the motion picture film.

TABLE III.

Year	Value of Motion Picture Films Exported Not Exposed	Value of Motion Picture Films Exported Exposed	Value of All Motion Picture Films Exported	Value of All Exported Articles Ready for Consumption
1913	1,753,042	2,276,460	4,029,502	776,297,360
1914	4,264,722	2,282,924	6,547,646	724,908,000
1915	2,591,444	2,498,504	5,089,948	807,465,511
1916	2,220,118	6,757,658	8,977,776	1,998,298,249
1917	1,125,895	6,633,291	7,759,186	2,942,577,415
1918	1,385,291	5,132,448	6,517,739	2,185,420,221

Ratio of Motion Picture Films Exported to Exports of all Manufactured Articles Ready for Consumption.

Year		Per cent.
1913	.52 of 1	Per cent.
1914	.9 of 1	“
1915	.6 of 1	“
1916	.45 of 1	“
1917	.26 of 1	“
1918	.3 of 1	“

Tables compiled by Jerome Lachenbruch of the Goldwyn Distributing Corporation from United States reports.

TABLE IV.

Year	Linear Feet of Motion Picture Films Exported Not Exposed	Linear Feet of Motion Picture Films Exported, Exposed	Total Linear Feet of Motion Picture Films Exported	Value of All Picture Films Exported, Dollars
1913	41,500,000	32,192,018	73,692,018	4,029,502
1914	155,359,550	32,690,104	188,049,654	6,547,646
1915	115,067,424	35,987,460	151,054,884	5,089,948
1916	72,298,993	158,751,786	231,050,779	8,977,776
1917	49,486,415	128,549,816	178,036,231	7,759,186
1918	57,995,064	84,546,576	142,541,640	6,517,739

First Licensed Producers Slow to Seek Business in Other Countries

By WILLIAM WRIGHT

IN this day of the keenest kind of film competition, when producers of pictures are counted by the scores and the export trade is considered a part and parcel of producing and distributing plans at good fat footage prices, it doesn't seem possible that but thirteen short years ago the export possibilities of films were not only hardly sought but often spurned, and when such business was accepted it brought only a return of about 8 cents per foot. My knowledge of the film business dates back only to 1907. From that time until 1910 the eight so-called licensed producers of pictures in the United States did not seek export business.

It was in 1910 that the Kalem Company, with which I was then associated, put serious thought on the possibilities of the export trade. Kalem had at that time materially increased the size of its manufacturing plant and I was selected to get the export business under way. I started out as systematically as I could with the facilities at hand at that time. Through the Secretary of State at Washington I obtained the names of all the American consular agents in South American countries, the West Indies, Mexico, Cuba, Japan, China and South Africa. I then made a request to each consul to supply me with names of every one in his particular territory engaged in the film business.

Initial Calls Through Mail Orders.

In the course of a few months I had received a fine bunch of names and proceeded to solicit their business by mail, addressing them in the language of their own country. There was plenty of replies to my letters—yes, a bushel of them; many from a lot of philanthropical adventurers and fly-by-nighters asking for samples and willing to pay if they liked them. However, among these answers to my correspondence there was an encouraging number of legitimate exhibitors and dealers who sought to know how they could obtain American film. Their supply at that time, it must be remembered, came almost entirely from Europe, purchased through agencies or exchanges in Paris, London or Spain and produced by Gaumont, Pathe, and Great Northern Productions, the latter a Swedish company.

William Wright.

I followed up by firing back at them with bales of descriptive matter on our most sensational pictures, suggesting that their orders be placed through a New York bank or exporter and always cash with order. This, in time, led to very desirable business, and many of the export customers secured during 1910 remained with us until the Kalem company stopped production.

Indifference of Producers.

Then the foreign trade came seeking us. I remember very well the coming of Mr. and Mrs. Spencer, of Australia to this city. We greeted them cordially at Kalem when they called at the Twenty-third street office of the company. Mr. Spencer during his conversation with me dropped a remark that pretty well illustrates the indifference shown by many of the licensed American producers at that time in regard to the export market. He seemed surprised at the open arm reception and said that ours was the first office where he had been able to get inside the outer rail. He was genuinely surprised at the lack of desire for his business, especially because he had cash in his pocket to pay 100 per cent. full when he placed his order.

Eventually Kalem acepted Mr. Spen-

(Continued on page 1395)

WHEN SHALL WE AWAKE?

THE United States Senate is still holding up the Peace Treaty. Meanwhile, the foreign rate of exchange has so far depreciated that our film exports to Europe are being rapidly wiped out. The income we used to get from Europe will have to be made up either by producing cheaper films or increasing the rental fees to Exhibitors or both.

This country is still in a state of war. No peace-time legislation has been enacted. Taxes remain heavy through the enormous waste of maintaining the various departments on a war-time basis. All this most seriously affects the Motion Picture industry in America. It must eventually bring about a financial reaction here that will cause the public to violently retrench. Moving Picture Theatres and amusements of all sorts will be the first to feel the depression. The situation is exceedingly serious.

There can be no remedy until the Senate gets the peace treaty out of its way. Bankers, Financiers and Governments will then know what to expect and be able to move in the daylight in their efforts to restore and stabilize exchange rates. The Congress will be free to work out the problems of peace. Billions of dollars will be saved to the tax-payers by eliminating cumbersome and obsolete war-time machinery. We will be free to go after our European trade again. Pictures need not be cheapened—rentals need not be raised—the box offices need not suffer. The producer can proceed with peace of mind to advance the standard of American-made films——

IF IT IS NOT TOO LATE

It is up to you to let your senator know what you think about it. But action will have to come quickly. Leave politics to those who make money out of it. Be a patriot. Consider the interests of the American public, and your own in particular. Act today.

SIGNED—
CHESTER BEECROFT

CHESTER BEECROFT
501 Fifth Avenue, New York

First Licensed Producers

(Continued from page 1393)

cer's order for a large quantity of film, which he bought from us direct. His previous purchases had all been through London, which was the biggest export center at that time. Later on our old friend the great American hustler J. D. Williams started operations in Australia and bought the bulk of American films direct in this market.

B. Nichols an Export Pioneer.

During 1910 we finally arranged with B. Nichols of the M. P. Sales Agency, Inc., of London, owned and controlled by Mr. Nichols, a good old-fashioned Vermont Yankee, to handle our film in England and Continental Europe. Mr. Nichols bought at a flat price per foot. The invoices and documents were presented to the bank in New York that financed his purchase, and payment was made within three days. This grew to be a very large and profitable business, and in the early years of our business with Mr. Nichols he also handled exclusively the film of Selig, Biograph and Essanay.

At that time the American pictures were building the popularity in London and Europe that is today so well developed and universal. Mr. Nichols did a big business in opposition to the Continental product and he undoubtedly reaped a large fortune from this source. While American film was thus growing in favor in Europe it also advanced in popularity in the Latin-American countries and gradually very largely replaced the European product.

Some of the Early Handicaps.

At one time, however, for a short space, Cuban importers brought in a line of European subjects that would not have been permitted a showing in the United States. This reduced their business to "Men Only" shows. Eventually more enterprising men got control of the field and this condition was remedied and Cuba again become a fertile field for American productions.

Early experiences with Japan were not entirely satisfactory. The shrewd Oriental would buy one print of a subject, dupe it and make ten or a dozen prints, thus defrauding the American exporter out of a profit of nine or ten prints. This condition was extremely aggravating, not to say unprofitable, and we met it firmly in the end by refusing to sell to Japanese accounts and maintained this position for quite a time until eventually legitimate Japanese importers took hold of the business and relations were resumed that were satisfactory and maintained for years. Our exports to China largely consisted of junk film and that in limited quantities, for until the last few years there were no picture theatres, except in the European quarters.

London Buys 140 Single Reel Prints.

From 1910 on the export busness increased in leaps and bounds and I would say, beginning in 1912 until 1917, the profits on export trade equaled and often surpassed the money made on domestic business. To illustrate this I remember a single reel picture that Kalem made in Ireland, directed by Sidney Olcott and put out under the title of, "The Lad from Old Ireland." In London alone was sold 140 prints of this subject, and I think up to that time it was the largest sale of any single subject in England. This is reckoned exclusive of the sales of Mr. Nichols made on the Continent.

The American producers were thus making great inroads on the European markets of some of the Continental producers, as you may see. It became quite a serious situation for these latter producers and they sought to counter it by imitating our product. An instance of their feeble and really laughable attempts to do this was the making of cowboy pictures in Italy. One of these particular subjects was a scream. The cowboys wore derby hats with a feather stuck in the ribbon band. All their horses had bobbed tails. It is easy to conclude that this type of production did not stem the American advance and they all soon gave up the idea of trying to make American pictures in American style.

In conclusion I will venture to predict that the export market will continue to grow even beyond expectations just as soon as conditions steady themselves "over there" and the rates of exchange become more stable.

Coming Year Will Be One of Opportunity as Well as Endurance Owing to Exchange

By JOHN CECIL GRAHAM,

General Foreign Representative Famous Players-Lasky Corporation

THE year 1920, in my opinion, is to be a year of great opportunity as well as a test of endurance for the American exporter of film. Unnatural conditions, brought about by the exchange situation, have complicated matters greatly, but there is no reason why the company producing pictures which will meet the high standards set by English and European theatres generally should not do a thriving business.

Because he must pay so much more for his pictures, owing to adverse exchange conditions, the European importer is going to be a more particular individual when he buys productions from America. The acid test will be applied to these productions, and the company which finds itself unable to maintain the high standard established by a few of the leading producers will find itself on troubled seas, insofar as its export business is concerned, it seems to me. The old rule of the survival of the fittest will undoubtedly become an important consideration in the film export business, if present conditions are to be accepted as a criterion.

Europe Hungry for Good Films.

Europe is hungry for high grade American productions, and the company which maintains this standard will be least affected by the adverse exchange rates. The British and Continental exhibitors are willing to pay well for American pictures, provided they meet the exacting demands of the present day. The revival of theatre construction work in Great Britain, now well started, and which will be followed shortly by the inauguration of similar work in France and other progressive European nations, will be of great benefit to the American producer of the best motion pictures.

John Cecil Graham.

General foreign representative of Famous Players-Lasky.

Both Great Britain and France have urgent need for at least 1,000 new high-class theatres, and as soon as building and labor conditions for this kind of work are improved work will be begun on many motion picture palaces.

The year 1919 was the most prosperous in the history of the European business of the Famous Players-Lasky Corporation. Everywhere Paramount-Artcraft pictures are holding high place in the estimation of the public, and the latter's interest in these productions undoubtedly will serve to make 1920 another record breaking year for the foreign department of the Famous Players-Lasky Corporation.

Film Exports Increasing.

Monthly exports of moving picture films are rapidly approaching the million dollar mark, according to figures compiled by the bureau of foreign and domestic commerce of the Department of Commerce. Our exports during December, it is declared, totaled more than $975,000, 3,853,050 linear feet of unexposed film valued at $109,704, and 20,727,450 feet of exposed film, valued at $865,919, being shipped abroad.

Our most important customers for positive films, of course, were England and Canada which together took more than half of the total shipments of exposed films. Our best markets for unexposed film, however, is not England, as would be supposed, but Japan and Spain.

Vitagraph Productions

THERE are many territories still available for VITAGRAPH PICTURES on an exclusive basis for a definite number of productions to be purchased during the year.

IN many other markets in which VITAGRAPH PICTURES are at present being exploited there are reasons (which we cannot now make public) why we are able to consider competitive offers for the productions for the year 1920-1921. In some cases present contracts are about to expire; in others, concessionaires are failing to take a maximum amount of the material offered.

WE are frank in stating that we wish to sell as much material as we possibly can in the market-places of the world from the great variety of productions at present being produced by VITAGRAPH. Inquiries and competitive offers will be kept in strictest confidence by Mr. L. H. Allen in all cases, and acted upon in the interests of all concerned. If interested, please get in touch with Mr. Allen promptly.

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Motion Pictures in China Competing with Vaudeville and Traveling Shows

By F. MARSHALL SANDERSON

Shanghai

NINE years in China are behind F. Marshall Sanderson, now in the picture business in Shanghai, and formerly general manager of China Theatres, Ltd., a concern operating a chain of fourteen picture houses in North China with headquarters in Tientsin. During these nine years he has been close to the practical showmanship field in the Oriental republic, has written advertising and exploited his pictures with a keen insight into Chinese psychology. His house organ, edited by him when he was with China Theatres, and localized for several cities, was of a higher editorial character than any similar publication in this country. Consequently, when Mr. Sanderson speaks of the "exhibiting field" in China, you may rest assured he knows his ground.

THE moving picture industry in China is keeping pace with the trend of the times, and business, on the whole, from the exhibitor's point of view, is satisfactory. In fact, one might go further and say that the "movies" are more than holding their own and constitute a very serious competitor to the many vaudeville and other shows that are presented in the larger ports from time to time by traveling companies.

If Shanghai is any criterion, some of these companies must have been badly hit; attendances have been mighty poor, in spite of the fact that many of the shows have been good in many instances, but the picture shows have suffered very little where the offering has been anything at all attractive.

It is a noticeable feature that most of the screen theatres in China have considerably brightened up of late, and improvements in construction and decoration, to say nothing of added comfort, are now conspicuous features. Shanghai, in particular, is paying more attention to matters of this kind, probably because patrons are demanding the best and are becoming more exacting in their requirements, and while it may be difficult for people in other countries fully to apreciate it, it is a fact, nevertheless that audiences in the Far East are extremely critical in their likes and dislikes of what is presented on the screen, and not less so in the manner of its presentation.

One Projector the Rule.

All this does not infer, however, that China in particular has yet reached anything like a state of perfection. Most theatres, in fact one might say all, are still using only one projection machine, with the inevitable result that between every reel of a feature there is that abominable display of advertising slides crowded in, causing an irritating delay, and oftentimes marring what would be a very good offering indeed. Probably some day the exhibitors here will wake up to the fact that the few dollars obtained as a result of such screen advertising is not commensurate with the effect it has upon an audience, especially when one see night after night the same old slide advertising somebody's corsets or toilet soaps.

Imagine the effect, if you can, of suddenly having your interest shattered by the display of a slide announcing a perfect cure for an ailment not discussed in mixed gatherings or of some other patent dope, and remember that about thirty of such atrocities are inflicted upon you during the course of one evening's entertainment. If the offering is a ten-reel production, then look out for a repetition, and so the game goes on.

Shanghai Expects Good Season.

The winter season here seems to have opened with some promise. The Victoria Theatre, Shanghai, is presenting quite an attractive bill of fare and its advance bookings show that some really good features will be presented at this theatre during the next few months. The Apollo Theatre, Shanghai, has by no means been left behind, and is making a strong bid for popular favor, and some very good productions are booked and the season here promises to surpass anything previously attempted.

China Theatres, Ltd., of Tientsin and Peking, a company that operates the Empire at Tientsin and the Pavilion at Peking, is steadily forging ahead. The company relies more or less on Metro and Paramount productions, and having practically the monopoly of the movie business in North China, and, equipped as it is with handsome theatres it has a somewhat easier task to make good than exhibitors elsewhere in China, where competition is more keen.

But this monopoly is only for a season, and developments are, I understand, well under way, for a very strong competitor to enter this field. The Empire Theatre has a handsome ballroom attached and as this has recently been enlarged and its capacity doubled, it should become the center of social functions and provide an added attraction for theatrical business.

Exchange Rate Hurting Business.

Exchange at its present rate is not helping the amusement business generally. It is a sort of fixed idea with many people that when they pay a dollar Mex. for admission they are paying more than a dollar American, and this is, of course, actually true, and the same applies to sterling. When residents in China can buy £1 for considerably less than $4 mex, and a gold dollar for less than a Mexican dollar, the price of a dolar seat in any theatre seems greatly magnified and the question is therefore presented shall we pay the dollar to go to a movie or save it and buy gold.

This is especially true when such expensive productions as "Intolerance" and "Hearts of the World" are presented. It has recently been my pleasure to organize and present both these pictures throughout China, and in order to make anything like a satisfactory return on the captial invested it was necessary to raise the prices of admission.

Protest at Admission Prices.

Immediately a howl of protest was raised, letters appeared in the local press, exhibitors were denounced as profiteers, and the box office was not a happy place for the manager to show his face. But it has invariably been proved that when the public has been convinced that you have the goods they pay the price, if they do use language a little heated when handing in the dollars for a ticket of admission.

It is a pleasing feature of the "movie" business in China to note the increased patronage of the Chinese themselves. They are the most conservative people in the world and slow to respond to anything new, whether in the shape of amusements or commercial enterprises, but the "movies" have certainly caught on, and theatres specially catering to the Chinese masses and run by the Chinese themselves are springing up in all directions, and it is safe to predict that in a few years a chain of theatres will be formed right through the country; and when this is an accomplished fact a good deal of lucrative business will be handled.

Theatre Business Being Exploited.

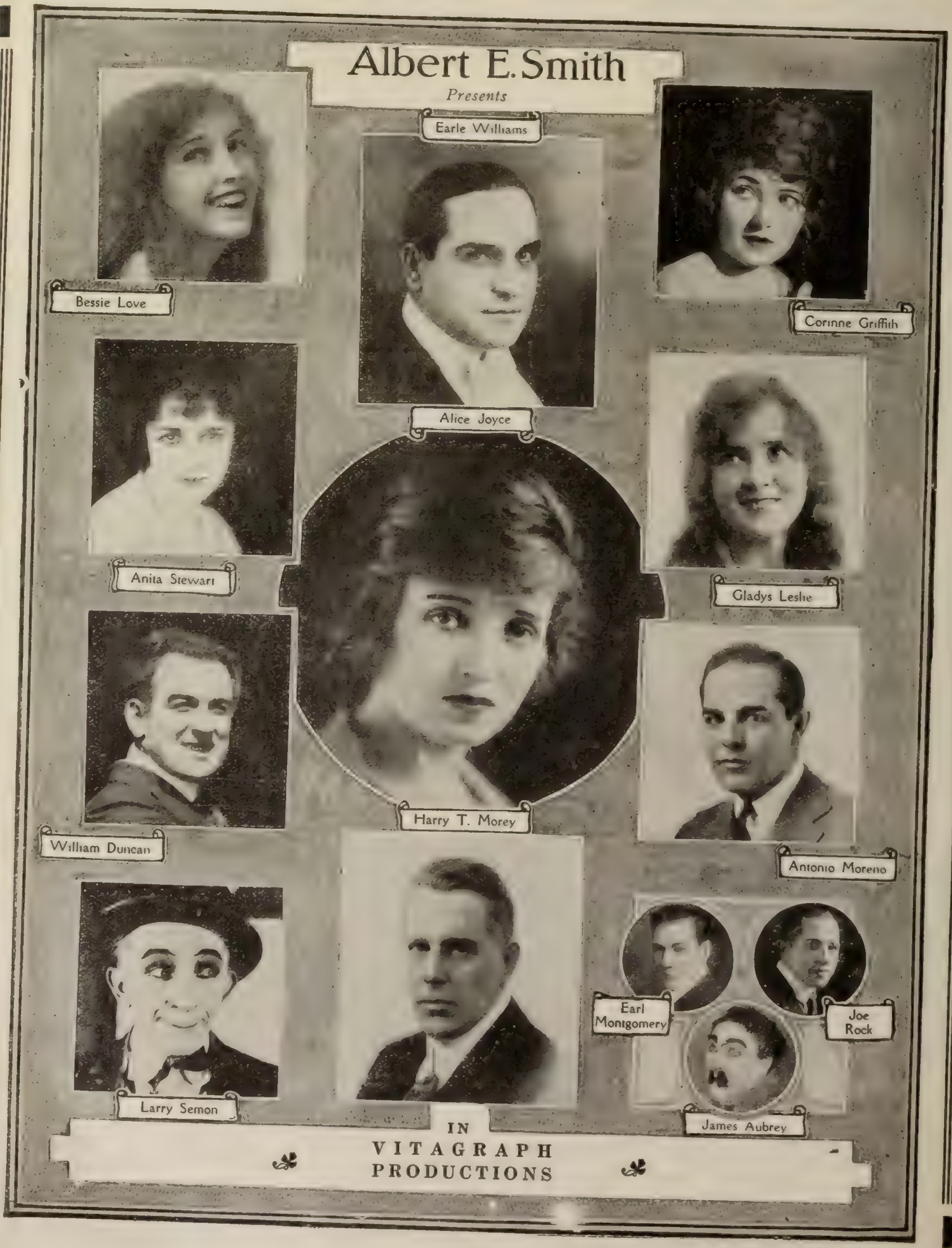
New companies are springing up like mushrooms in a night, and syndicates are being formed to exploit this business in China. In Shanghai, at the time of writing, at least a dozen American financiers are located, all eager to survey the field and get a footing, and all equally positive that they are going to set the pace in the movie business here.

Several American concerns, big producers, have sent their representatives here to report on future possibilities, and more than one company has arived for the purpose of establishing studios and making pictures on the spot. It's going to be a slow business and many thousands of dollars will be utterly last before any profitable business will be established.

I am not suggesting it is an impossibility, as there are wiser heads than mine in this movie game, but this I am prepared to state, that several years' residence in this country, combined with an intimate knowledge of many other countries of the world, have forced me to the conclusion that no other country is so beset with difficulties as China, look which way you will, transportation, location, organization, and to a casual visitor, with but few weeks' experience of the country and its people, the position is by no means an easy one.

Some of these promoters have grand schemes up their sleeves, but to imagine that the only thing necessary to establish a show in China is plenty of push and plenty of dollars, with a nice little piece of land located favorably to put up a theatre, is about the maddest dream possible. It sounds very easy, but get to work and see what you are up against in nine out of ten of the big cities of China and you will almost die of a broken heart.

(Continued on page 1401)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Motion Pictures in China

(Continued from page 1397)

I was talking to a well-known Chinaman the other day, and in the course of our conversation he casualy mentioned that he had entered the moving picture business. Seeing the surprised look on my face he explained that a broker somewhere in the United States had been sending him circulars from time to time offering great bargains in films, one in particular that was a sure moneymaker.

One Chinese Who Was Imposed Upon.

It was an eight-reel production and the sum required for this was near $4,000. Convinced that he had struck something that would net him a fortune overnight he cabled the cash and the picture arrived. I saw the masterpiece at his invitation, and found it was a very early release by a company that has long since gone out of business, and this poor Chinaman has about as much chance to make money out of it as I have to become President of the United States. No exhibitor will look at it, and the best he can do is to rent it to a few cheap Chinese shows at $10 a run.

The "Get-Rich-Quick" Desire.

Need I say the attitude of my Chinese friend to this rascally broker is nothing short of murder? And yet it is becoming quite a common thing for films to be offered to firms who have no relation or interest whatever in the movie business, and who are led to believe that all that is necessary is to purchase a film for a few thousand dollars and make a fortune out of it in a month. A few have nibbled at the bait and got caught, but I have yet to learn of any single case where money has been so expended and a return made of a satisfactory nature. It is not a savory state of affairs, and certainly a practice that does not add dignity to the motion picture business.

I am writing this on Christmas day, and not for many years have I seen a more festive spirit abroad in China. The theatres are offering extra attractions, but the Christmas season is not good for business out here, strange as it may seem to you. People entertain largely and have the stay-at-home habit, while dancing at the numerous cafes and cabarets are strong competitors. The Victoria is screening "Aladdin and His Wonderful Lamp." The Apollo is featuring Jackie Saunders in "The Wild Cat," while the Oylmpic is showing "Joan the Woman," with Geraldine Farrar in the leading role. The Isis has "Hearts of the World" and "Intolerance" and is doing a good business. As a Christmas attraction Tientsin is screening Charlie Chaplin in "Sunnyside."

China's New Year, which commences this year on February 19, and generally last four days at least, is a much better time for business.

American Producers Directly Affected by Export Situation, Declares Howells

American Managers Will Have to Shoulder Added Burden to Offset Deficit in Foreign Receipts

THERE is trouble and severe financial loss ahead for American producers, with a back-fire that will hit the pocket book of every exhibitor in the United States, if immediate action is not taken to relieve conditions affecting the world export of American productions, in the opinion of David P. Howells, executive head of David P. Howells, Inc., who has given to Moving Picture World a statement of discoveries he made on his recent tour of Europe.

The revelations he makes may be said to reflect the general attitude of foreign producers, renters and exhibitors toward their prototypes in the United States. Mr. Howells spent six months visiting England, France, Austria, Germany, Switzerland, Norway, Sweden, Denmark and Russia, arranging new contracts for the use of First National Exhibitors' Circuit attractions abroad. He met all of the important buyers, producers and exhibitors in these countries, and traveled extensively with leading film agents from the Latin countries and the Orient, who were negotiating for English, French and Italian made pictures.

Predicts Higher Rentals at Home.

"Few, if any, American producers and distributors realize the absolute seriousness of the situation affecting the foreign sale of their outputs," declares Mr. Howells. "The deplorable condition of foreign exchange is primarily responsible, but instead of devising means for countering the havoc and menacing effects of this are great majority of our producers and distributors have ignored the prophetic phases of the merited attempts foreign buyers have made to negotiate here under easier terms and with less stringent financial considerations.

"Unless heed is given to this the American producers and distributors within a year will face the task of making American exhibitors assume the responsibility of paying increased rentals to offset the deficit that will follow when foreign markets are closed to them by the increased production, which even now is a fact in England, France and Italy.

"European producers are fast realizing the opportunity before them. The foreign buyers today are paying as much for rights in one, two or three countries to American productions as it would cost an English, French or Italian producer to make a feature picture, on which production costs could be recovered, with a profit, from distribution only in the country of its origin, thereby leaving to the producer and his distributor the world rights, including South America, the United States, Canada and the Orient, as additional sources of profit.

David P. Howells.

"The great question abroad now is that of the kind of production talent capable of making pictures which will find a market among American exhibitors. The solution is not so much a matter of serious study and investigation as it is one of time. Foreign producers know that the most accurate knowledge of the requirements of the American market is to be had from capable studio attaches in this country. And it is only a question of time before many of them will be offered exceptional opportunities to affiliate with foreign producing companies to provide the technical genius needed to inject more of the American characteristics into European-made film.

No Building for Four Years.

"'Theory' and 'exaggeration' may be charged against me by American producers for this statement, but I will stand pat on developments to evidence the correctness of what my observations abroad demonstrated to me. The average American exporter is imposing upon the foreign buyers today the conditions and terms which prevailed when rates of exchange were normal, and when general economic factors had not been shattered by the impositions of war-time restrictions.

"There has been practically no theatre construction in England for a period of four years. When Great Britain declared war the Government prohibited the use of materials for theatre building. Consequently, the British film market is sadly limited. It is true, although almost unebelievable, that American productions sold in England now for large cash sums cannot be released to exhib-

(Continued on page 1403)

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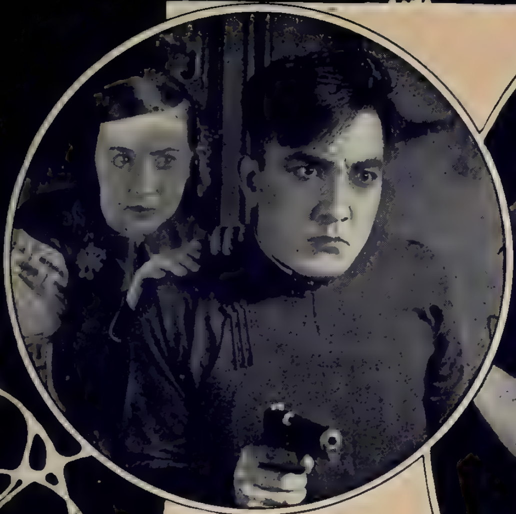

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Coming GEORGES CARPENTIER *in big Robertson-Cole Special*

(Continued from page 1401)

itors there for not less than eighteen months. And it will be two or more years before the foreign buyers or renters will receive, in rentals, the amounts they are paying out in cash today for current American-made releases. Let the American producer and distributor do a little table-cloth mathematics for a moment, and estimate the tremendous financial outlays which foreign buyers must make to fulfill the obligations of their contracts here. There are very few American film men who, if placed in the position of the buyers abroad, would not take active steps to seek relief in one form or another.

Handicaps of Foreign Buyers.

"And still this country persists in its utter disregard of consequences and of the certainties that will follow if remedial measures are not generally granted. The foreign buyer today looks at a cost statement for film to be shipped to him from this country, and he translates the amount into terms of his own national currency. With the pound sterling down to $3.18, it means that a picture which an American exporter sells to him for $10,00 costs him, in English funds, $13,760 without import duty. And the money he pays out is gone for at least two years, without interest, and without means of realizing an equivalent value excepting through rentals to exhibitors.

"The same example applies to France and to other countries. France has no new theatres, not by governmental restriction, but because of lack of building essentials. The theatre market is just what it was four years ago. Prices for American made productions have increased, and the number of them exported has increased. This makes for an excessive supply applied to a restricted demand.

Seeking American Technical Aid.

"Foreign producers have an exceptional supply of practical screen material. There are hundreds of books, novels and plays available to them. They can overcome any natural handicaps of climatic conditions. Whatever they may lack in technical knowledge of American studio achievements can be obtained by employing our competent directors, cameramen, scenarists, lighting experts and laboratory superintendents. These people are not immune to offers from abroad. At the moment representatives of several European producers are in this country to transplant able departmental workers from our studios and laboratories.

"These producers have abundant financial backing. And they are determined to elevate the domestic market price for technical ability so that they can take advantage of the opportunity for profit and progress which foreign exchange has literally thrust at them. They are keenly alive to the extreme difficulties attending the affairs of foreign buyers of American films, and they propose to alleviate these exigencies by doubling or trebling the sums they now spend per picture, and produce a quality of subject that will compare favorably with American output, and which will have a definite value in our domestic market.

Foreign Producers Have Advantages.

"Few American producers and exporters realize that a film made in England, France or Italy for very little more money than it costs a renter in either of those countries to buy local national rights to one American made film will gross as much revenue in the country of its origin as will the American product. This, then, leaves the foreign producer the world field in which to seek a satisfactory profit.

"I have originated none of these statements. They are but repetitions of things said to me in all seriousness, and with the conviction of an ambition to make them true by foreign producers and buyers whom I met on my trip. From the American point of view the outstanding fact is that an utter disregard of conditions in the markets to which they look for from 20 to 40 per cent. of their revenue per picture is slowly forcing the doors to those markets to close as the number of English, French or Italian made productions increase in quality and quantity and provide, on far more reasonable terms, and with greater fields for profit, the amount of footage necessary to the maintenance of foreign theatres.

"So far as the future of David P. Howells, Inc., is concerned, I do not propose to share the fate of other American exporters of American films. I have granted modifications of contractual conditions to help lighten the burden of the buyer, and I intend to pursue a similar policy until international conditions again are normal, and my foreign customers no longer need feel the necessity for speeding home production to save them from the menac of overinvestment at excessive rates of exchange.

"An identical concession will have to be granted by others, or the American exhibitor soon will find our producers and distributors seeking 20, 30 and 40 per cent. increases in rentals with the cry that 'we have lost our foreign market and we've got to get the money somewhere, and you are our only alternative.'"

Signs of the Times Indicate That This Is the Era of Film Importing

By LOUIS AUERBACH

President Export and Import Company

EXPORT is a most highly specialized phase of the film business as conducted today. Its most intensive development in the United States has been within the past two to three years. Prior to that time all those who undertook as their tasks the exploitation of American films by placing them in profitable contact with foreign releasing and distributing agencies, were looked upon as idealists. They were considered to be men who somehow missed the big opportunities of the motion picture field and were condemned to dabble in a small and almost unremunerative end of the business.

Among these so-called "idealists" was one Ben Blumenthal, today popularly known throughout the trade on both sides of the Atlantic and Pacific—who then had that same foresight and grasp of the future as he possesses today. Nor was he an "idealist," as times have since verified.

Blumenthal Among Pioneers.

It is now five years since Ben Blumenthal and the writer, having acquired the Metro productions by purchase, took their ideas and arguments to the Continent. We then persuaded the nations that comprise Central Europe that instead of the sporadic buying of American made film, a little from this producer, a little from that one, that there was a better way.

Their total purchases from the North American studios did not exceed 5 per cent., one-fifth were new productions. The balance was second hand films of doubtful authenticity and in most cases irrepresentative of the development in quality that the studios in California and the East were achieving.

It is fair to say that the European markets then either knew nothing about American films or looked upon them with disfavor. Yet Mr. Blumenthal had a genuine idea and succeeded in convincing the territories mentioned that Yankee pictures were good, could be handled profitably, providing current releasing methods were to be "scrapped" or so adapted as to popularize a series of films of even quality by advertising them under their "brand" name.

Putting American Pictures "Over."

So it happened that France, Belgium, Holland, Germany, Switzerland, Denmark, Austria, Hungary and European Russia got their initial taste of first fifty-two Metros and later fifty-two World Film productions per year. This taste more than broke the ice and then the bitter conflict that raged throughout the whole of Europe proved psychological for American productions by eliminating competition from France, Italy, England, Germany and even neutral Spain and Scandinavia.

By 1917 the supremacy of the American film was world-acknowledged. By 1918 buyers from every exhibiting territory of the globe had representatives in New York buying Uncle Sam's output for their native screens.

In the meantime the larger manufacturers had revised their estimates on the matter of export. Their foreign revenues had greatly increased their scope of activity.

Yankee Circulation World Wide.

Thus we see the Yankee film production registering practically one hundred per cent. sales and distribution efficiency throughout the world today. But there are new and mighty factors

(Continued on page 1405)

The House of Serials and Superproductions For the Foreign Markets of the World

THE WHIRLWIND

15 Episodes of two reels each

Featuring

CHARLES HUTCHINSON

Directed by

JOSEPH A. GOLDEN

THE FATAL SIGN

15 Episodes of two reels each

CLAIRE ANDERSON, HARRY CARTER and JOSEPH GIRARD

STUART PATON

Director and Author

THE MYSTERY MIND

15 Episodes of two reels each

Featuring

J. R. PAULINE

The World's Greatest Mesmerist

Directed by

JOHN W. GREY and ARTHUR B. REEVES

THE EVIL EYE

15 Episodes of two reels each

Featuring

BENNY LEONARD

Champion Lightweight pugilist of the World

Directed by WALLY VAN

Story by ROY McCARDELL

Schomer-Ross Productions

THE SACRED FLAME

(6 parts)

Starring

EMILY STEVENS

Author and Director

ABRAHAM S. SCHOMER

THE HIDDEN LIGHT

(6 parts)

Starring

DOLORES CASSINELL

Director and Author

ABRAHAM S. SCHOMER

E. S. MANHEIMER

130 WEST 46TH STREET
NEW YORK, U. S. A.

Cable Address
"MANFILMEX" NEW YORK

(Continued from page 1403)

now that challenge the lofty position of our output.

Denmark has returned to picture making since the war and its embargoes and priority lists are over. Sweden shook off the blighting effects very quickly and has also turned out some productions of present day standards, quite as Germany has.

Italy soon restored her lighting equipment, sets and properties to her studios after the armistice permitted the removal of the machinery and tools which had been installed to turn out aeroplanes.

Competition Grows Stiffer.

France is again on the job. England is not lagging; and Latin America, too, has the fever. Nor have these countries been oblivious to the strides in quality that mark the issues from the studios of California and Manhattan.

We will not refer to the incursions into the round percentage of American supremacy to be made by the better class of foreign made production in the film buying markets exterior to the United States and Canada. We allow that foreign output will drive down the dominating position of Yankee photoplays, but not essay figures or percentages at best always open to dispute because mere conjectures.

Spent Fifty Weeks Abroad.

Nor will we make more than this cursory reference to the damaging consequences of the unprecedented slump in the rate of exchange so stimulating to foreign manufacture. Our limited buying of productions recently will confirm that the Export and Import Film Company correctly anticipated the present period of inactivity.

Ben Blumenthal has seen beyond these turns in the road. While others are worrying and fretting with export from the U. S. A. he has turned his attentions to import into the U. S. A. In the last twelve months the president of our company has spent only two weeks in New York; the remaining fifty weeks having been passed in London, Paris, Brussels, Berlin, Copenhagen, Stockholm, Christiana, Barcelona and Rome.

Importing Foreign Productions.

Some months ago we received a shipment of productions from Scandinavia that rank high in international film appeal. One of these productions in particular stands up with any American-made spectacle.

Only lately are we assured a shipment of production Blumenthal is sending from Germany. What is said of the Scandinavian series in the foregoing paragraph we can bestow upon these German photoplays. It is super-productions such as these that only interest Ben Blumenthal.

He long since has seen the handwriting on the wall. Good foreign made films can't be kept from distribution throughout this country. Logic demands this evolution and North American audiences are not only hetergeneous of nativity but are also keenly alive to their interest in the lives of the rest of the populations of this planet.

Indeed, the era of import is dawning.

Great Undeveloped Territory Awaits Enterprise of American Picture Men

By EMIL E. SHAUER,

Assistant Treasurer and in Charge of the Foreign Department of the Famous Players-Lasky Corporation

NO greater industrial romance can be found in American business life today than that of the whirlwind development of the motion picture as the fifth greatest industry. Within a period of five years the business of producing and exhibiting motion pictures developed from an infant of more or less uncertain possibilities to the rank of a billion dollar industry. Today we see in the motion picture screen the most powerful instrument for molding public opinion to be found in American business life. It has become such an intimate, such a vital part of the every-day life of the nation's millions, that the impairment of its efficiency or future development would be catalogued as a public calamity.

All of this is more or less preliminary to the world position occupied by the American motion picture industry today. Another five years, it seems to me, will bring about a period of expansion in our export trade which will duplicate the enormous growth of the industry at home. American motion pictures have demonstrated their superiority against the keenest sort of competition from the other producing nations of the world, having long since attained world leadership. Despite this success, however, vast fields are awaiting development, and it is this period of expansion and development that we have before us today.

Wide Fields Opening Up.

Central Europe, which has been closed to American films for more than five years; Russia, which some day may emerge from its present turmoil; Africa, with its vast undeveloped territory; the Orient, practically virgin territory, and, coming nearer home, Central and South America, present an inviting field which will command the earnest endeavors and dreams of the Alexanders of the American film world for years to come.

There is room in all these territories and some day there will be need of thousands of high grade motion picture theatres for the entertainment of the amusement hungry millions who have not been fed upon the motion picture diet made available to the people of America, England and the more fortunate nations of the world. To capture their share of this potential business the American producer will have to enter into sharp competition with the film producers and exporters of England, France, Italy, Scandinavia and Germany, who are beginning to get on their feet again after the ravages of the world war.

Emil E. Shauer.

Assistant treasurer and in charge of Famous Players-Lasky's foreign department.

Heavy Increase in Exports.

The Famous Players-Lasky Corporation began its preparation for the development of its foreign business long before the end of the war, in conformity with its usual policy of anticipating coming events. Although the war laid a heavy hand upon the film export business, the corporation's income from foreign sales increased approximately 300 per cent. in three years' time. The year 1919 was the most prosperous twelve months in the history of the corporation, the foreign business showing an increase of nearly 100 per cent. over the preceding year.

On the threshold of 1920 the exchange problem is the most important issue confronting the foreign film business. There is no question but that the terrific slump in the buying power of European money is having its adverse effect upon the exportation of film.

Foreign Exchange Vital Factor.

The foreign buyer, for instance, must pay from 200 to 400 per cent. more for his film today than he did before the war. This is due in a measure to the increase in the cost of producing film and to the heavy drop in the value of the franc. It is apparent, therefore, that his buying power has decreased in proportion to the increase in the cost of films. This condition is true of practically every European country, varying in the degree in which the value of the country's money has slumped in the world exchange markets.

As baffling as the exchange situation is today there is every reason to believe the financial leaders of the world will shortly work out some solution which will bring to bear a corrective and help-

(Continued on page 1409)

The foreign rights to
the super serial in
15 EPISODES

VANISHING TRAILS

Produced by

WM. N. SELIG

featuring

Franklyn Farnum and Mary Anderson

Scenario by
William E. Wing

Directed by
Leon de La Mothe

Have been acquired from
Canyon Pictures Corp.

by

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This is a

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SERIAL

WM. N. SELIG

himself says of it:

"I think without a doubt that 'Vanishing Trails' is one of the best serials that has ever been made."

Signed

WM. N. SELIG

INDIA, BURMA AND CEYLON

Messrs. N. & H. WOOLF
178 CHARING CROSS ROAD
LONDON

Hereby give notice that they have purchased the sole and exclusive rights for the undermentioned serial films for the territories known as India, Burma and Ceylon.

"MYSTERY OF 13"

(Produced by Louis Burston featuring Francis Ford)

"LIGHTNING BRYCE"

(Produced by National Film Corp. of America, featuring Ann Little and Jack Hoxie)

"HAWK'S TRAIL"

Produced by Louis Burston featuring King Baggot)

"LURKING PERIL"

(Produced by Wistaria Film Corp. featuring George Larkin and Ann Luther)

They further give notice that the rights for showing these films have been vested with MESSRS. THE IVY FILM SERVICE of 240 Merchant Street, Rangoon, Burma, and that any person, firm, company or corporation who export, import, show, or cause to be shown, any copy of these films in these territories will be infringing the copyright and immediate action will be taken to hold him or them responsible for any loss that may be suffered in consequence of the said exportation or importation or exhibition or through any attempts toward same.

Developing Untold Territory

(Continued from page 1405)

ful influence. The tried and tested recuperative powers of such nations as Great Britain, France, Belgium, Italy, etc., will not fail them in the present crisis. As a result, the film industry can look forward to the future with every confidence that time will remedy the present situation.

Prospects Good for Business Abroad.

The prospects for the foreign business of the Famous Players-Lasky Corporation were never better. Contracts signed to date and those in the process of being worked out give every indication that the year 1920 will be a record breaker in the foreign field. Reports received from our various offices and from the agencies with which we are doing business indicate a greatly increased demand for Paramount-Artcraft productions, which will be reflected in the year's income from foreign sales.

The people of the world are hungry for high grade motion pictures, and the Famous Players-Lasky Corporation is constantly enlarging its producing and distributing units to care for this increased demand. By far the most important event of the year, from a production standpoint, will be the inauguration of producing activities in the London studios of the Famous Players-Lasky British Producers, Ltd., the three million dollar corporation formed last year for the production of Paramount-Artcraft pictures in Great Britain and Continental Europe.

Delays caused by the difficulty of obtaining labor and materials have postponed the official opening of the studios for months, but I have been informed by Milton E. Hoffman, the production department's representative abroad, that work will be begun on the first picture early this year. The inauguration of production work abroad will be of vast importance in the future development of the foreign business of the Famous Players-Lasky Corporation. The principal aim will be to produce pictures which will have an international flavor and which will cater to kindred tastes for amusement in all corners of the world.

While American technical men and other experts were taken abroad last year to open the new studio in London, it is the plan of the Famous Players-Lasky British Producers, Ltd., to develop and use British talent wherever possible. American methods and improvements will be utilized, but within a short time they will be carried out by experts more closely in touch with British and European tastes in the film world.

8,000 Houses in Central Europe.

Plans now under consideration call for great expansion in the worldwide distributing activities of the Famous Players-Lasky Corporation. Just as soon as the ban on the importation of film into Germany is removed the Danish-American Film Company, of Copenhagen, will begin the work of carrying out its contract for the distribution of Paramount-Artcraft productions in Central Europe. It is expected that this contract will become operative sometime during the year. Approximately 8,000 motion picture theatres are included in this huge territory, which is ripe for the fullest possible exploitation of American pictures.

Arrangements are being perfected here and abroad for the opening of Asia Minor, India and other territories during the coming months. Inquiries now on hand indicate a record breaking demand from the Continent.

Demand Heavy for New Theatres.

The year 1920 will undoubtedly witness a revival in the construction of motion picture houses in Great Britain, France, Germany, Italy, Spain and other countries, where new building has been restricted for more than five years. Great Britain alone has urgent need for 1,000 new theatres, and the same is true of France. Reports from Germany indicate the resumption of theatre building operations in that territory, and the Scandinavian countries are already turning their attention to the matter of relieving the world-wide shortage of theatres for the presentation of high-grade motion pictures.

With thousands of new theatres required to supply the demand for motion picture entertainment, there seems to be no doubt but that the year 1920 will be by far the most prosperous in the history of the industry. Much history will be made in the export field in the coming months, and I feel certain that the American exporter will be equal to the emergencies that may confront him.

Rothacker Plans to Photograph Big South American Expositions

THE Rothacker Film Manufacturing Company of Chicago has just been appointed the official cinematographer of the exposition of United States manufacturers in Buenos Aires, which will be held next November. American manufacturers will not be content with merely exhibiting their products at this exposition, as they have made arrangements to supplement their display with the screening of films showing where and how their products have been made. Some American firms will use for this purpose films which the Rothacked Company has made for them in the past, while quite a number will have new pictures produced for the occasion.

Mr. Rothacker will send skilled cameramen to picture all the important sights at the Buenos Aires exposition, and to attend the exposition to be held in Rio de Janeiro, in the spring of 1921. These pictures will not only serve to show Americans at home what Uncle Sam's commercial representatives are accomplishing in South America, but they will also be shown in other important South American cities.

To Have United States Week.

It has been planned that American manufacturers attending the expositions will divide forces on their way home, one group returning by the Pacific Coast and the other by the Atlantic. It has also been planned to observe a United States week in each of the other chief cities of South America, where, by showing pictures of the exhibits at Rio de Janeiro and Buenos Aires, those expositions can be extended to all of them.

"American manufacturers are awakening to the possibilities of using motion pictures to open the way for the United States merchant marine," says Mr. Rothacker. "British manufacturers this spring are starting a collection of industrial pictures on a tour of the world. These pictures will show in other lands just what England's industries have to offer.

"The decisive battle for the South American trade probably will be fought within the next two years—maybe sooner. The year 1922 will unquestionably see some nation the acknowledged victor in that sector of the 'war after the war.' The leading manuacturers of this country are determined that America shall be the victor. The right kind of industrial film can accomplish a great deal toward turning the decision in Uncle Sam's favor. The Rothacker Company is at the disposal of American manfacturer.

British Try Worldwide Advertising of Home Products by Use of Screen

MOVING picture advertising of British products is soon to be undertaken in all parts of the world. Pictures showing the production of many English commodities, taken by the Moving Picture Exhibition of British Industries, Ltd., a concern organized in 1914, will shortly be sent out, accompanied by representatives who will explain the pictures to audiences in various countries.

Organized just before the outbreak of the war, that conflict made impossible the carrying out the scheme for showing the world how British industries manufactured goods and it has only recently been possible to resume the work.

The scope of the project is most complete, according to reports just received by the Department of Commerce at Washington, D. C., from London. While its ultimate purpose is to widen the markets for British products throughout the world, it will put distant buyers in direct touch with English manufacturers of those products which they most need. Foreign buyers will be able personally to see the production of British goods of all kinds—textiles, metal ware, etc.

Three Routes for Films.

Accompanying the pictures will be explanatory titles in four languages, English, French, Spanish and Portuguese, and the films will be explained by representatives who are competent linguists in the native language of the country in which they are being shown.

For the first tour the world will be divided into three sections. One set of films will go to Latin America, an-

(Continued on page 1411)

Apollo Trading Corporation

Exclusively owns the Foreign rights on the collection of choice productions listed here below and in consequence take pleasure in offering them to the attention of the film buyers throughout the world.

L. Lawrence Weber Productions

featuring

EDITH HALLOR

And an All-Star Cast

including

Florence Billings *and*
Lumsden Hare

in

"BLUE PEARL"

Five More to Follow

One Hallmark Production

entitled

"LOVE, HONOR AND . . . . ?"

featuring

STUART HOLMES *and*
ELLEN CASSIDY

J. Parker Read Productions

featuring

LOUISE GLAUM

in

"SAHARA"

and

"The Lone Wolf's Daughter"

Four More to Follow Soon

World Film Production

entitled

"THE POISONED PEN"

featuring

JUNE ELVIDGE

Gale Henry Comedies

Twenty-Two Two-Reel Comedies

World Film Production

entitled

"ME AND CAPTAIN KID"

featuring

EVELYN GREELEY

A New Serial Featuring

BEN WILSON

and

NEVA GERBER

"THE SCREAMING SHADOW"

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(Continued from page 1409)

other to South Africa, Australia and the Far East, and the third to Western Europe, Canada, and the United States. During the next year the films will be shown in ninety-seven of the world's leading cities.

The first films to be put out, it is declared, do not represent the best of the motion picture photographer's art. Inasmuch as the different manufacturers who combined to defray the expenses of production and the showing of the films throughout the world naturally want to have as much space as possible given them on the film, there is considerable duplication of processes, which becomes rather tiresome.

Show Sheffield Industries.

Also, the interior lighting of many of the plants was never intended for the making of pictures, while so closely is the process of manufacturing followed that the audience is likely to lose interest. To care for this last defect, it has been suggested that some attempt be made in future films to show something of the historical development of the industry being depicted.

The first films are those showing the cutlery and steel industries of Sheffield. In the near future pictures will be taken to show the textile and other industries of Birmingham, Glasgow, London and Liverpool.

Fine Market for Serious and Comic Subjects in China's Vast Interior

Major St. P. Rudiger de Rodynko has been a resident of China and of other countries of the Far East for a considerable number of years and is known as author of several books on eastern conditions. He is an ethnograph and specialist on characteristics of various races and nations, a painter of some note and masters twelve languages. He is about to enter the service of American Film producing concerns in the capacity of adviser on natural touch and local color.

By ST. P. RUDIGER de RODYNKO
Major, Chinese Military Forces, Retired
Late Attaché of the Governor of Shanghai

HAVING left China but recently, after several years' residence at Shanghai and other places I wonder why China and the Far East have not been exploited by American film producers to a greater extent.

I am not merely dealing with treaty ports, with a large foreign population like Peking, Shanghai, Canton, Tientsin, etc., but with the interior of China with its seething hundreds of million of inhabitants.

There are, for instance, at Shanghai about six movie theatres, owned by foreigners, which cater both to foreigners and Chinese; in addition there is a considerable number of exclusively Chinese movie shows, intended for the poorer classes of the natives. These establishments are receiving their supplies of films mostly from the Pathe Exchange at Shanghai, and some exporters and importers who carry films as a side line. Films of American, British, French, Italian, Danish, German and Japanese prominence were shown, serious five-reelers as well as slap-stick comedies. The unanimous statement of the movie owners is that they were "doing fine."

Fine Market in Interior.

The interior of China is a splendid market for films, comical ones as well as serious ones, on acount of the fact that the percentage of movie fans among the Chinese is far greater than among white people—with the exception of Latin nations perhaps. This important fact eliminates preliminary and preparatory work. There should not be any serious difficulties in establishing exchanges throughout the interior of China. Many cities and towns possess electrc lighting plants to supply electric current for the projectors, and in the absence of such, acetylene could and has been used to great advantage in some instances known to the writer.

Japanese Meet Strong Opposition.

There are, however, two items of importance: (1) Japanese competition, (2) Translation of titles.

The Japanese, in the course of the last five years or so, have made various attempts to swamp China with their goods, including films, of course. Their success, however, is small in comparison, for the Chinese have a sound and very justified hatred for the Japanese and everything pertaining to Japan, which even the low prices of Japanese goods cannot overcome—proofs are the numerous boycotts of Japanese goods.

Concerning Title Translations.

The second difficulty, the translating of titles, is almost ludicrous in its smallness. However, during six years I had only twice an opportunity to see pictures whose producers were far-sighted enough to have the titles translated into other languages, and it is typical that those pictures were of German and Japanese origin, respectively. In the German pictures the titles were translated into English, Chinese, Hindostani and Spanish, beside German; while the Japanese product explained the scenes in Japanese, Chinese, Malay (in arabic characters) and English.

Major St. P. Rudiger de Rodynko.
Former aide of Governor of Shanghai.

There is no doubt that, were it not for the war, the Germans would have gained a pretty good place in the movie market in China, for, in addition to the ability to understand the picture, the Oreintals and especially the Chinese, are exceedingly proud of their race and show great appreciation for any endeavor of foreigners to attempt to use the language of the Oriental.

It is a deplorable fact that American producers neglect to go to the trouble of such a small courtesy toward foreign markets which could be exploited to a tremendous extent.

It is important to mention that the Chinese, contrary to the general opinion, are possessed of a brilliant sense of humor and of appreciation of histrionic art, whether on the screen or on the stage. This mistake is caused by the reserved habits of the Chinese, who reveal their feelings very rarely toward foreigners, fearing ridicule.

Chinese Are Born Actors.

I have lived with and among Chinese and am in a position to know, for I have seen. It is not only slap-stick stuff the Chinese appreciates, but serious pictures as well. The Chinese is a born actor and has in the average a greater understanding for art than the white man, irrespective of whether the art is foreign or native.

Chinese actors "register" expressions just as well as their American colleagues and are very studious when it comes to imitate popular American artists. I remember when a well-known Chinese actor at Shanghai, W. T. Pang, of the Sin Wo Tai Theatre, scored a great success by an extremely clever imitation of Charlie Chaplin.

I hope that the few remarks I have made on China will convince American producers of the excellent and prepared market for their pictures which is waiting for them in the Far East, and that the small difficulties, which are almost ridiculous to mention will be overcome by them in the near future. The Chinese Government, modern and progressive as it is, would be only too willing to extend a helping hand to any enterprising American who would take up the mission of making America and its products and its art still more popular in China. It is an undeniable fact that the Chinese have a "warm spot" in their hearts for America, which even the events of the recent war and foreign propaganda cannot eliminate, and it is to be hoped that American film producers will take advantage of this splendid opportunity.

HANK MANN SUPER-COMEDIES

A SERIES of 26 Two-Reel Comedies featuring Hank Mann, Madge Kirby and the famous Hank Mann Beauties. These are the best two-reel comedies on the market and are being handled for the entire world by Arrow.

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MONTAGUE COHEN, Manager
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43 RUE LABRYERE
PARIS, FRANCE

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THIS Company has many big features offering for the entire world, and features that are especially suitable for the foreign markets.

In addition to the many features now being offered, we have a large number of short subjects, which includes the following:

SERIALS

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WE can secure for Foreign Buyers just what they want, and solicit correspondence in this connection.

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4 Louis Joseph Vance

6 Augustus Thomas

8 Great Authors

2 Zane Grey

4 Jack London

In 1919 *our organization set the pace among film exporters in every market of the world.*

For 1920 *our plans are even more progressive, our output more select and of the highest quality.*

We shall repeat our unparallelable record again. Our stories are the established best sellers in the literary market, by the best known popular authors. Our directors have no peers. Our casts are selected to fit types so as to make each book live genuinely on the screen.

Our output of productions is steady in release, prompt in shipment and ever qualitudinous.

We shall be pleased to enter into correspondence regarding our production output.

Exchange of Films Will Improve British-American Understanding

COL. H. A. BROWNE, chairman of the Walturdaw Company, Ltd., London, the long established English supply house for many years distributors of Power's Projectors in the United Kingdom, is in New York and has furnished information about trade and general conditions in his country, which we believe will be of great interest to those connected with the American film industry. Colonel Browne has been chairman of the Walturdaw Company, Ltd., since 1910, and as this position corresponds with the presidency of an American corporation his comments are proportionately authoritative.

Walturdaw Company, Ltd., has been in business for over twenty-two years. This firm was the pioneer in many important developments of the film industry.

Colonel Browne spoke of the natural bond of brotherhood that existed between the two great English-speaking nations. He expressed the hope that strong commercial relations might be established which would be of lasting benefit to both nations, without doing injustice to any of the other great countries.

The Exchange Stumbling Block.

Just at the present time the depreciation in exchange is seriously interfering with export trade, and if not soon controlled may temporarily halt purchases of all American goods except those which were vitally necessary. Colonel Browne referred to the possibility of commercial relations between the United States and European countries becoming a matter of actual barter.

Put in an American way this would be a matter of swapping goods for goods, but such a condition could not last long if the various countries interested use energetic measures to correct the present unfortunate conditions.

Regarding the sale of American films in England, Col. Browne says that the market is glutted at the present time. He then explained the reasons for this condition.

Theatre Building at a Standstill.

No new cinemas have been built for over five years and none can be built for two years more, as they are classified as "luxury buildings." The shortage of homes is worse in England than in the United States, and in a practical effort to overcome this serious condition all construction not regarded as vitally important is forbidden by law until the necessary number of dwellings have been erected.

There are less than four thousand cinemas in England as against something like sixteen thousand in the United States. Every week there are between twenty-five and thirty films released in England comprising films made in England, Italy, France, Denmark and the United States.

It is obvious that all these productions cannot prove profitable under the circumstances. Good films are successful and bring fair prices, but of course competition is very keen.

Colonel Browne said: "Although no new cinemas are being constructed, one of my objects in coming to the United States is to arrange for an increased supply of projectors. The order I have placed is, I believe, one of the largest ever given to a manufacturer of projectors.

Projection Machines War-Worn.

"Power's machines have a splendid reputation in England. I believe I am safe in stating that fifty per cent. of the cinemas in the United Kingdom have installed Power's machines.

"During the war, cinemas were, of course, very short of experienced help. Women and every variety of mechanically incompetent operators were employed and it is easy to realize the machines received very hard usage.

"The popularity of films has increased in England four or five hundred per cent. during the past few years. The houses now operating will have to replace much of their equipment.

"As in America, motion pictures are no longer looked upon as a cheap diversion for the masses and are patronized by members of the royal family and leaders in every branch of the social and industrial world in England.

An Eleven Year Association.

"Walturdaw Company, Ltd., has had eleven years of uninterrupted and pleasant relations with the Nicholas Power Company, and I am inclined to believe this is something of a record in the film industry.

"During the war Power's machines were used by the British Army and Navy, the Air Force, the Y. M. C. A., and Red Cross.

"We are the oldest and largest cinema supply house in England and we look upon our connection with the Nicholas Power Company with great satisfaction. It is just this kind of confidence and loyal business relations that can be established in England at the present time, and American and British firms who are able to overcome the existing abnormal conditions will have won a mutual good will that money cannot purchase when the financial ship again rides on an even keel.

Commends English Films.

"In regard to English films they are as yet perhaps technically inferior to American films, but possess certain natural qualities of their own, and some day I hope to see them more popular in the United States. The film industry in England was shut down during the period of the war, and in those four years American films have made such strides that they undoubtedly have captured the film market.

"Apart from their technical merit American films are extremely popular in England because they so frequently depict scenes which have a life and vigor that make a strong appeal to English people, especially of the younger generation. In view of the fact, however, that English romances have been so popular in the United States, it seems to me that English plays enacted in their natural surroundings possess an atmosphere which cannot be duplicated by mere technique or stage craft.

Suggests Film Reciprocity.

"If there is any way that good English films can be made popular in the United States, I think it will serve to make your people as well acquainted with English life as Englishmen are with American scenes. All this will help to cement the friendly relations between the two nations.

"In addition to this, such reciprocal arrangements are a good thing for the trade of the two countries. They serve to stabilize exchange and prevent the repetition of the financial crisis such as now exists.

"The Walturdaw Company, Ltd., some year and a half ago entered into contractive relations with one of your youngest and most progressive film organizations, the First National Exhibitors circuit. The result of this alliance will be an increased popularity of the artists and directors whose films are distributed by the First National organization."

Why Comparisons Are Unjust.

In concluding his statement Colonel Browne said: "American film manufacturers must remember that it was impossible, owing to post-bellum restrictions and to conditions arising out of the war, for the English exhibitor to keep pace with his American cousins in the matter of increasing the prices paid for film hire. Because a film in the United States passed a million dollars, it would not gross a proportionate amount in the British Isles.

"Generally speaking, English films made by such well known firms as Broadwest, Hepworth and Samuelson would command much higher rentals than American films. I make this statement merely to illustrate the point that as a rule home-made films are of much greater relative value in the country of their origin, so that films, unlike prophets, have honor in their own country."

Colonel Browne will be in the United States for some time. He will shortly leave for a trip to the Coast.

Bulgarian Wants Film Agency.

A merchant in Bulgaria desires to secure an agency for films and machines. Quotations should be given c. i. f. Bourges on the Black Sea. Payment in currency or credit. From "Commerce Reports" of February 9. Refer to article 31999 on page 816.

Export & Import Film Co.

INCORPORATED

BEN BLUMENTHAL, President

OUR first OLIVE TELL feature produced by B. A. Rolfe for Jans Productions, Inc., is now ready for screening for resident and visiting film buyers for the foreign markets.

THEN too, our first great foreign-made production for 'the American market will be ready within a few weeks as we have perfected arrangements whereby we shall receive a steady flow of the best super-productions that the foreign producers can supply.

EXPORT & IMPORT FILM CO., Inc.

729 Seventh Avenue : : New York City

Cable Address: "Eximfilm," New York

Foreign Market Buyer Must Have International Perspective of Values

By GUS SCHLESINGER

Manager, Department of Foreign Sales
Inter-Ocean Film Corporation

I HAVE been asked by the Moving Picture World to express my views on the buying and marketing of motion pictures in foreign marts. I do not propose to write extensively on these two subjects in their relation to the foreign market from the point of vantage of one who has studied the business from an unbiased point of view. By the very nature of my connection with the Inter-Ocean Film Corporation I am better qualified to talk primarily of the business of buying and selling as conducted under Inter-Ocean auspices, and consequently shall devote most of my attention to this angle.

Five years ago the foreign market was a thing unknown and exploited. At that time an American producer was content to dispose of his foreign rights for an amount of money close to what would now be regarded as negligible. He looked upon the returns which a production brought in the foreign markets as that much money found. Today, however, conditions have changed. When a producer makes a production he first of all sleects a story possessing an international theme, and then counts upon the returns that the production will bring in foreign territories as an important item in the cost.

Two Controlling Factors.

The history of the Inter-Ocean Film Corporation is verily a history of the export branch of the motion picture business. From the time of my association with this organization back in 1915, when the company occupied an insignificant suite of offices in the Chandler Building, at 220 West Forty-second street, until the present day, when it has been found necessary to use an entire five-story building. Inter-Ocean has more than kept pace with the progressive strides which the foreign market has taken and maintained.

From my experience I have found that there are two vital factors which one must consider in purchasing the product of an American film manufacturer for distribution in foreign territories. He must know what films to buy, and at what price to buy. This may look very simple to one not familiarly associated with the business, but a close and careful analysis will convince one of the magnitude of the task.

Must Have International Perspective.

In order successfully to know what motion pictures to purchase for foreign territorial sales, one must of necessity appreciate the fine technical qualities of a motion picture as well as possess what I would term an "international perspective" of motion picture values. This knowledge is only obtained after years of diligent labor in foreign fields and personal contact with foreign buyers. The knowledge of the market you are buying in and the market you are buying for must be at your finger tips, accessible at any moment.

Ever since the formation of the firm of Winik & Brock, the early counterpart of the present Inter-Ocean Film Corporation, the policy of our company has been to satisfy the exporter and satisfy his pocketbook. In our business the two go hand in hand, and I am glad to say that we are unalterably opposed to making a profit where we cannot make a friend.

Customer Never Forgets "Bloomer."

The foreign customer never forgets a "bloomer." The average American salesman of foreign rights (attached to a responsible concern) is conscientious in his advice to customers, both because it is a safe business rule and because the other course spells loss of prestige. And its odd how quickly news of a "bad buy" gets around.

Gus Schlesinger.
"Exporter must keenly study likes and dislikes of his customers."

As manager of the department of foreign film sales for Inter-Ocean I have striven to show in my dealings that we are more than a seller of American films for the world market. We aim to act as the confidential and honest advisor of our clients on the suitableness of American film productions, and the fact that we are still doing business with our oldest customers shows that we have not only preached this doctrine but have successfully carried it out in practice.

Heretofore, foreign buyers visiting New York lost most valuable time through lack of familiarity of our language and customs, methods of doing business and facilities for short cuts known to Americans only. At Inter-Ocean Building, however, the foreign buyer will find himself conducting his business with the same ease as if he were in his native country. A place is set aside for his exclusive use during his stay in America, and to that desk will be harnessed the co-operation of Inter-Ocean's force of experts.

Conveniences for Visitors.

We have at our building competent translators and interpreters who are able to speak the language of every foreign buyer. And, besides, we have what is regarded as one of the most thoroughly equipped projection rooms in the world—all at the visiting buyer's disposal. We realize that great expense attached to the maintenance of such a service gratis to the foreign buyer, but we are also appreciative of the reward it brings in good-will and sales.

In London, where Inter-Ocean Film Corporation occupies the entire building at 164 Wardour street, the same service that one can find at Inter-Ocean Building, New York, is evident there. The London offices were established a few years ago, and its growth under President Paul H. Cromelin's personal supervision has been nothing short of sensational.

In London our offices handle the product of Inter-Ocean for Great Britain and her colonial possessions. Horace G. Harper, who is at present in London will doubtless be in full charge of the London offices. Mr. Harper is a film man of broad experience.

Jean Rosen, Paris representative of Inter-Ocean, is a man well-versed with the European film market. His handling of our French business has been a credit to the film business as well as a credit to us.

Ricardo Castro, representative of Inter-Ocean in Central America, is another member of our sales staff who we are proud to have associated with us.

Foreign Buyers Want the Best Pictures Even as Americans, Says Robertson-Cole

ROBERTSON-COLE productions are now playing in every country in the world today. This announcement was made by the foreign department of Robertson-Cole, after statistics were compiled showing the export of films during the year 1919. Plans are being made to double the output of Robertson-Cole films in foreign lands during the present year. A staff of specially trained advertising writers versed in the conditions of the various countries are now planning an advertising and exploitation campaign.

Robertson-Cole has inaugurated a policy by which foreign buyers of merit who handle its films will continue to do so indefinitely and that the home office will not attempt to arrange exchanges outside of the United States.

The special campaign has been arranged for Japan, India, Dutch East Indies, Australia, Mexico, Africa, Spain,

(Continued on page 1419)

ACTION ADVENTURE THRILLS

Miraculous Escapes
Railroad Wrecks
Hair Raising Stunts

There is not a dull moment in any foot of

THE ADVENTURES OF HELEN

20 Episodes of 2 reels each
(Adapted from "The Hazards of Helen")

Starring

HELEN HOLMES

The Original
DAREDEVIL

A few territories still open. Make application to

AYWON FILM CORPORATION, 729 Seventh Ave., New York

Bookings may be had at the following exchanges:

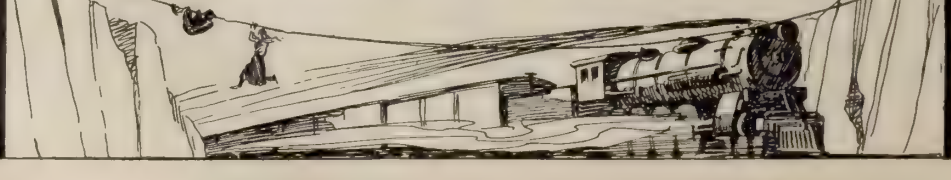
AYWON FILM CORPORATION
729 7th Ave., N. Y. C.
FAMOUS PICTURES SALES CO.
Buffalo, N. Y.
TRIMOUNT FILM CO.
Boston, Mass.
PREMIER FILM CORP.
Atlanta, Ga.
EDUCATIONAL FILM CO.
Minneapolis, Minn.

LIBERTY FILM EXCHANGE
Washington, D. C.
LIBERTY FILM EXCHANGE
San Francisco, Calif.
PHIL GOLDSTONE
Omaha, Nebr.
STERLING FILM CO.
Des Moines, Iowa
PHIL GOLDSTONE
Kansas City, Mo.

Foreign rights sold to

PENN IMPORT and EXPORT CO., 15 Park Row, New York, N. Y.

Cable Address: "PENNIMPORT," New York. All Codes



(Continued from page 1417)

Germany, Argentina, West Indies, Scandinavia, France, Chile, Italy and Brazil. The various trade journals dealing with foreign purchases will be used in advertising exploitation and publicity. It is the aim to have the trade-mark as well known as any manufacturer sending the necessities of life to various parts of the world.

"In spite of the rush for American productions," said the head of Robertson-Cole's export department, "buyers for foreign countries are indeed particular as to the quality of productions sent broadcast. Prior to the war foreign motion picture fans were educated to accept any kind of film as long as it was amusing. Now they have turned with the tide and, like Americans, want only the best.

"The day of the bunk picture shipped to other lands is over. Those who are in charge of purchasing film for European countries demand that they receive the same calibre of productions as are given to America. This is conclusive proof that the motion picture world has been revolutionized and that only the best will be accepted in any country.

"Robertson-Cole in selling its features for other lands have followed out in detail the American policy of the concern; close exhibitor-producer combination. To do this it was necessary to give the foreign exhibitor as many hints and aids as we have been giving to the local exhibitor.

Cannibals Astounded as Peerless Flashes on Martin Johnson Films

GIVING cannibals of the South Seas a thrill surpassing that of "Missionary a la King" has been the pleasant work pursued by Martin Johnson during his present sojourn in the islands of the Southern Pacific.

When Mr. Johnson and his wife left New York last summer to film the savages of Malekula, they promised to show to Chief Nagapate and his wild men the pictures they had taken of him two years previous.

With the aid of the Pathescope Peerless projector Mr. Johnson was able to fulfill his promise. The following letter from Mr. Johnson to Willard B. Cook, president of the Pathescope Company, describes his experiences in showing the savages to the wild men themselves. The letter is a fine tribute to the field work of the Peerless and is an entertaining account of Mr. Johnson's work in filming his next picture, to be called "Wild Men of Malekula."

The letter, written from Sydney, N. S. W., is as follows:

We have been six months among the most savage people on earth, among cannibals and head hunters, and the greatest pleasure we have had was the nights we would hear the exclamations of surprise and wonder as the savages saw the moving pictures. They went wild when I showed them moving pictures of themselves that I had made two years ago.

I used radium flares and made movies at night of the savages looking at themselves on the screen—and the negative has developed up fine.

Movies of the "Shows."

We first landed at Malekula—where the savages (and Chief Nagapate in particular) tried to hold us two years ago. Under an armed guard we showed them the pictures on the beach and the next day I was treated like royalty. To think that anyone could make devil-devil magic and make their own faces move about on a white screen was too much for their simple natures and it opened Malekula for me.

I was much in demand, and through the story having traveled from tribe to tribe in the mountains I was sent for and offered safety in the way of whole armies of savages. Nagapate himself found great pride in guiding us—and probably behind our backs he would take credit for bringing us!

For months we traveled from tribe to tribe—just Mrs. Johnson and myself—and the Peerless opened the way for us. It would have done you good to see it and the generator going over mountains and into valleys, on the backs of savages, and at night to have seen hundreds of cannibals squatting around the devil-devil grounds, watching the wonderful things they never dreamed of before. Many a time the trees and houses would be full of human heads—dried—all about us.

We turned the handles of the generating outfit so much they both twisted off (they should be slightly heavier), and we made new ones of hard wood.

The savages liked a five-hundred foot piece of Armistice Day in New York City better than any of the films. It shows hundreds of thousands of people on the streets. These cannibals never dreamed that there were so many people on earth. They thought the earth revolved around Malekula up to this time.

We arrived here in Sydney several days ago and now I am busy printing positives of the finest films I have ever made. They are going to create a big sensation when shown. I think I will name them "Wild Men of Malekula."

I have the Peerless set up here in the house, and will do all my cutting and assembling on it. Another remarkable thing about the Peerless and the generator is that when we showed among the cannibals away up in the mountains the picture was as clear and sharp as any I have ever seen in a picture show, of course slightly smaller, but the light was perfect and the picture showed as clear and steady as any you ever saw.

To Go Up Fly River.

The Peerless will be a part of every expedition I make—my next trip is among the tree dwellers, six hundred miles up the Fly River in New Guinea.

Sincerely yours,
MARTIN JOHNSON.

Will send you photographs of the Peerless in use among the savages. I feel that I owe the Peerless credit for most of the fine pictures I have made on this expedition. As I said before, it opened a safe road to savage tribes, which I never could have reached otherwise. M. J.

Foto Player and Robert Morton Organs Amaze the Critical Foreign Visitors

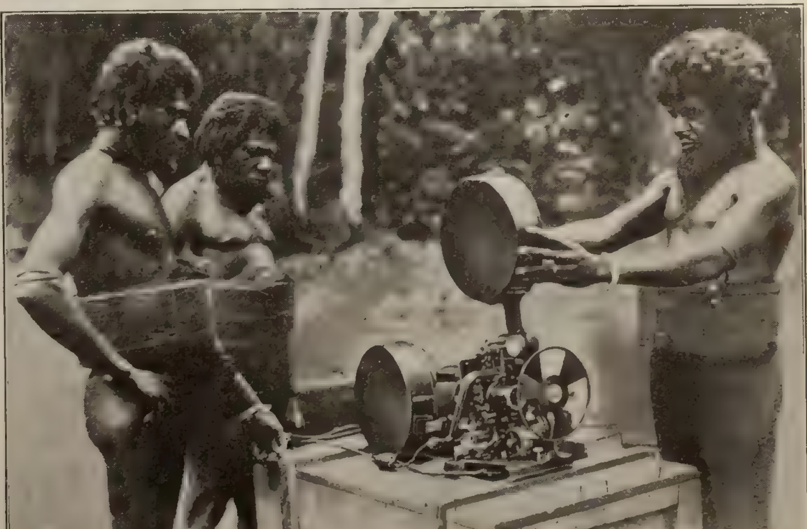
CONSISTENT with the demand for American merchandise, the American Photo Player Company is receiving inquiries for the Fotoplayer and Robert-Morton Orchestral Organs, not only from foreign exhibitors, but is also booking orders over the seven seas.

Previous to the recent war Australasia was a very fruitful territory for Fotoplayer products, the Pianola Company, Ltd., of Australia having represented the American Photo Player Company for a number of years, and was successful in distributing the Fotoplayer in both the closed and open air theatres; the material and construction of the instrument being of such character as to withstand severe climatic conditions everywhere.

During the period of the war South America, unaffected by actual hostilities, enjoyed a continuation of moving picture prosperity and this particular territory made energetic inquiries for Photo Player products.

Due to their artistic temperament, it is quite natural that the Latin lands would demand better music. The natural tendencies and musical tempera-

(Continued on page 1423)



"Huh! Heap Knotty Problem"—or Whatever South Sea Islanders Say.

Natives of Malekula, filmed by Martin Johnson, marvel at Peerless projector used by Mr. Johnson to show pictures of savages taken two years previous.

ALEX HAGUE

AGENT FOR

PATHE CINEMA
(FRANCE)

AND

PATHE EXCHANGE, Inc.
(AMERICA)

in INDIA, BURMA and CEYLON

wishes to announce to the trade that he is now operating for his own account the largest motion picture distributing organization in the Far East and can handle in addition to the product already contracted for a few special productions, features, serials and comedies of exceptional merit.

Pathe Office in Bombay, India

Producers will please communicate with

PATHE EXCHANGE, Inc.

EXPORT DEPARTMENT

25 West 45th Street New York

THERE is much argument as to which trade paper "covers the field." There is NO argument as to which distributing organization best covers the field throughout the entire world—

PATHE

Export Agents for

Blanche Sweet Productions
H. B. Warner Productions
Albert Cappelani Productions
Edgar Lewis Productions
Edwin Carewe Productions
June Caprice Productions
J. Stuart Blackton Productions
Frank Keenan Productions
Hobart Henley Productions
Leonce Perret Productions
Harold Lloyd Special Two Reel Comedies
Mrs. Sydney Drew Special Two Reel Comedies
Bringing Up Father Comedies (Christie)
One Reel Rolin Comedies

AND

the world famous PATHE SERIALS

PATHE EXCHANGE, Inc.
EXPORT DEPARTMENT
25 West 45th Street New York

Dependable Music –

The faithful Service and Willingness to Perform at all times makes Exhibitors believe

The ROBERT-MORTON
a reproduction of the Symphony Orchestra

is the best organ in the World – The wonderful steadiness and habitual response under any condition appeals to the organist *and* The sympathetic variety of tone to musically describe screen situation proclaims The Robert-Morton *The Dominant Organ.*

RIALTO THEATER, DES MOINES, IOWA

We have a representative in your territory who will give you our – Partial Payment Plan *Write us*

The AMERICAN PHOTO PLAYER CO.

NEW YORK CITY
62 WEST 45 STREET

CHICAGO, ILL
64 JACKSON BLVD

SAN FRANCISCO CAL.
109 GOLDEN GATE AVE

Photo Player Abroad

(Continued from page 1419)

ment of these people have always been characteristic of the best in the arts.

Constantly Entertaining Delegates.

Following the cessation of European hostilities, exhibitors from the Scandinavian peninsula and the British Isles have written and sent over representatives to investigate the moving picture industry, particularly the popularity of the organ not only because of the solo possibilities, but the ability of this instrument in augmenting an orchestra. The American Photo Player Company headquarters are constantly entertaining delegates, not only from these countries, but the far East, who are touring the continent and stop off at headquarters to listen to a demonstration or to be shown actual installations of the Fotoplayer and Robert-Morton organs.

It is the policy of the Photo Player Company to design the instrument for installations particularly adapted to the characteristic tonal requirements of the various countries to which the organs are sent, and the number of specifications for these various instruments has already required a special assistant for the foreign department.

It is particularly noticeable that European countries demand a more refined quality of voicing than is characteristic of this country, which is possibly due to their greater knowledge of classical music and more general popularity of this subject among the masses.

European Is Amazed.

The European, however, is amazed at the ingenuity displayed by the American manufacturer, the popularity of the double touch system, the remarkable, swift shutter action and the absolute control of a wealth of orchestral stops, has opened the eyes of not only exhibitors but foreign organists who have investigated modern pipe organs. The Robert-Morton type of organ, from a point of view of power and versatility, is a near approach to the reproduction of a symphony orchestra and has already achieved a remarkable recognition from the motion picture industry in foreign fields.

English, French and Italian Films Will Reduce American Exportation

By A. GEORGE SMITH

Foreign Representative Goldwyn

TODAY the export position is one of the most interesting features of the motion picture business. There are now so many different angles that it is increasingly difficult to diagnose the situation or forecast the future.

Since the armistice the trade papers have discussed at great length the relative positions of London and New York as centers for the export trade, but those who have predicted that London will again become the leading export center of the world overlook the altered conditions in New York, brought about directly as a result of the war.

Prior to and during the early period of the war the export of pictures was mainly conducted through London. American producing firms either had branches or agencies in London, and the custom was that as soon as possible after the necessary prints had been made for use in the United States the negative was dispatched to the London office. Returns on the sale of rights from that center were in the majority of instances very small compared with returns received from the same territory during the last three years. They did not reckon on foreign sales returning a fixed proportion of negative costs as they do today.

Advance the Date of Foreign Showings.

In addition the custom of release for foreign countries is becoming reversed, so that instead of foreign countries getting a picture twelve months after its showing in the United States it is now not unusual to have a picture exhibited abroad before it has been released in this country.

When the shipping question became acute and foreign buyers not only found difficulty themselves in getting to England, but even in shipping the goods they bought, they were compelled to come to New York to purchase their requirements. This immediately opened up a new phase of export conditions and values to the American producing companies.

Only the larger concerns maintained export departments, the bulk of the sales being made through agents, but even the special export departments had little actual knowledge of territorial definitions or values.

For instance, in the fall of 1917, when I first arrived in New York, I was discussing prices with an export manager for certain territories. One particular territory he advised me was sold, and I asked about an adjoining territory. At first he said this was open, but upon thinking the matter over, he recalled that the party who made the contract for the first territory had asked him to include the other without extra royalty, which he agreed to do. Judge of his great surprise when he learned from me that the second territory he had thrown in was twice as valuable as that for which the contract was originally negotiated.

A. George Smith.

This kind of thing can hardly happen today. Competitive buying has demonstrated the value of the different markets; and, having this knowledge, it seems unreasonable to assume that America will send her produce to London for sale when it can be sold right here, and the cost of London agencies avoided.

True, on account of its geographic position London may be a better center for certain foreign territory, but South America, the Orient, Far East, Australia and Africa can be just as easily sold here.

Decline in Export Predicted.

In regard to the volume of export trade as distinct from values no man of judgment will deny that for various reasons this year must show a considerable decrease over the two previous years.

In 1918 and 1919 picture production in other countries was spasmodic owing to the war. Now England, France and Italy are planning to produce on a big scale, and the additional output will seriously curtail the exportation of American pictures, especially when we take into consideration the present foreign exchange rates, which apparently are going from bad to worse every day.

Notwithstanding this American producers are asking more money for their product instead of assisting their own industry by carrying a part of the burden imposed on foreign buyers by the low exchange.

Take the British Colonies, for instance. Is it not natural to assume that as soon as they can fill their requirements in London they will do so, and save a loss of 30 per cent. on exchange?

Many Pictures Barred from Export.

Does the American producer realize that hundreds of pictures will be made here during the next twelve months that cannot possibly be sold for England and Europe generally? Quality, not quantity, must obviously be the keynote of every one who has the interest of the trade at heart.

The American picture will, in my opinion, continue to have preference over the English or French pictures for some little time to come. They appeal to international audiences because they are created in the international atmosphere of this country by groups of men of cosmopolitan origin and outlook, who unconsciously reflect in their productions the art and temperament of their countries of origin. The result is the

(Continued on page 1427)

THERE ARE A FEW CHOICE TERRITORIES STILL AVAILABLE FOR THE FOLLOWING PRODUCTIONS

WHEN BEARCAT WENT DRY!

The production that startled America! Written by Charles Neville Buck, one of America's greatest writers of fiction. A super-feature that embodies all that is best in plot, direction and cast.

THE LONG ARM OF MANNISTER

A big vital drama that beats true to the pulse of life, starring Henry B. Walthall, America's foremost emotional actor. Based on the famous novel of romance, revenge and forgiveness by E. Phillips Oppenheim.

AN ADVENTURESS

Julian Eltinge, internationally known as the most celebrated male impersonator of female characterizations, is here shown in a production that is new in theme, unusual in treatment and startling in development. Julian Eltinge is at present making a tour of the world, and "An Adventuress" should prove a ten-strike to the foreign buyer who is shrewd enough to capitalize on the extensive publicity that will precede and trail this famous star's personal appearance.

For Information Communicate At Once With

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L MGR.

218 W. 42nd ST.
NEW YORK CITY

Quality Accessory Products

Master Projectors The MASTER PROJECTOR is the most recent product of an organization that already enjoys a notable reputation. The mechanical principles embodied in this machine are **new, original** and **exclusive.** By the elimination of numerous gears found in the ordinary projector, the MASTER PROJECTOR runs noiselessly. The shutter is driven from the cam shaft, while the take-up is driven by a shaft connected direct to the mechanism. There is absolutely no friction disc similar to the take-up devices used in other projectors.

Smith Portable Projection Machines This new portable projector is easily the leader of all makes of portable projectors on the market today. Its chief strength is that every detail of its mechanism and operation has been worked out on the basis of its availability for use in the hands of non-experts. The Smith Portable Projector is equipped with a water-condensed cooler. The light is steady and causes no flicker upon the screen.

Speer Carbons Why has the SPEER the largest international sale of any projector carbon? Why does every purchaser of this carbon re-order? Why do the discriminating film accessory dealers of the world **swear by** SPEER? Because the SPEER is constantly improving—each year finds a newer and better SPEER. 1920 introduces the SPEER DIRECTO CARBONS, which actually runs more reels per inch of carbon than any other carbon on the market today.

Fulco Accessories The FULCO list of every necessary accessory product in motion pictures numbers 300 articles, every one a time-saver in one or more directions. It would be physically impossible to present the list of products here, but we invite you to write us for it. Until you have this list, you have no idea of how accessory standards have improved the past year. Everything from rewinds to carbon holders is manufactured by FULCO.

Our Textbook on Projection

Inter-Ocean has taken over for distribution "An Elementary Text Book" in motion picture projection. It is written by JAMES R. CAMERON, Instructor of Projection in the Red Cross Institute for Crippled and Disabled Men, and it tells all that there is to tell about projection. The author has kept his eye upon simplicity in language, and as a result the book can be understood by a beginner. The book is reliable and informative. For sale by the Inter-Ocean Film Corporation. Price $2.50 in American currency.

For Information Communicate At Once With

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L MGR.

218 W. 42nd ST.
NEW YORK CITY

UNITED THEATRE EQUIPMENT CORPORATION

POSSESSES THE GREATEST AND MOST EXPERIENCED FORCE OF

Projection Experts in the World

OUR SERVICE BEGINS WITH THE PLANS FOR YOUR THEATRE AND NEVER STOPS

We Know How to Equip M. P. Theatres

We Do Not Experiment at Your Expense

WE HAVE SELECTED ONLY THE BEST APPARATUS AND SUPPLIES
WE GUARANTEE RESULTS. TRY US.

HALLBERG MOTOR GENERATOR—The Light Producer
POWER'S CAMERAGRAPH—The Projector
MINUSA GOLD FIBRE SCREEN—The Projection Surface
NATIONAL and SPEER CARBONS—The Whitest Light Producers
EDISON MAZDA "C" LAMP—The Efficient Illuminant
HALLBERG PORTABLE PROJECTOR and "FEATHERWEIGHT" ELECTRIC LIGHT PLANT—The Most Satisfactory Small Projector.

Lenses, Condensers, Film Cement, Film Splicers, Rewinders,
Reels, Supplies, HALLBERG A. C. ECONOMIZERS,
Incandescent Projector Lamp Regulators
and Electric Plants

"Everything for the M. P. Theatre Except the Film"

BRANCH STORES:

NEW YORK, N. Y.—729 Seventh Ave.
BOSTON, MASS.—28 Piedmont St.
PHILADELPHIA, PA.—1233 Vine St.
PITTSBURGH, PA.—1006 Forbes St.
CINCINNATI, O.—524 Broadway.

U-T-E CORPORATION

DETROIT, MICH.—57 E. Elizabeth St.
OMAHA, NEB.—13th & Harney Sts.
CLEVELAND, O.—714 Huron Road
CHICAGO, ILL.—514 S. Wabash Ave.
MINNEAPOLIS, MINN.—510 Produce Exchange Bldg.

KANSAS CITY MACHINE & SUPPLY CO., Inc., 813 Walnut St., Kansas City, Mo.

United Theatre Equipment Corporation

H. T. EDWARDS, President
J. H. HALLBERG, Vice President

EXECUTIVE OFFICE: 1604 BROADWAY, NEW YORK

Export an Interesting Game

(Continued from page 1423)

popularity of American productions in foreign markets.

Another question which will require serious consideration during this year is that of reciprocity. It should be made clear that the antagonism said to exist in this country against foreign productions is not because they are foreign, but for the most part because they are inferior productions.

Superior Pictures Sells Anywhere.

My own experience is that the superior picture has no difficulty in selling, no matter on which side of the Atlantic it is made. The public has become super-critical; and certain producers, who for years have been making the so-called program features, have found it necessary to discontinue programs and instead produce fewer and better pictures.

This being the case it is unreasonable on the part of the foreign producer to expect a market here for what are really program features. As soon, however, as he produces a picture that will compare favorably with the American picture (and he most assuredly will) the whole position will have to be reconsidered and room made for the picture on the programs of the American exhibitors. Otherwise the foreign producer's grievance will become a real instead of an imaginary grievance.

Screen and Theatrical Interests Merge to Control Australian Houses

THE gradual evolution of the motion picture theatre from the nickolodeon to an ever rising standard of presentation will receive great impetus by the amalgamation of certain interests of Australasian Films, Ltd., and the leading theatrical producers, J. C. Williamson, Ltd., as it is the intention of the directors to immediately set about the construction of million-dollar theatres in both Sydney and Melbourne, Australia. The houses will bring the capital cities into line with Broadway and enable the new organization to lift the old haphazard tent show proposition up to the same plane as the legitimate.

The Williamson division of film controls the Goldwyn productions, while Australasian Films, Ltd., ranks among the World's biggest film importing firms. It has the sole rights for First National, Greater Vitagraph, Select, Robertson-Cole, Jewel and Pathe productions, and they are buyers on the open market. It will be readily seen, then, what an enormous organization the amalgamation of these two firms has brought about. There are whispers in film circles that the capital of the new company will run to ten figures.

Musgrove Now "On His Own."

Harry Musgrove, one of the leading motion picture personalities in Australia and the man who was mainly instrumental in the amalgamation of the companies which resulted in the formation of Australasian Films, Ltd., has resigned his position as general manager of that organization to exploit the world of entertainment on his own behalf. He has had an interesting career, having risen from the position of scretary of one of the concerns which merged into the original association of companies to the topmost rung of the ladder.

It is possible that he will leave soon for the United States, where he is intimately known, to give effect to the new plans he has fomulated for the future.

Wilfred Lucas has finished the "Man from Kangaroo," which was shown at the Lyceum and Lyric on January 24th. They are now cutting his second picture, "Shadow of Lightning Ridge," to be released in February. They are highly pleased here with the work he has so far done, and he returns to Los Angeles in February to wind up his affairs to return and make more pictures. Mr. Longford is in charge during his absence. Two of the American company he brought with him, Miss Brownie Vernon and Mr. Wells, have sailed for America.

The "Selznick boys" are showing the "Perfect Lover" at the Strand. This is their first release here, and they have been lucky enough to get into the game quickly, having made arrangements with Union Theatres for six different pictures for the same number of consecutive weeks.

I did not know the "Dear Old World" when I saw the last copy (November). Well, if its any consolation, strikes are right in fashion in this country. The musicians' strike is over and has signally failed. The regular theatres and also the picture houses got help outside the union, and a number of professional musicians are playing in street bands for a living. This, together with returned soldiers' bands, has given us a surfeit of street music and has made the police take notice of the many complaints of storekeepers at congested parts of the city.

Have just received a copy of the Tribune of November 30 in which there is a discussion as to whether Le Prince or Edison was the real pioneer of the motion picture on flexible film. To settle the argument I should say neither. This is due acknowledgement of the great impetus that Edison has given in this direction.

The late Dr. Marey, scientist of the "College de France" in Paris, to my mind was the real pioneer. He experimented for year with the assistance of the French government, first with glass plates. I personally saw in the fall of

(Continued on page 1429)

Industrial Pictures, Which Chinese Like, Will Develop Market for U.S.

"CHINA likes to 'see the wheels go 'round.' China wants industrial and commercial pictures of all kinds." Such was the film thought uppermost in the mind of Julean Arnold, attaché of the United States Chamber of Commerce in China.

When a man has been "at" something for eighteen years, particularly if he has been on the payroll of the government, it may be taken for granted that he knows what he is talking about.

"I do not mean to say that the Chinese do not like the program picture," said Mr. Arnold to the Moving Picture World man when interviewed at the Customs House, "but they prefer to see on the screen the story of America's great industries, the details of manufacturing the articles they use, the social welfare activities in our big commercial organizations.

China Wants to Learn.

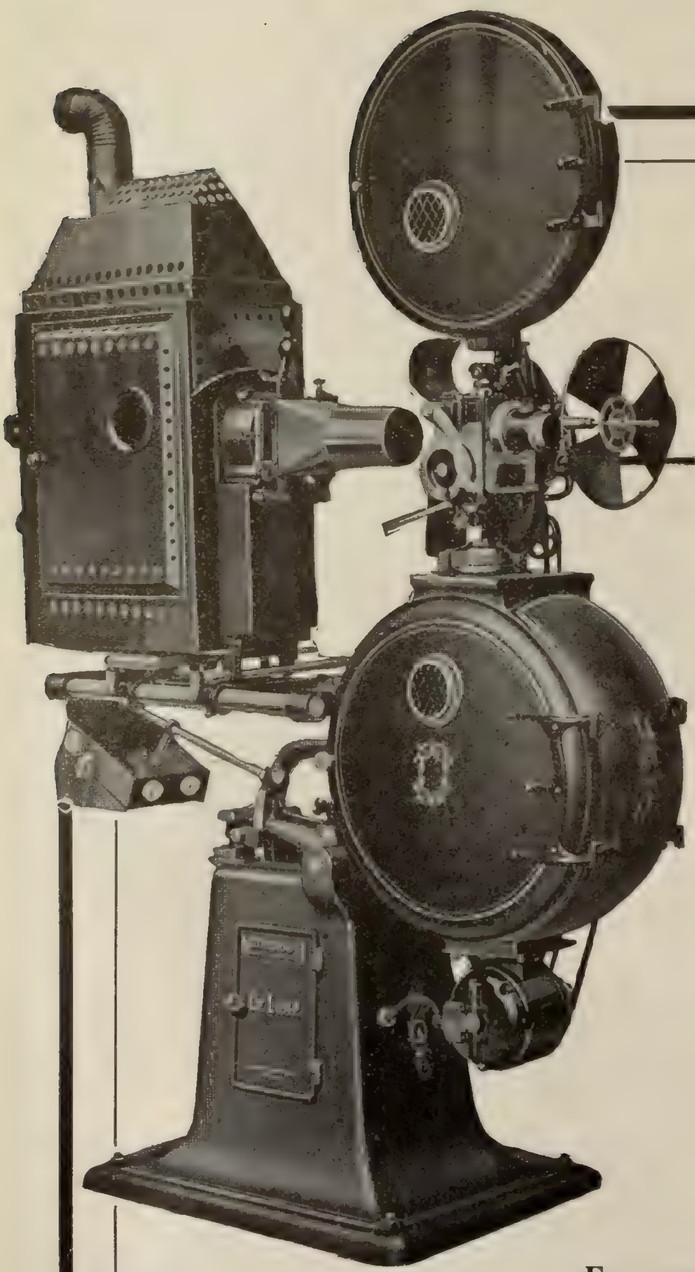
"China is vast and growing. It wants to see and learn. The picture theatres are competing strongly with the 'legitimate' show in China, for the Chinese have always been theatregoers.

"Industrial pictures from this country will not only show China how things are done on a big, efficient scale, but they will help tremendously to boost American commercial products there. I should like to arrange with either the producers of industrial films or the companies for whom they are made to give them distribution in China for the advancement of American commerce. I have already shown a number of such pictures, but the supply is far from sufficient."

Promoting American trade through the motion picture is just one of the many ways in which Mr. Arnold develops the consumption of Yankee products in the Oriental republic. He is the connecting link—the suggestion-box—between the producer in America and the consumer across the Pacific. Now in this counrty, his work will take him into the office of the railroad president, the oil magnate, the tobacco king, the mine owner, the big manufacturer—to suggest ways and means of developing the Chinese market for America.

"China would make a beautiful background for pictures made by our American film men," concluded Mr. Arnold. "The Chinese would like to see pictures dealing with their own social customs. The Chinaman is interested in plays. Every Chinaman is an actor, and a casting director would find no trouble at all in getting 'local talent' for his pictures."

Well, Mr. Producer and Mr. Maker of Industrial Pictures, are you going after China?



At Your Service—

Always—

MOTIOGRAPH DE LUXE

Wherever a motion picture projector is to be operated, thousands of miles away from its place of manufacture, unquestionably the biggest argument in its favor is its dependability under all conditions of service.

If it costs ten dollars to have a projector break down in New York, it will cost one hundred dollars to have a projector break down in Melbourne. New York is near the center of manufacturing distribution. Melbourne is thousands of miles away.

The Motiograph, across many years, has established an enviable reputation for being "always on the job." It is built like a battleship whose working parts are staunch and true. It can't go wrong.

In hundreds of theatres throughout the United States it is providing that faultless projection which has done so much toward elevating the motion picture industry to its present high plane.

For a space of many years the Enterprise Optical Company has had an earned reputation for reliability and square dealing.

For "Motiograph" Descriptive Matter address

The Enterprise Optical Mfg. Co.

564 West Randolph Street **Chicago, Illinois**

(Continued from page 1427)

1892, shown to a large audience in the lecture hall of the "Music des Arts et Metiers" (the Museum of Arts and Trades) Paris, the first motion picture taken from one point of view on flexible film.

It was a mammoth head of a Frenchman saying, of course in French, that French was a beautiful language. This was, I believe, the first public exhibition in France. The film was taken by Dr. Marey's camera, and the projection by the electrician, Moltoni. You will find reference to Dr. Marey in Talbot's Practical Cinematography.

Suggests Experimental Laboratory.

What would be the matter in having an experimental national laboratory in America similar to the Marey Institute? I certainly think the film trade is able to subscribe to such an institute, where operators in all branches of the business could get in touch with all developments in electrical, photographic and practical matters of interest.

As in Paris, it should contain a library, lecture hall, work-rooms and even living rooms for visiting students. It might be called "The Edison National Institute" in compliment to the man who certainly did a great deal for the advancement of present day cinematography.

S. M. JACOBI.

Bigger Pictures Only Can Make Money in Europe at Present Exchange Rate

THE condition of foreign exchange throughout the world in relation to the value of the American dollar has developed a serious situation in the foreign field and is of far-reaching consequence to all distributors of American photoplays in Europe and Asia.

The present unsettled state of foreign exchange and the fluctuations of the European money value is pointed out by Guy Croswell Smith, Ltd., through its directors, Messrs. J. J. McCarthy Theodore Mitchell, Guy Croswell Smith and George Bowles as the thing that is going to have a far greater effect in keeping a large bulk of the American made motion pictures out of England, France and other European countries than any present agitation which has been raised to check the heavy flow of American material.

Guy Croswell Smith.
Executive head of Guy Croswell Smith, Ltd.

Guy Croswell Smith, Ltd., is an American corporation which has been meeting with success in the foreign field by elaborate presentation and distribution of special feature subjects like the D. W. Griffith big specials such as "Broken Blossoms," "The Birth of a Nation," "Intolerance" and material of this distinct quality and stamp. Their relations are such, as explained by Mr. Smith, president of the company, that they can finance their affairs in Europe.

Prices of Film Are Prohibitive.

With lire, francs, marks and pounds sterling quoted at the lowest figures in the history of their respective countries, it is fast becoming impossible to sell ordinary American film in those countries at a profit. In fact, the difference in exchange is so heavy that the profitable prices are prohibitive and there is not enough demand in any European country to offset the wide difference in the rates of exchange.

Unless companies are making only the big specials and have the minimum expense of handling them in their overhead charges for distribution throughout Europe with world finances in their present state, it is impracticable to waste time upon a film subject. Then, too, with the war over, the foreign film companies are now working to better advantage, and an ordinary American subject cannot meet the difference in exchange and compete with the home product in either England, France, Germany or Italy. Of course, the other countries are affected in a like manner, so that it can be seen that the foreign market is fast closing to the American output except in such cases of outstanding excellence that they have to be taken over and can do a business which warrants the additional cost of purchase.

Jump Four to Six Times.

At the current rates of exchange pictures in the European countries cost the film distributor there from two to six times what they did a year and a half back. There are not enough picture houses in those countries to absorb this heavy additional expense, and naturally the foreign market will depend upon less expensive subjects until the old trade relations are working at a sufficient pace to readjust the difference in exchange.

As Mr. Smith points out for Guy Croswell Smith, Ltd., this difference is not so marked in the few concerns like his company that have reciprocal relations with foreign distributors and are handling the big vital subjects which can create a market under pressure of more than ordinary conditions of exchange, but for the ordinary run of films it is a serious matter and the outlook for adjustment is not in sight.

Scandinavians Look for Continuing Prosperity

By INGVALD C. OES,

Manager, Scandinavian Office of the Famous Players-Lasky Corporation

HAVING enjoyed a prosperous year during 1919, the exhibitors and importers of film in Denmark, Sweden and Norway are looking forward to a continuation of this prospertiy during the coming months. The relief from the strain of the war period is already making itself felt in film circles, and another twelve months should see a great forward move in Scandinavia.

The demand for Paramount-Artcraft productions has grown enormously throughout Northern Europe in the last few years, and any improvement in the exchange situation will be the signal for a much greater increase in business in the future. The darkest days of the adverse exchange situation will soon be a matter of history, in the opinion of Scandinavian business men, and the film business is preparing itself for a record-breaking business.

Ingvald C. Oes.
Scandinavian manager for Famous Players-Lasky.

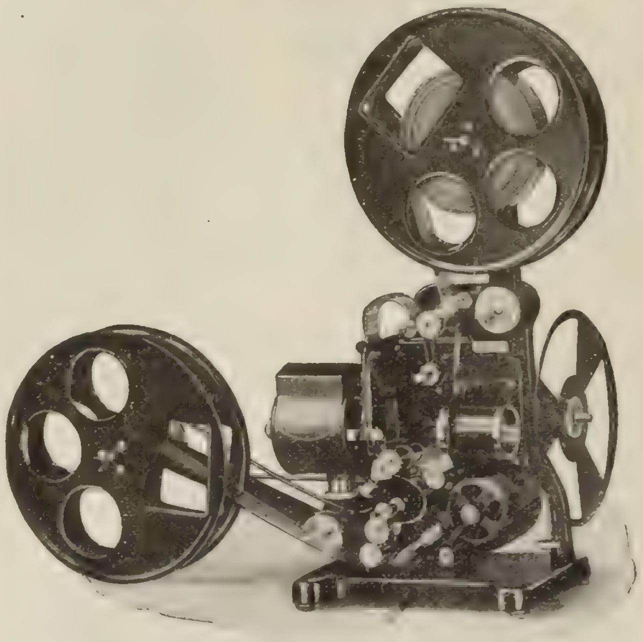
High grade motion pictures are extremely popular. There is a great need of more high-class theatres, and this building movement has assumed considerable proportions, especially in Sweden, which already has approximately 700 theatres exhibiting motion pictures. The difficulty of obtaining licenses for the erection of theatres is one obstacle in the way of building theatres, but this difficulty is passing.

Clarke Gets Valentine.

Horace T. Clarke, the traveling representative for David P. Howells, Inc., who traverses Australia, the Far East, and the Orient in behalf of Howells' picture productions and accessories, received a six and one-half pound son as a valentine last Saturday, February 14. Both wife and baby are doing very well.

Mr. Clarke starts off on his next swing to the Pacific Archipelago in April.

PEERLESS STANDARD PORTABLE PROJECTOR



Price as shown $275.
Also made with enclosing magazines.

The unanimous choice of the expert projectionists, because it combines the most advanced ideas in design with unique convenience in operation.

Motor (or hand) drive and rewind at any speed.

Film threads easily, runs in a straight line without twists or turns and where you can see it. Studios and directors use it to cut and edit film as easily as on a rewind table.

Less flicker at three-quarter speed than any other projector at normal speed.

Its skillful design and superior mechanical construction are a revelation to users of ordinary portable projectors.

Triple, meniscus, bi-convex, French condenser lenses.

Monoplane Mazda Lamps.

Frame and supports all of aluminum.

Widefaced, helical-cut, bronze on steel noiseless gears.

Oil-less bearings throughout. Westinghouse universal motor.

Operates on 32-volt, 110-volt or 220-volt line current A. C. or D. C., or on a small portable storage battery, or, when no electricity is available, on the wonderful **Peerless Hand-Driven Electric Generator,** weighing only fifty pounds!

READ WHAT MARTIN JOHNSON WRITES FROM THE SOUTH SEA ISLANDS:

For months we traveled from tribe to tribe—just Mrs. Johnson and myself—and the Peerless opened the way for us. It would have done you good to see it and the Generator going over mountains and into valleys, on the backs of savages, and at night to have seen hundreds of cannibals squatting around the devil-devil grounds, watching the wonderful things they never dreamed of before. Many a time the trees and houses would be full of human heads—dried—all about us.

I have the Peerless set up here in the house and will do all my cutting and assembling on it.

Another remarkable thing about the Peerless and the Generator is that when we showed among the cannibals—away up in the mountains, the picture was as clear and sharp as any I have ever seen in a picture show, of course slightly smaller, but the light was perfect and the picture showed as clear and steady as any you ever saw.

The Peerless will be a part of every expedition I make—my next trip is among the tree dwellers six hundred miles up the Fly River in New Guinea.

I feel that I owe the Peerless credit for most of the fine pictures I have made on this expedition. As I have said before, it opened a safe road to savage tribes where I never could have reached otherwise. M. J.

Peerless Hand Driven Electric Generator—Simple, practical, fool-proof. In use with universal satisfaction all over the world. Ball-bearing dynamo. Folding stand. Weston voltmeter. Boxed for Export, 15"x15"x33". Weight, 90 pounds. Price, $175. (Cannot be used with other projectors having the old style optical systems.)

PEERLESS PROJECTOR COMPANY

32 West 43rd Street New York City
EXPORT DEPT.

Also Sold by Pathe Cinema, Ltd., Bombay, India; Pathe-Phono-Cinema-Chine, Shanghai, Hong Kong and Tientsin, China

Responsible Representatives Wanted in All Parts of the World

Screens of the World Reflect the Projection of Power's Cameragraph

THE expansion of the American cinemachinery industry, the fact that American projectors are greatly preferred abroad, even though they are sold at a much higher price than European makes, and the part the Nicholas Power Company has played in creating this demand will be of interest to those interested in the advancement of the American film industry. The subject takes increased importance when considering the influence this European demand may have upon American prices and exhibitor needs.

President Earl, of the Nicholas Power Company, authorizes the statement that the requirements of American exhibitors will always be paramount with his company and no attempt will be made to develop the foreign field at the expense of the home market. There are, however, certain very definite moral as well as legal obligations which the company owes to its foreign representatives—some of the oldest and largest concerns in the foreign film industry—but those obligations, it is declared, will be fully lived up to without neglecting those at home who have so loyally stood by the Power's machine during the last twenty years.

Link in a World-Round Chain.

Will C. Smith, general manager of the Nicholas Power Company, went to Europe last June, and spent some months in England, France and Italy. A number of important matters were carefully considered during his visit, and one of the results was the completion of the world-round chain of Power's representatives.

It is important, however, for American exhibitors to fully understand to what extent American projectors are favored in foreign countries. To avoid all possibility of delay and disappointment it is necessary to order machines for new theatres or additional equipment for their old houses well in advance of actual need. Europe is hungry for American machinery of every description and where the article is superior to their own product it will be readily understood by exhibitors in this that the foreign demand is very extensive.

Although American projectors cost much more than European mochines, foreign exhibitors realize that no house is better than its projector and initial cost of this part of the equipment of a theatre is comparatively unimportant. In great international contests the Nicholas Power Company has frequently demonstrated that American projectors are internationally supreme.

Spanish Grandees Have Cameragraphs.

The royal family of Spain recently selected Power's machines in an international test in which every effort to win was made by foregin manufacturers of motion picture machines. The owners of the magnificent Palads Theatre, Copenhagen, to a description of which the Moving Picture World devoted a page and a half, purchased the Power's machines after visiting European centers to carefully test all well known foreign projectors.

Finally, a representative of the owners of the Palads Theatre was sent to the United States and the Power's machine was selected. This strongly indicates the care taken by European exhibitors in the selection of their projectors and demonstrates the superiority of American machines. The extent of this European demand is shown by the statement made by the Walturdaw Company, Ltd., that it was believed upwards of 4,000 Power's projectors have been installed in the United Kingdom.

President Earl recently announced that the Fox Film Corporation had taken the agency for Power's projectors in France, Belgium and Switzerland. This completed a chain of great concerns representing this American corporation in all parts of the world

A single order was recently received by the Nicholas Power Company for fifty machines for Australia. Another order came for a single machine for a town in the interior of Africa, on which the Postmaster of New York could give no information.

South America's Lively Market.

South America has always been a heavy purchaser of the Power's machine and recent orders from China show that this will some day be a big field for American films and motion picture equipment. The Nicholas Power Co. was a pioneer in the foreign field as well as in this country, and the development of this great demand for American projectors is to a considerable extent the result of the aggressive export policy of President Earl.

Under normal conditions the export trade is an excellent thing for American exhibitors as it enables American manufacturers to sell larger quantities of their products, keeps the factory busy in dull periods and serves to keep down overhead charges. The result of this means lower prices for American as well as foreign users of moving picture machines and its general effect is to promote the advancement of the film industry.

President Earl Figures Ahead.

Large manufacturing concerns such as the Nicholas Power Company, of course, anticipate the effect of their efforts to develop the export market and have provided additional manufacturing facilities. The Nicholas Power Company supplied nearly 1,800 new machines to the Y. M. C. A., the K. of C., and various departments of the United States Government during the war, and much of this business was actually of an export nature.

The Nicholas Power Company, therefore, has ample facilities for a large export business and will be able to take care of a very large foreign demand without, in any way, inconveniencing American exhibitors. However, there is every reason to believe that the demand for Power's projectors and other American motion picture equipment will be very heavy and the far-sighted exhibitor will avoid all disappointment by "coming early to avoid the rush." This is the important lesson of the present export situation.

Solving Problems in Studio Lightings

Sun Light Arc Pinch-Hits for Old Sol

TO get an immediate valuation on Sun Light Arc and to see at once the benefits that come to artistic picture production through the use of Sun Light Arc's possibilities in creating light effects, the Paramount-Artcraft production of "On With the Dance" is cited by J. Justice Harmer as embodying all the requisites of skilled lighting. Mr. Harmer declares that the Mae Murray production is an ideal exposition of artifice in studio illuminations.

Because it is a release of current interest "On With the Dance" is cited; but there have been scores of other photoplays in which Sun Light Arc has stepped in where Old Sol could not, or would not, shine. In repeated instances the Harmer system has been used by Famous Players-Lasky, Selznick, Norma Talmadge, Bray Pictures, Pathe, Educational Films, Metro, Fox, Goldwyn, Sydney Chaplin, Marshall Neilan, Hodkinson, United Pictures, Johnson-Hopkins, Vitagraph, Guy Empey, Realart, Tourneur, Lois Weber, Mayflower, Master Films, Allan Dwan, Universal, Mary Pickford, Fairbanks, Brunton, Erbograph, Blackton, Novagraph, King Cole Comedies and many others.

Mr. Harmer declares that Sun Light Arc is capable of commercial as well as artistic uses and he is every day finding new demands for his system of lighting. The apparatus may be secured for a day, a week, a month or a year for any purpose to which it may be applied, distributing stations having been established in the principal cities in the United States and Canada.

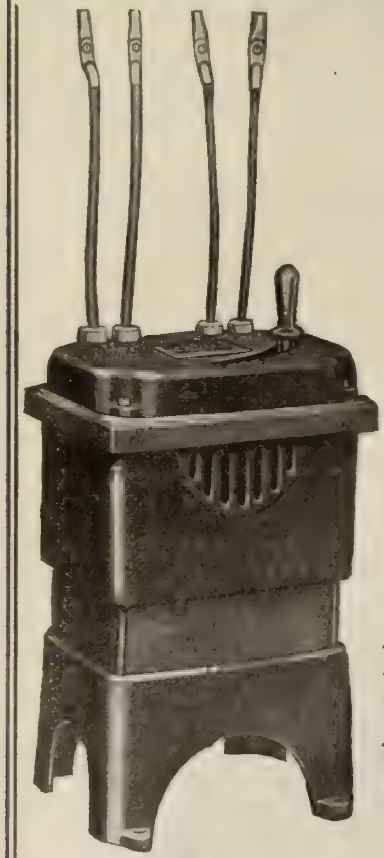
Sun Light Arc's equipment weighs 764 pounds—1,200 boxed for domestic shipping. Its candle power is 100,000 and the lamps burn on direct current only at a voltage of between 95 and 145 and consume 150 amperes at the arc.

Mirrors Carry Light Afar.

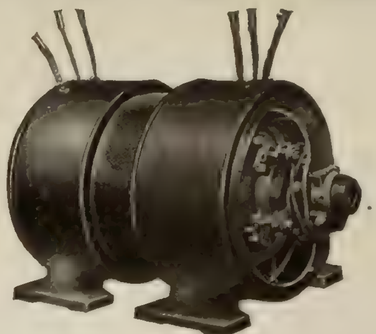
Height of lamp 8 feet to center of arc but it has a worm lifting mechanism that raises it to 10½ feet. The drum is mounted on trunion arms on the top of the tripod and by a mechanism of a chain hanging therefrom, can be tilted or elevated to any desired angle. In fact, this light can be manipulated the same as a camera box on top of a tripod.

Excellent photographic results have been obtained with the light one-half a mile away through projection of the light by the parabolic mirror. For flood light-

(Continued on page 1433)



A.C. TO A.C.
TRANSFORMER TYPE



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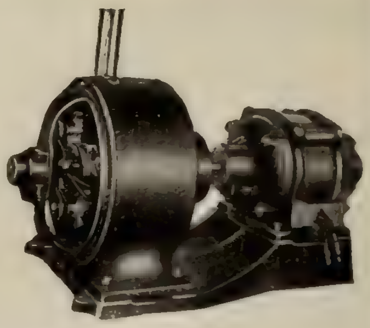


A.C. TO D.C.

MOTOR GENERATOR TYPE

The G-E Compensarc Makes Pictures Steady

The G-E Compensarc is a device that provides and maintains proper arc voltage and current resulting in the steady projection of any sized picture on any line current.

Compensarces are made in two general types. The transformer type is used on alternating current to produce an alternating current arc. The motor generator type is used on direct current to produce direct current or for use on alternating current to produce direct current.

Compensarces are economical, efficient, safe, reliable and easy to operate.

G-E offices or distributors everywhere for quick delivery and service.

General Electric Company

General Office
Schenectady, N.Y.

Sales Offices in
all large cities

(Continued from page 1431.)

ing in a hall 80 by 100 and 60 feet in height two of these lamps will light up this space equal to a beautiful sunlight.

Mr. Harmer declares the actinic value of Sun Light Arc is 100 per cent. with that of the sun. It is declared to be perfect in definition of color, having the true spectrum.

The light is supplied with an iris shutter. In using the iris shutter without the parabolic mirror a beautiful spot light of wonderful photographic value can be projected to any part of the studio irising down so that the spot would illuminate the character desired; and in this case nothing of the surroundings are photographed other than that covered by the beamless spot light.

Lends Multiplicity of Effects.

There is no end to the odd effects that can be obtained through the use of the parabolic mirror, iris shutter and diffusing lens; and many spot lights for a series of beamless spots can be had from this one lamp, whereby spot lights of photographic value can be directed on four, five or six different objects in the set from one lamp at the same time.

Reflected lighting, back lighting and high intensity spot lighting and particularly for back lighting the Sun Light Arc has no equal. While this is true of the odd effects that can be obtained through this most wonderful light, it also has the value for general illumination.

President Harmer, of Sun Light Arc, whose knowledge of colors made the art of studio lighting come so near perfection in his invention, is one of the pioneer experts in the art of reproduction. He has for forty years been engaged solely in the graphic arts.

Preparing Further Innovations.

"The day is coming," declares Mr. Harmer, "when our corporation will have three powerful generator sets mounted on trucks carrying several thousand feet of cables. This will be a great step forward in the production of motion pictures because of the fact that these trucks can go anywhere in the country regardless of conditions. Each set will carry three of these immense Sun Light Arcs which mean an illumination of 300,000 candle power in open flood light or a combination of 12,000,000 candle power by the use of the parabolic mirror.

One of the most conspicuous successes, of more recent record, was the use of Sun Light Arcs in illuminating Madison Square Garden during the Caddock-Stecher wrestling match. So brilliant was the illumination that the newspapers commented upon it and the photographic cameras were able to get every move in the match from "close-ups" to long shots without missing a detail.

While developing the mechanical features of his light President Harmer has not overlooked the commercial aspects. He has arranged for immediate distribution on any demand from either studios or the textile and other commercial trades where they are fast coming into use.

Developing the Foreign Market.

The domestic and foreign market is adequately covered with depots for distribution. Frank Elliott, at 1735 Highland avenue, Los Angeles, has the west coast with its numerous studios in charge. William Sandoz, of Rio de Janerio, is in touch with the Latin Republics and Adolphe Osso, 416 rue St. Honore, Paris, has assumed control of Sun Light Arc interests in France, Italy, Belgium and Switzerland.

Mr. Harmer is particularly gratified in the sale of two lights he recently negotiated with David Wark Griffith for that famous director's new studio in Mamaroneck. With America well covered Mr. Harmer is turning his attention to the foreign studios and feels gratified with the indorsements he has for Sun Light Arc in its use in practically every production plant here at home.

"Necessary to Extend Credit to Foreign Buyers," Says Shallenberger

W. E. SHALLENBERGER, as president of the Arrow Film Corporation, has recently arranged with a number of independent producers to distribute their productions for the entire world. For years the Arrow company has concentrated upon building up the independent market in the United States permitting their productions to be handled abroad by outsiders.

Having decided to expand and handle their various productions throughout the entire world, President Shallenberger proceeded to establish connections abroad that would enable the Arrow to expand rapidly and in the right direction, and with this in view secured a number of big productions that are especially suitable for the foreign trade.

For the United Kingdom, Arrow has secured as its representative Montague Cohen, who has opened offices under the firm name of Film Rights, Ltd., at 33 Soho Square, London. For Continental European buyers, Arrow has arranged with J. Rosen, with offices at 43 Rue Labryere, Paris, France. At both of these offices all of the Arrow attractions can be secured and negotiations conducted.

Future Depends on Right Prices.

In an interview with the Moving Picture World, President Shallenberger stated: "The future of American productions abroad depends on the selling at reasonable figures. At the present rate of exchange it is impossible for the foreign buyer to purchase productions and pay the proportionate share of the cost of said productions. Until conditions change it is absolutely necessary to extend credit to foreign buyers and assist the foreign buyers by giving them an advantage in price.

"The Arrow company does not care to make money in its foreign business at this time with the low rate of exchange so decidedly detrimental to the foreign buyers, but if we can assist the foreign buyer in maintaining his business in American productions we are satisfied, for I know that when the conditions change and are more favorable to the foreign buyer, that he will be glad to pay his share.

"It is the aim of the Arrow company to assist the foreign buyer whenever and however it can, and with this thought uppermost, has arranged to release at this time a large number of features, as well as many short subjects, which includes the Hank Mann comedies, other comedies, two-reel westerns, several serials and other subjects that are now being produced on the coast for Arrow."

Allen Believes in Specialization in Export; to Open Far East Depots

IF L. H. Allen were the kind of chap who hangs up "Do It Now" and "Never Say Quit" signs over his office desk, he'd probably have the placard "Specialization," framed in a judiciously prominent place.

L. H. Allen,
President Foreign Markets Distributing Corporation.

L. H. Allen believes in specialization, but he doesn't advertise it by office placard-bromides. He advertises it by service. As president of the Foreign Markets Distributing Corporation he maintains an unbreakable hold upon his buyers by service.

Middleman Dominates.

"In America the producer dominates the field," said Mr. Allen to the Moving Picture World representative. "But in the foreign market, the exporter or the middleman dominates. The exporter's buyers must depend upon him absolutely for a square deal, and it is up to him to give dependable service.

"And since this is an era of specialization, naturally exporters are specialized agents. One man knows Scandinavia better than anybody else because he specializes on that territory. Another specializes on Australia, another South America, and so on."

And before we let Mr. Allen get any further along in his story, let us interrupt long enough to say that specializing in South America is to him like doing the popular act of rolling off a log. Mr. Allen long ago saw the possibilities of the Latin-American field in such a favorable light that he influ-

SUN-LIGHT ARC

J. JUSTICE HARMER
President and General Manager
New York City

SUN LIGHT
ARC CORP
100,000
CANDLE POWER

ADOLPHE OSSO
416 Rue St. Honore
Paris, France

"THE LIGHT THAT NEVER FAILS"

SUN-LIGHT is the only light that would satisfy everybody, were it available at all times.

Joshua is said to have stopped the sun in its course. Were he alive today he would have to also stop the earth.

You don't have to stop the earth to get constant and steady SUN-LIGHT.

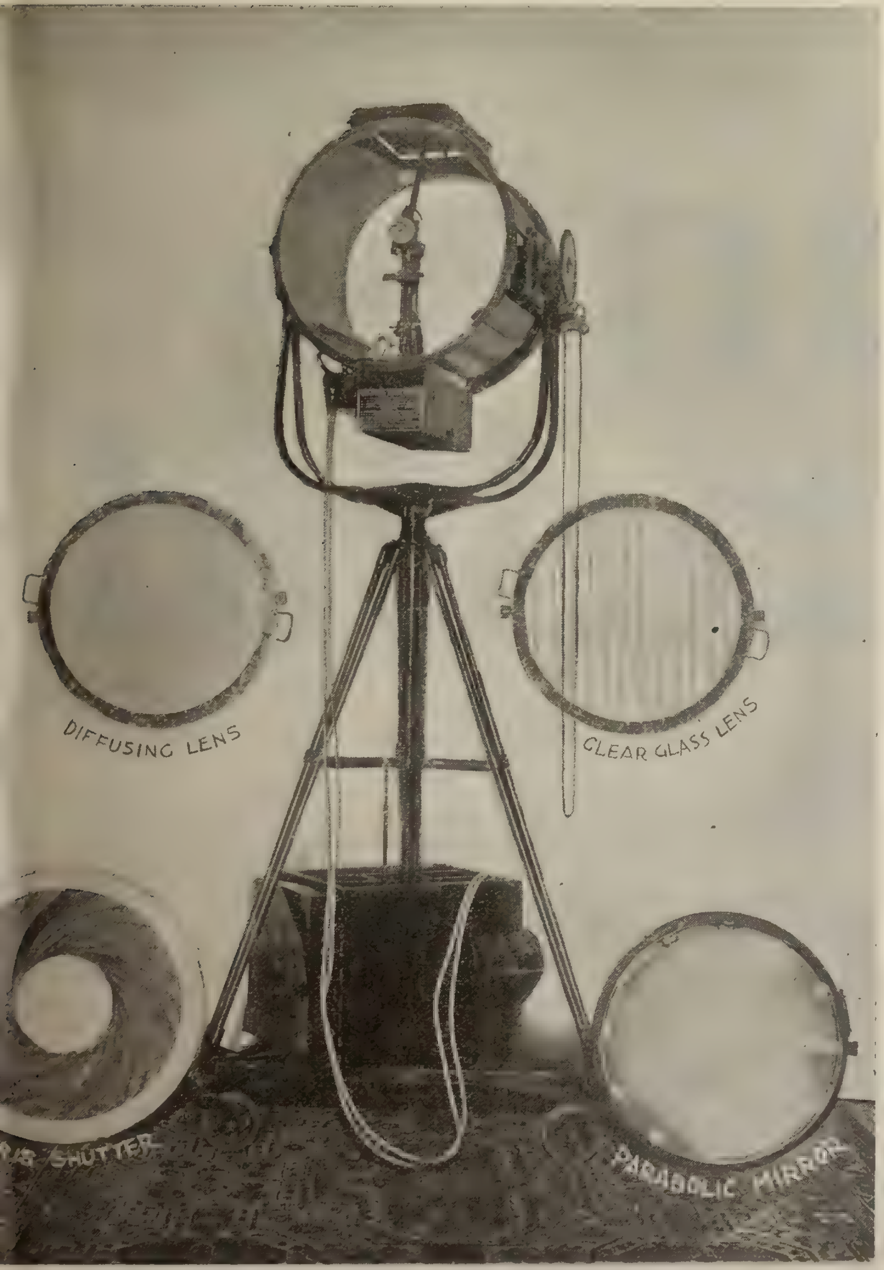
We do not claim to have put the sun into a bottle but we do say we have

SUN-LIGHT in our ARC

Modern films are made to suit the more discriminating public, and the best modern films are made with light derived from the rays of the SUN-LIGHT ARC.

If you need SUN-LIGHT and must use artificial light, in the studio or outside, use the lamps which alone give 100,000 candle power of pure photographic light, at a price approximately eighty per cent below the cost of other sources of light necessary to obtain the same results.

THIS IS IT



Can be purchased or rented by day, week, month or year.

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Mr. FRANK ELLIOTT, Manager

FRANK ELLIOTT
1735 Highland Avenue
Hollywood, California

SUN-LIGHT
ARC-CORP
100,000
CANDLE POWER

WILLIAM SANDOZ
Rio de Janeiro, Brazil

This Issue of the Moving Picture World

WILL REACH THE NOOKS AND CRANNIES AS WELL AS THE METROPOLITAN CENTERS OF THE ENGLISH-SPEAKING EXPORT WORLD—WHEREVER THE KING'S LANGUAGE IS USED FOR CLOSING DEALS.

Cine-Mundial

HAS LONG PERFORMED THE SAME MONTHLY SERVICE FOR FILM AND MOTION PICTURE ACCESSORY EXPORTERS THROUGHOUT THE

Spanish and Portuguese Speaking Film markets

COMPRISING

South America, Central America, Latin North America, Spain and Portugal

It is 12,000 Strong in Circulation To-day

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ON APPLICATION

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE **Phone: Murray Hill 1610** **NEW YORK CITY**

Specialization

(Continued from page 1433).

of Moving Picture World, now hitting all the circulation high spots below the Rio Grande. Mr. Allen was the first editor of Cine-Mundial.

The Foreign Markets Distributing Corporation handles all the Vitagraph product in foreign markets and also takes independent productions under its wing. It has just taken up spacious quarters at 126 West Forty-sixth street, where it will be equipped to project, edit and title a tidy number of reels a day.

Eighteen Depots.

Another evidence of the fact that the Allen service is succeeding is that Mr. Allen has under way a project to establish eighteen distributing depots in the Near East.

"Mesopotamia, Egypt, Syria are all new fields," said Mr. Allen. "No one knows much about them. But we expect to find out about them and be getting good results within a few months."

And when Mr. Allen puts on that housewarming he promises as soon as the plasterers and plumbers leave his new quarters—well, just keep the date open.

American Films Dominate World, But Producers Must Nourish Exchange

By ARTHUR E. ROUSSEAU

Export Manager, Pathe Exchange, Inc.

AT the beginning of the war the American product, already favorably considered in the foreign markets, did not take long to establish some kind of a monopoly in all countries where it was introduced, and until long after the armistice no change was in sight.

The American producer, finding a ready outlet for his product everywhere and consequently the wherewithal to make good pictures, took advantage of all the facilities at his disposal and his inventive genius developed motion picture productions, which, the foreign producers admitted, surpassed their own best efforts. Before long the foreign market became a real source of revenue, giving our producers a larger latitude in making elaborate productions and largely contributing to the high standard we have reached these days.

Foreign Countries Not Self-Sufficient.

American films had established themselves firmly in foreign territories and were not going to be eliminated so soon. Home productions started slowly, as though afraid to tackle the proposition. The producers realized perfectly well that their pictures would not attract from the standpoint of quality, but rather from that of curiosity, sympathy or patriotism.

The foreign producer also realized that this curiosity or sympathy would not extend far beyond his home market and therefore hesitated as to whether he should invest the necessary amount of money to bring his productions up to the required standard. It is an admitted fact that, with a successful film in America, the producer can break even aided by the exploitation in this country, whereas few other countries afford sufficient opportunity for a picture to earn back its investment in home territory.

Must Supply Market.

It looked as though we were going to enjoy prosperity for a long time to come, when within a comparatively short time the rate of exchange with European countries rendered all export business impracticable. This decrease in value of European currency was not the effect of heavy purchases during a few months, but the effect of the leveling of a rate of exchange which had been held up artificially for several years; and the wise ones believe that it will take several years before European currency will be stabilized.

America cannot afford to keep away its product from Europe until the rate of exchange is stabilized, but must continue to supply the European market and take the depreciated European currency into consideration. It should go so far as to give its product at the cost price of the positive, in countries where the local money has hardly any value compared to the dollar, this merely for the purpose of keeping American films before the public and to prevent foreign producers from seizing the market, which in their own currency might represent a fair return for their product.

The main object of the American producer must, therefore, be to maintain the demand for his product. In cases where the foreign currency is depleted considerably, since the producer is not waiting for this money to continue his business, he should either grant the purchaser a long credit or leave the money derived from the sale in banks in the respective countries, thereby creating working capital for those countries which will help it to improve conditions, tend to increase the rate of exchange and increase the value obtained for his pictures.

By so giving the European countries working capital the American producer will not only have the benefit of the improved rate of exchange later on, but he will help to the improvement of the situation in general in these countries and allow them to construct new theatres, sorely needed to satisfy the demand of the public, which during the last few years has developed a tremendous appreciation of good motion picture shows. This will mean increased possibilities for each picture and allow the distributing organizations to pay the producers higher prices for their product.

Penn Import and Export Opens a Film Department

THE Penn Import and Export Company, of 15 Park Row, New York, a firm of long standing in the export and import business, has recently entered the film field. It has established a cinema department under the direction of a well-known film export man

(Continued on page 1449).

The Folks Who Put the Sun in Sun Light Arc All Over the World.

From left to right: J. Justice Hormer, president and general manager; Adolphe Osso, distributor in France, Italy, Belgium and Switzerland; Frank Elliott, west coast representative; William Sandoz, South American representative.

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NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter.

Published Weekly by the

CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY
(Telephone, Murray Hill, 1610, 1611, 1612, 1613)

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CHICAGO OFFICE—Suite 917-919 Garrick Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright & Callender Building, Los Angeles, Cal. Telephone, Broadway 4649.

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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, February 28, 1920

American Films Abroad

THIS issue of the Moving Picture World marks its last appearance in the page size adopted by its founder, James P. Chalmers, only a week less than thirteen years ago, the initial number having appeared on March 9, 1907. Many things have happened in the film world in the intervening years—in fact, practically everything pertaining to motion pictures as we know them today has developed within that period.

We believe another factor also marks the present issue. We believe our readers will agree with us in the assertion that never before has there appeared in any motion picture trade journal a section treating so comprehensively of the growing importance of American film abroad; that never before have the conclusions of so many men competent to speak with authority on this great subject been brought together within two covers of a trade publication. The story of film export is well told, from the beginnings in 1910 as outlined by William Wright to the summary of the latest official figures by Samuel Goldwyn.

Mr. Wright tells us of the indifference of the American producers in the early days to the possibilities of selling films abroad. That feeling perhaps may have been due to the ascendancy at that time of the work of French and other European producers.

One of the topics under general discussion is the matter of the world's trade center. A. George Smith in his informing article touches interestingly upon this not unimportant question. Mr. Smith is an Englishman who for many years lived in South Africa, who has been in New York for two years and now has returned to London as the representative of an American company. He may be said to look upon the subject with an open mind. His conclusions are that partisans of London as the coming or returned center of the world's film trade overlook the altered conditions now prevailing as a result of the war. While the English capital may be the better center for certain territory, South America, the Orient, the Far East, Australia and Africa may be sold from New York with equal facility.

According to the figures compiled by Mr. Lachenbruch the United States exported in 1916 231,000,000 linear feet of film, of which 158,000,000 were of finished pictures. Mr. Lachenbruch estimates that at the present time almost 500,000,000 linear feet of motion pictures are made in this country annually.

Showing the growth of the export trade we may quote from these tables the figures showing that Norway in 1915 imported from this country pictures to the value of $5,666; in 1918 the sum was $220,886. Mexico in 1914 bought of us films valued at $6,614; in 1918 the amount was $65,727, and this in spite of the lively German propaganda under full swing in that country. Australia jumped from purchases of $118,553 in 1913 to $682,091 in 1918. Coming to larger figures while Europe's bill in 1914 was but $949,980, in 1916 the peak was established at $4,851,866, the amount declining to $1,991,351 in 1918. Not all figures are dry, and there are many more in the tables from which these statistics were gathered that well will repay perusal.

Mr. Goldwyn points out that the United States with 15,000 motion picture houses has only 2,500 less than all the rest of the world. His description of the motion picture of America as the Yankee salesman abroad fits in with the remarks of returning travelers. The statement, too, that the advertisement "Made in America" is one the exporter cannot afford to neglect, that the American film is a psychological advance agent, has sound business force.

Mr. Shauer sees an expansion abroad during the coming five years that will equal the one through which the trade in this country has passed recently. He sees thousands of theatres under construction in the near future throughout the world to provide entertainment for amusement-hungry peoples. He predicts the financial leaders will work out a solution of the exchange problem, so that there will come a marked change in the situation compelling the foreign buyer to pay from two to four hundred per cent. more for film today than he did before the war.

The exchange situation naturally is uppermost in the minds of many of the contributors. Guy Croswell Smith expresses the opinion that the present unsettled state of foreign exchange and the fluctuations of European money value will have far greater effect in keeping the large bulk of American motion pictures out of England, France and other countries than will any agitation which has been raised to check the heavy flow of American material which poured into that field during the war. He says there are not enough picture houses in these countries to absorb this great additional expense, and that naturally the foreign market will depend upon less expensive productions.

Mr. Howells calls attention to the same angle of the export situation as that of which Mr. Powers talked in our issue of last week—i. e., that the reduction of foreign demand for American pictures will throw added burdens upon the producers and exhibitors here. Mr. Howells' statement that foreign buyers today are paying as much for rights in one, two or three countries to American productions as it would cost an English, French or Italian producer to make a picture may cause concern. He pleads for easier terms for the foreign buyer.

Colonel Browne speaks with authority from the viewpoint of the English distributor. He tells us of the building shortage in his country, which is even more serious there than here, he says; that no new cinemas have been built for over five years and that none can be for two more, as they are classified as "luxury buildings." Every week, he says, between twenty-five and thirty productions are released in England, and consequently all can't make money. As one reason, and a sound one, too, the Walturdaw chairman urges that, as English romances are so popular in the United States, English plays enacted in natural surroundings possess atmosphere that cannot be duplicated by the arts of technique or stagecraft.

Major De Rodynko wonders why China, with its hundreds of millions of inhabitants, has not been more exploited by American film men. He refers not alone to the treaty ports, but to the interior, which he declares is a splendid market. The major says producers should cater to the native pride of race and translate the sub-titles, explaining that the Oriental and Chinese display great appreciation for any effort in that direction. He adds that the Chinese government will help the producers. Mr. Arnold, an attache of the United States as Major De Rodynko was of the governor of Shanghai, says the Chinese are enthusiastic over industrial and commercial subjects.

The year 1920 undoubtedly will show a lessening in European demand for American film. Several reasons to account for this readily will occur to the mind. Aside from the exchange factor there is the growing number of releases by foreign producers. The lull will be temporary. With the restoration of normal conditions and the building of many theatres throughout the world and the consequent addition of millions upon millions to the number of screen followers the makers and exporters of American pictures will find ample opportunities for the expansion of their business.

GEORGE BLAISDELL.

Speakers at Northcliffe Luncheon Urge Better Anglo-American Film Relations

AT the invitation of Arthur Levey fourscore representatives of the financial world, the press and motion pictures gathered at a luncheon tendered at the Hotel Astor February 17 to W. G. Faulkner, visiting the United States on behalf of Lord Northcliffe, the English publisher. The object of the gathering avowedly was to discuss ways and means of bettering the relations between England and the United States, with the employment especially of motion pictures as a means to that end.

Present were many of the producers and distributors of motion pictures. Melville E. Stone, head of the Associated Press, presided. At his left was William A. Brady, president of The National Association of the Motion Picture Industry, and at his right Mr. Faulkner. The speakers were the two just mentioned and Walter W. Irwin and Louis Tracy.

"The educational value of the picture is almost limitless," declared the presiding officer. "It is a great and responsible work the picture men conduct. The manner in which they carry it on may make for the welfare or the injury of the world in the largest measure."

Mr. Stone read a message from Lord Northcliffe, in part as follows:

Pleads for Better Understanding.

"In asking my friend Faulkner to cross the Atlantic I had in my mind the creation of a better understanding in the film worlds of our country and yours. My personal interest in films is frankly educational—not in the dull sense, but largely in the sense of accuracy of detail.

"Some American films, beautiful in conception, that include reels depicting English life, are occasionally spoiled by little but damaging mistakes which make the public disregard the fine creative and accurate portion of such films. Such errors hurt filmland as badly as false news hurts newspapers. They make people doubt the accuracy of all films.

"A good understanding between the film people of our countries is the more essential because the development of cheap private projectors will produce such an increase in the manufacture of films and the desire to see films that for every film put on the screen to-day I venture to predict that there will be a hundred produced in ten years' time.

England Not Awake to Possibilities.

"I find that my own private projector has increased the desire of my household and circle of friends to go to all the neighboring picture theatres.

"This new development has infinite possibilities. In Great Britain we are not sufficiently awake to the fact that the moving picture is absolutely the greatest instrument of recreation and education that the world has ever known.

"In the United States I found during my residence there two years ago that there were plenty of people even in that country, which is the home of the film, who did not realize the possibilities of 1925 in filmland

"My friend Faulkner goes to you with a message of good-will from all of us here, and especially to say that any efforts in the direction of accurate and elevated production will meet with very warm support from the Northcliffe Press. "NORTHCLIFFE.

"London, 14th January, 1920."

English Houses Cater to All Classes.

Mr. Faulkner in opening his remarks expressed his appreciation for the attendance of the prominent representatives of finance, the press and the motion picture. He described how impressed he had been by one of the subtitles in "The Land of Opportunity," which he had seen on the evening of Lincoln's Birthday, and which quoted the Great Emancipator as saying that "Nations like individuals sometimes need friends." He predicted for the motion picture in 1920 the biggest year in its quarter century of history.

"For five years 90 per cent. of the pictures shown on our screens were of American origin," said Mr. Faulkner. "Today the picture theatres in our country are drawing all classes where five years ago they were drawing practically only one class. Thirty millions of our people out of forty-five millions see pictures every week.

"A year ago in London the average newspaper gave two thousand words a week to motion picture news. Lord Northcliffe gave some 12,000 words. Now all of the London press prints 30,000 words weekly, a record which has not been approached by any other industry in our country."

The luncheon ended with the adoption of a resolution pledging those present to co-operate in the plan to promote good-will between the people of Great Britain and the United States along the lines suggested by Lord Northcliffe.

A bill has been introduced in the National House prohibiting the sale of tickets in any theatre in the District unless there are available corresponding seats. Forfeiture of license is to be imposed for a third offense.

Sunday Closing Bill Is Introduced Friday the Thirteenth in Congress

A SUNDAY-CLOSING bill for the District of Columbia has been introduced in the House of Representatives. The author, or the sponsor, of the measure is Representative Henry Wilson Temple, Republican, of Washington, Pa. It is a sure-enough closing bill, and although Dr. Temple does not agree, it would preclude the sale of all kinds of merchandise, even down to bread, milk, cigars, Sunday papers and whatnot.

This bill has been in the offing for some time, so that its appearance on Friday, February 13, a day that may be ominous for or against it, was nothing of a surprise. Dr. Temple is one of the ablest members of the House of Representatives. He is a native of Ohio and graduated from Geneva College in 1883, and from Covenanter Theological Seminary at Allegheny in 1887. Later he became pastor of churches in Baxter, Leechburg and Washington, Pa. In 1898 he became adjunct professor of political science and in 1905 of history and political science in Washington and Jefferson College, where he remained until his election to Congress. This is his fourth term in the House.

Wants Full Expression of Opinion.

Asked regarding his bill, Dr. Temple stated he simply wanted to bring the proposal before the people for full discussion and expression of opinion.

"There is agitation in a good many places, both for Sunday closing and for Sunday opening legislation, and I believe it will be wholesome to have a full expression of public opinion on the subject," he told the Moving Picture World correspondent in answer to a suggestion that for the most part the people in the places where the amusements were denied them the activity was for Sunday opening. "The purpose of the measure is to give every man who works an opportunity to rest one day in seven and to protect those who wish to spend that day in religious observance."

The text of the bill is as follows:

That from and after the passage of this act it shall be unlawful in the District of Columbia on the Lord's Day, commonly called Sunday, for any person to labor or employ any person to labor or to pursue any trade or secular business, works of necessity and charity always excepted; provided, that persons who recognize as a day of rest any other day in the week than Sunday shall not be held to have violated the provisions of this section if they observe as a day of rest one day in each as herein provided.

That from and after the passage of this act it shall be unlawful in the District of Columbia on the Lord's Day, commonly called Sunday, to keep open and use for secular purposes any dancing saloon, theatre, bowling alley, or place of public assembly or amusement where sports are carried on for such purposes.

That from and after the passage of this act it shall be unlawful in the District of Columbia on the Lord's Day, commonly called Sunday, for any person, firm, corporation, or municipality, or any of their agents, directors, or officers, to require or permit any employes engaged in works of necessity or charity to work excepting in household service unless within the next succeeding six days during a period of twenty-four consecutive hours he or it shall neither require nor permit such employe to work in his or its employ.

That any person who shall violate any of the provisions of this act shall, on conviction thereof, be punished by a fine of not less than $5 nor more than $50 for the first offense and for each subsequent offense by a fine of not less than $25 nor more than $500, or by both fine and imprisonment in jail of the District of Columbia for a period of not less than one month, nor more than six months, in the discretion of the court.

That all prosecutions for violation of this act shall be in the police court of the District of Columbia.

Congress Is Now "Going Slow."

Dr. Temple states that the terms of his bill have been tried out in other places where there are "blue laws," its provisions being worked up from those of a number of state laws, some of which, however, are not observed. He declined to state who is advocating his measure. Resolutions have been adopted by a number of organizations religiously inclined which from time to time have met in Washington. The Lord's Day Alliance has urged the passage of legislation that will bring about a closer observance of Sunday.

There was a time when a bill such as the one proposed could have been shunted through Congress with little or no delay or obstruction. In view of the trouble brought about by the adoption of the eighteenth amendment, Congress is "going slow" in adopting reforms. No one can be said to be a slave to the "screen habit"; no one is prevented from attending church, if they want to go; the motion picture theatres are not noise producers and cannot be said to form a nuisance; there is only one thing against them, and that is they form keen competition for the churches, and the ministers, finding their attendance dwindling, seek assistance through the passage of laws of a subsidizing nature.

The members of Congress are aware of these things, and they are not going to stir up any more unrest than will normally come about. Further, they see pending requests for legislation that will prohibit the use of tobacco. The women of Kentucky are planning to memorialize Congress for legislation that will regulate women's dress. If Congress wants to close up shop, all it will have to do will be to levy a few more taxes and make a few more regulations restricting personal liberties and Congress will be successful.

CLARENCE L. LINZ.

Evans Manages the Garden.

Bert Evans, formerly manager of the Royal, Flint, is now in charge of the Garden that city. Howard Dean, treasurer of the Bijou Theatre, Battle Creek, Mich., succeeds Mr. Evans. Both theatres are a part of the Butterfield circuit.

Reviews printed in Moving Picture World are written with authority by experienced craftsmen; written from the production exactly as it will be presented on the screen of your theatre.

They Stood on the Bridge at Midnight: Just Then the Director Yelled "Jump!"
Showing the life of Montgomery and Rock in their Vitagraph comedy, "Loafers and Lovers."

Pep and Punch Presented

Charles Ray and Jerry Storm.
Star and director of Arthur S. Kane productions for First National; first to be "Forty-five Minutes from Broadway."

Censors Invite Clergy to See Condemned Reels

THE pot is boiling in Winnipeg because the Manitoba Board of Moving Picture Censors invited members of the Winnipeg Ministerial Association to see a private screening of condemned portions of moving pictures which had been examined by the censors. Objection was taken to this stunt by the local exhibitors on the ground that such an exhibition would tend to increase the prejudice on the part of some preachers against moving pictures as a whole.

The opinion has been expressed that the presentation of deleted sections of pictures without continuity or context would undoubtedly convey the wrong impression. The censors have also been asked why the objectionable film should be shown to the preachers and not to other people.

The Manitoba censors also recently notified two Winnipeg exhibitors that the continued use of "strong" newspaper advertising would lead to the cancellation of their theatre licenses. The theatre managers assert that the censors have no real authority in the matter and that the board is attempting to extend its own powers. A couple of local managers have submitted newspaper advertising to the censors for approval but the majority claim that the censor board has no jurisdiction.

One Winnipeg exhibitor recently "enjoyed" the distinction of having three comedies condemned in a row so that he was unable to show his complete program for three weeks as booked.

City Council Holds Up Construction of Theatre

DUE to objections against the proposed building of a moving picture theatre, which, it is said, will be exclusively for colored people, at 1610-12-14 Druid Hill avenue, Baltimore, Councilman McGuinn made a motion that the ordinance granting permisssion to John T. Murphy to construct this theatre be sent back to committee on Monday night, February 9, when it made its second appearance in the City Council.

It was sent back to committee so that an opportunity may be given the residents in the neighborhood and property holders near this site to be heard. Plans for this theatre have been drawn up by Oliver B. Wight, architect, Munsey Building, Baltimore, who designed the Parkway and McHenry theatres, and the theatre is to be erected by the Druid Theatre Company, which recently filed a certificate of incorporation. The capital stock of the company is $500,000 and the incorporators are Charles H. Knapp, Robert B. Ennis and Leo H. Miller. The offices of the company are at 1515 Fidelity Building.

According to the plans the theatre will measure 64 by 171 feet, will be two stories on the front and will be constructed of reinforced concrete and marble with a slag or composition roof. The seating capacity will be 1,500 and the cost of construction will be approximately $150,000. A dance hall on the roof of the theatre, provided in alternate plans to measure 64 by 75 feet, will cost probably over $50,000.

Government Gives Figures on Rental and Seat Taxes

RENTALS of moving picture films netted the Government $362,506.66 in taxes during the month of November, according to a report from the Commissioner of Internal Revenue. In addition, the seating tax resulted in a revenue of $59,364.76 for the month, an increase of $41.831.32 over the collections of November, 1918, while the tax on admissions totaled $5,877,692.43, an increase of $3,891,249.27 over the sum collected during the same month of the preceding year.

Total collections during the month were $163,736,297.48. This was an increase of just under $37,000,000 over the amount collected during November, 1918, despite the fact that the Government lost $40,000,000 in liquor taxes through the operation of the war-time prohibition act.

Collections in which the moving picture industry is interested were freight, $9,714,884.58; express, $80,199.07; personal transportation, $7,514,645.34; seats, berths and staterooms, $889,474.61; long distance telephone and telegraph messages, $1,217,991.77.

Exonerate Indiana Man of Sabbath Desecration

CHARLES M. WALKER, proprietor of two motion picture theatres at Plymouth, Ind., who was arrested on December 28 charged with desecrating the Sabbath, has been recently exonerated of the charge by a jury in the circuit court there. The charges against Walker were brought by the Plymouth Ministerial Association.

The evidence in the case was very brief and the attorneys for the defense were so confident of acquittal that they were willing to submit the case to the jury without argument. Eighty-five men were examined before the jury was finally selected.

Walker, however, was not the only Indiana exhibitor who was victorious in the Sunday closing fight that is being waged in some sections of the state. Angelo Ghlarinda and Fred Howe, who operate a theatre at Cambridge City and who were arrested two weeks ago for operating their show on Sunday, were discharged by a jury in the Wayne county circuit court at Richmond. Their contention was that the show was given for charitable purposes and that a percentage of the proceeds was given to a charity fund.

The case of the state against Dolly Spurr, who operates the Lyric, Indiana and Royal-Grand theatres at Marion and who is charged with violating the Sunday closing law, will be tried in the Grant county circuit court on Wednesday, February 18. There are four separate charges against Miss Spurr for operating her theatres on Sunday.

Compares Censorship to Devil Screens in China

RUPERT HUGHES, one of the Eminent Authors associated with Goldwyn in the production of pictures, such as "The Cup of Fury," had some pertinent remarks to make on censorship at the annual luncheon of the National Board of Review of Motion Pictures. He considers censorship very much like the devil screens in use in China. The National Board of Review does not believe in devils and that is why Rupert Hughes loves it.

"In China," says Mr. Hughes, "they erect devil screens in front of the houses on the theory that when the devils approach the house in a straight line they hit these screens and bounce off."

Mr. Hughes suggested this as a test of the alleged evil influence of the moving picture; take a community, he said, that never has had a moving picture theatre—in Italy, Spain or the heart of Africa—do girls go wrong there? Are some of the crimes and delinquencies to be found there which some people in the United States are fond of ascribing to the motion picture?

"Consider what Bradford said in his history of New England," said Mr. Hughes. "After relating how pure and religious were the motives from which the colony was founded, by a group of people who left the shores of the wicked Old World and sought in the wilderness to establish a state free from corrupting influences, he plaintively confessed the result—that crimes had multiplied in this new haven to an extent so far exceeding their number in the places they had left that this condition could be accounted for only by the extra overtime efforts of Satan."

And the Pilgrims, as Mr. Hughes pointed out, were not subjected to modern temptations such as magazines, light evening gowns, fox trots—and motion pictures.

"Manager Wanted" is an advertisement frequently appearing in The World's Classified department. Give it a try and better your position.

in Short Snappy Statements

Here's the Very Latest in Exhibitor Taxation

THE theatre managers of Sherbrooke, Quebec, are taxed by the local municipality a "commission" of $1 on every real of 2.000 admission tickets used in the box office of a theatre. Because of this requirement, a tax is paid on admission tickets used at the local theatres in two different ways. One is the regular admission tax which is paid by patrons and the other is the special additional tax which is collected on each reel of tickets used.

R. L. Vallee, proprietor of the Casino Theatre, Sherbrooke, has complained vigorously against the new tax and has asked for advice from exhibitors in other cities in Canada. Mr. Vallee has been getting it hot and heavy for more than a year because of prosecutions over the holding of Sunday performances in the Casino. The charge of violating the Lord's Day Act against him has been hanging fire for a year, but a final decision is expected shortly as Judge Alfred Desy of the Court of King's Bench has promised an early judgment.

$250,000 Theatre for Knoxville.

The construction of a new motion picture theatre, which will exploit First National attractions at Knoxville, Tenn., has been announced by Frank H. Dowler, Jr., secretary and manager of the Signal Amusement Company.

Work on the new playhouse, which will cost approximately $250,000 will begin about May 1, according to plans. It will have a total seating capacity of 2,500 nearly 1,800 of which will be arranged on the main floor. Special heating and cooling systems will be installed. A twenty piece orchestra and a $30,000 organ will provide elaborate musical programs.

The Signal Amusement Company has obtained a sixty year lease on the site for the theatre, which will probably be called the Rivoli.

Police Captain Aided New York Exhibitors

THE thanks of every exhibitor as well as of the general public of Greater New York are due Captain James Cooper, chief of the telegraph bureau of the police department, for the transportation of film during the recent crisis which the combined forces of influenza and the big snow storm precipitated.

Mayor Hylan's order restricting the use of trucks except for carrying fuel and food resulted in film delivery trucks being held up by the police while on their way from the exchanges to the theatres. H. H. Buxbaum, manager of Famous Players-Lasky's New York exchange, appreciating that this was the time when nothing should be left undone to hold up the public morale, called up the station house in his district and was referred to Captain Cooper at headquarters.

When the matter was explained to him, Captain Cooper said that in case the police officers continued to hold up the film trucks the drivers should refer the officers to himself. This was communicated to the various film exchanges and there was no further trouble.

Sidney Cohen Addresses Directors.

At the regular meeting of the Motion Picture Directors' Association, Sidney S. Cohen outlined a method whereby a closer co-operation between the exhibitor and the director would work out to the ultimate advantage of both the producer, the man who directs the picture and the exhibitor.

The address included many excellent suggestions as to how the plan outlined could be put into action, which were enthusiastically applauded. Many of the members, after the meeting, sought further information.

Goossen Becomes Art Director.

Stephen Goossen, nationally known as an architect, has been engaged as art director by Harry Rapf, West Coast production manager for the Selznick interests. In 1911, he was awarded the scholarship gold medal by the New York Association of Architects from competitors from the United States, Canada and England.

More recently Mr. Goossen has specialized in the designing of expensive homes. One of his recent assignments was the executing of plans for the home of a well-known automobile manufacturer which will cost $1,500,000 to build.

Byron Morgan Signs Contract.

Byron Morgan, popular fiction writer of Saturday Evening Post fame, has just signed a long term contract as a member of the scenario staff at the West Coast studio of Famous Players-Lasky, according to an announcement made by Charles F. Eyton, general manager of the corporation's production activities in the West.

Mr. Morgan has been at work on the adaptation of "The Hippopotamac Parade," the first motor truck story in fiction. Wallace Reid will start on this picture under the direction of Sam Wood as soon as "Sick Abed" is completed.

Some Theatres Close in Southern Michigan

INFLUENZA and pneumonia have hit some of the smaller towns in southern Michigan hard and the result has been that quite a number of the theatres in that section of the state are closed. In Detroit the "flu" has reached its peak and the number of cases is now on the downward grade. At no time, however, during the epidemic was there any effort made by local or state officials to close the motion picture houses.

All theatres have for sometime been showing a slide in co-operation with the Detroit Board of Health, urging people to be careful—and to sneeze in their handkerchiefs. For a few weeks attendance at the motion picture houses was "off," but business has regained its normal stride and managers are reporting satisfactory conditions.

Rhea Mitchell.

Plays important role in Burston's "The Hawk's Trail," starring King Baggott.

Bankruptcy Proceedings Are Instituted Against Waldorf

SAMUEL H. KAUFMAN has been appointed ancillary receiver at New York of the assets of the Waldorf Photoplays, Ltd., which was engaged in the production of motion pictures in Boston, which were released through the Republic Distributing Corporation.

Bankruptcy proceedings were instituted against the corporation in Boston by David G. Fischer, who asserts a claim of $9,897 for salary and advances and $40,000 for alleged breach of contract; Dixie Lee, who asserts a claim of $2,200 for salary and advances and $4,800 for alleged breach of contract, and George M. Carleton, who asserts a claim of $786 for salary and expenses and $2,400 for alleged breach of contract.

It is alleged in the bankruptcy petition that the corporatian recently transferred its assets to a company incorporated under the style of the Waldorf Photoplays, Inc., with intent to evade the creditors of the debtor corporation.

Among the assets of the debtor corporation were the following photo plays: "Kismet," "Where Bonds Are Loosed" and "Dad's Girl." The receiver is taking steps to collect the percentage of the receipts due the producing company from the distributing company and marshal any other assets which may be located in this jurisdiction.

The liabilities of the corporation are reported to be approximately $100,000, including the contingent claims for alleged breach of contract, and the assets are indeterminate, depending upon the amount realized from the distribution of the motion pictures produced by the company, which are now being exhibited.

Adler Goes to Indianapolis

Bert Adler, recently connected with the publicity department of Realart, is now a resident of Indianapolis, associated with S. Barret McCormick as publicity director of the Circle Theatre, "the shrine of the silent art."

"Captain Swift" Being Completed.

Earle Williams' last scenes for his next Vitagraph production, "Captain Swift," are now being completed by Director Chester Bennett at the Hollywood studios and on location near San Diego. Another ideal location for Australian exteriors has been found at Palmdale, Cal., in the Mojave desert, and many scenes particularly fitted to this back ground will be taken at this point. Kangaroos and other typically Australian animals have been obtained for the scenes. Only the prologue for "Captain Swift" is being made at Vitagraph's West Coast studio.

Ince Arrives February 21; to Speak at Columbia

THOMAS H. INCE, who arrives in New York Saturday, February 21, has been invited by the faculty of Columbia University to address the Photoplay Class on Monday evening, February 23. The occasion will mark the first time this compliment has ever been extended to a motion picture producer. Its advantages to students of photoplay technique will be of the greatest value for they will hear every angle of the scenario question discussed by a veteran producer.

The subject of Mr. Ince's talk will be the "Great Opportunity Confronting Screen Authors." It is his intention to give his audience first hand information such as could only come from intimate contact with the subject and with his hearers as well.

Mr. Ince purposes to tell precisely what the writer must furnish to please the public and wherein the original story, if it answers the requirements of the producer, answers more satisfactorily the question of what the public wants than the picturization of a novel or stage play.

Preparations are being made to accommodate several times the number of students in the class, Mr. Ince's acceptance of the invitation by wire having awakened interest throughout the University.

"River's End" Has De Luxe Premier Before Canadian Club at Biltmore

MARSHALL NEILAN'S initial independent production, "The River's End," an adaptation from James Oliver Curwood's popular novel of the Canadian Northwest, was given a de luxe premier before 1,000 members of the Canadian Club and friends in the grand ballroom of the Hotel Biltmore, New York, Monday evening, February 16.

A view from the balcony of the ball room offered one of the most auspicious settings ever given the debut of a motion picture. Seated at as many tables as could be crowded into the immense hall, men in evening dress and women in beautiful gowns offered a striking color contrast to the gold and grey appointments of the ball room, with its mirrored walls reflecting a thousand times the splendor of the gathering.

In view of the fact that the entire plot of "The River's End" is laid in Canada and involves the Royal Mounted Police, it was particularly appropriate that this premier should take place before the members of the Canadian Club, comprising on its membership roster the names of many prominent persons in civic and social affairs of New York and throughout Canada.

Has Special Musical Score.

Preceding the showing a sumptuous dinner was served. At 9.30 o'clock with the sound of a bugle call the lights were slowly dimmed as the orchestra took up the opening prelude to the presentation. Featured in the musical prelude was the rendition of the song, "The River's End," inspired by the picture and sung by Harold Hoch, the author. From a balcony, Grace Hansen, a beautiful and talented artist, took up the theme of the song with the accompaniment of a violinist, and enhanced by various lighting effects.

With the conclusion of the prelude a leader was run off disclosing telegrams from Mr. Neilan and Mr. Curwood in which they expressed their regrets at not being able to attend and voiced their pleasure over the fact that the picture was receiving its premier before the Canadian Club.

The picture was then shown, accompanied by a special musical score, which accented the merits of the film, as did the excellent projection under the supervision of Thomas G. Wiley and Will C. Smith, of the Nicholas Power Company.

Wire Neilan Congratulations.

Immediately following the presentation various prominent Canadians dispatched telegrams to Mr. Neilan, congratulating him on the great success of the picture on this occasion and predicting a particularly bright future for it.

Arthur Knowlson, president of the club, wired Mr. Neilan as follows: "Premier of 'The River's End' before Canadian Club tremendous success. Everyone immensely pleased with your wonderful production, which will surely prove a triumph for the motion picture art. You are to be congratulated on this achievement which thoroughly warranted the ovation given it here tonight by the assembled members and guests."

Arrangements for the affair were handled by Peter Gridley Smith of the Neilan organization, in conjunction with the entertainment committee of the Canadian Club. Among the motion picture people present were: Mr. and Mrs. Millard Johnston, Australia; E. B. Johnson, Turner & Dahnken; Mr. and Mrs. R. H. Clark, Mr. and Mrs. J. Klein, Ernest Shipman, Mr. and Mrs. David Howells, Louella O. Parsons, J. M. McCaffory, Lilian W. Brennan, Joseph Dannenberg, Mr. and Mrs. George Blaisdell, James Beecroft, Lawrence Reid, Tom Terris, Mr. and Mrs. Thomas Wiley, Mr. and Mrs. F. Rothenberg.

One of the Biggest Pre-Release Showings Ever Arranged, Marshall Neilan's "The River's End," at the Biltmore.

Because of the setting in Canadian country, this First National feature was shown first to the Canadian Club on the evening of February 16.

Charles Ray Soon to Start Work on "Forty-Five Minutes from Broadway"

FORTY-FIVE Minutes From Broadway," the famous George M. Cohan play that made a name and a fortune for its producer, has been purchased by Arthur S. Kane as the vehicle for Charles Ray's initial First National attraction.

Negotiations were concluded last week by the producing company for the screen rights to the famous stage success, and Ray will begin work on his first independent film as soon as he returns from a short vacation in the California hills.

"Forty-five Minutes from Broadway" is a name to conjure with among famous stage plays that have become American theatrical institutions. In securing for Charles Ray a title that is known everywhere because of its brilliant stage associations, the Kane corporation is fulfilling the promise made at its inception to present Ray in unbeatable combinations—one of the greatest stars of the day plus big vehicles and great stories—as the introductory contribution to the industry.

Fits Ray's Personality.

"Charles Ray is due for a home run," was the comment of President Kane following the announcement of Ray's first production for First National distribution. "If there's a story that better fits Ray's lovable and appealing personality than the tale that George M. Cohan made famous up and down the country, we have given up hope of coming across it.

"'Forty-five Minutes from Broadway' is as bright as gold dollars fresh from the mint. It simply sparkles and there isn't any doubt that if the play was a classic on the stage it's going to be immortal on the screen. Ray has been seeking just such an opportunity for a long time, to put a national favorite of this type on the screen, and he feels that he has ample room with this story to do something really big and lasting.

"Just mention this piece of news to the average picture fan—Charlie Ray in 'Forty-five Minutes From Broadway'—and see the result. Ray is going to create a screen character that will live. This First National picture will make photoplay history."

Play Had Spectacular Career.

One hundred thousand dollars was the profit to the producers for the George M. Cohan play in the first nine months, alone, of a spectacular stage career that extended over five seasons and made it an immediate necessity to send out road companies to the western, central and eastern parts of the country. The Cohan stage production, which played a solid year at the New Amsterdam Theatre in New York, was credited with being one of the biggest money makers in recent theatrical history, the unusual attraction being attributed to the rough and ready humanness of the character who gave to a humorous story tears and laughter and all the genuine situations that go to make up real life.

The reputation of the play, built up season after season by companies which continued to stage it in cities from coast to coast, is an unusually valuable advertising asset today, in the opinion of First National officials. Such was the impression made by the play during its extensive run over five seasons that publicity on the film will be in the nature of a continuance of a definite reputation that is permanently associated with the title, "Forty-five Minutes from Broadway."

To Benefit by Past Publicity.

The additional value that comes with Charles Ray's determination to do the story adequately for the screen makes the news of the production of strong interest to picture patronage everywhere. The new sponsors of Ray's work declare that he not only agrees with their desire to see him continue in the winning screen character with which the industry has come to associate his name, but he is also anxious to take advantage of the added benefits of a well-known story vehicle, such as the forthcoming First National picture will be.

The selection of George M. Cohan's play for Ray's first offering under his new affiliations is causing favorable comment as being an especially fine vehicle for the star's honest-to-goodness personality.

British Army Barracks Reproduced in Detail

BRITISH army barracks in the city of Peshawur, the strongest fort in India, have been reproduced in exact scale by Metro technicians for "The Hope," the Drury Lane melodrama now being picturized by Screen Classics, Inc., at the Metro studios in Hollywood.

Second only in size to the Pekin street of "The Red Lantern," this East Indian cantonment is one of the largest sets ever constructed by Metro. It is 500 feet long and 150 feet wide. There are seven barracks buildings, each fifty feet high. The gateway to Peshawur from the Khyber Pass road is also part of the setting. The cantonment was built at the old Universal ranch under the supervision of A. W. Alley. He was assisted by H. R. M. Maddock who, as a British soldier, was for some time housed in these Peshawur barracks.

Director Herbert Blache will take scenes showing the return of British soldiers after a victory over Afghanistan troops. The battle was photographed in Santa Susanna Pass several weeks ago. Scenes on a street of Peshawur were recently photographed.

"Tarnished Reputations" Is Dolores Cassinelli's Next

DOLORES CASSINELLI, whose last big Pathe successes were "The Web of Deceit," "The Right to Lie," and "The Virtuous Model," will make her next appearance under the Pathe banner, in a Leonce Perret Production, "Tarnished Reputations," which has been set for release on March 14. Mme Alice Blache directed. She has handled this story of a woman's struggle written by Mr. Perret himself in a manner that brings out most convincingly the woman's angle.

A small but select cast assists Miss Cassinelli. Albert Roscoe, George Deneubourg and Ned Burton comprise the support.

As is the case in a Leonce Perret production, the settings when the occasion presents, are lavish and highly artistic. The lighting effects are beyond the ordinary. Particularly effective are the artist's studio scenes. An entire street was built in the Perret studio in order that the director might obtain the proper lighting effects for some night pictures.

"In Old Kentucky" Breaks Record.

"The exhibitor gleanings in the motion picture business often amount to as much as the initial harvesting," says L. R. Downs, manager of the Knickerbocker Theatre, Cleveland, Ohio.

Mr. Downs referred to his recent experience with "In Old Kentucky," starring Anita Stewart and distributed by First National Exhibitors' Circuit. After the Strand, Metropolitan and Orpheum Theatres had run this attraction simultaneously, Mr. Downs applied to the First National Exchange for a booking.

"You can't play a big picture out in a week," said Mr. Downs. "Why, the advertising I'll get from word-to-mouth sources will enable me to attract crowds."

His philosophy proved correct. "In Old Kentucky," broke every record in the history of his house.

Julian Eltinge

Will return to screen in "An Adventuress," to be released by Republic.

Associated Producers May Market Own Product, Says Director Read

COINCIDENT with the announcement by wire from Los Angeles of the appointment of J. Parker Read Jr., as general business representative of the Associated Producers, Mr. Read telegraphed a special statement to Moving Picture World in response to its query relative to the distribution plans of the "Big Six."

The naming of Mr. Read for the important post of business manager is the first definite step taken by the Associated Producers toward formulating plans for a releasing scheme that will operate for the interests of the producing directors who compose that organization—an organization whose activities, incidentally, have been watched with perhaps greater interest than any other motion picture development of the hour.

In company with Thomas H. Ince and Marshall Neilan Mr. Read left Los Angeles on Tuesday morning, February 17. The trio were to arrive in New York on Saturday morning for the conference of the "Big Six" that is to determine their future policies, and which will eventualize in the announcement of a combined system of distribution.

May Distribute Themselves.

"Whatever the plan for the marketing of the Associated Producers' pictures will be," wires Mr. Read, "it will be decided upon in New York. Despite rumors and reports to the contrary, nothing has been done as yet and no new contracts have been signed.

"Of course, the Associated Producers have received offers from every importtant distributing corporation in the industry—and, it goes without saying, from many of the smaller companies as well.

"Present indications are, however, that the producers will form their own exclusive system of distribution and will market their productions direct to the exhibitor. This is not definite, on the other hand, and the meeting in New York may develop an entirely different attitude on the part of the members of the organization."

Mr. Read stated, also, that actual detail organization will follow immediately upon the conference of the "Big Six," which is composed of Thomas H. Ince, president; Mack Sennett, treasurer; Allan Dwan, Marshall Neilan, Maurice Tourneur and George Loane Tucker.

Allan Dwan already is in New York with Mark Larkin, his representative George Loane Tucker is here also.

Mr. Read brings with him from the West Coast a print of "Sex," Miss Louise Glaum's third super-film in seven reels, directed by Fred Niblo and with an all-star supporting cast that is said to rival that of "The Lone Wolf's Daughter."

Reservations have been made at the Claridge for the "Big Six."

Pictures Via Simplex Entertained President

RECENT newspaper articles touching on President Wilson's condition speak particularly of his great interest in viewing motion pictures that are shown him in the East Room of the White House. Always an ardent patron of the theatre, the President feels that the amusement afforded by the screen does much toward aiding his condition during the convalescing period, and the showing of entertaining dramatic and news weekly subjects are a part of the program in the President's household.

The President, who was interested in motion pictures while going back and forth to the Peace Conference in Paris on the U. S. S. George Washington, which had three Simplex projectors, has been using a Simplex during his convalescence at his official home. The installation was made under the personal supervision of Edwin S. Porter, vice president of the Precision Machine Company.

In order that nothing should mar the tile floor nor the furnishing of the East Room where the presidential showings take place, a special truck was devised, equipped with rubber-tired wheels upon which is mounted a battleship-grey, nickel-trimmed Type "S" motor-driven Simplex. This truck, when the machine is not in use, is kept in one of the White House storerooms.

Advertisers Vote to Aid Americanization Work

THE Associated Motion Picture Advertisers, of New York, at its weekly luncheon on February 11, voted unanimously to co-operate actively with Secretary of the Interior Franklin K. Lane, in the Americanization campaign. This was decided upon after C. C. Pettijohn had outlined the situation with regard to motion pictures and Americanization.

After the vote had been taken, Chairman Paul Gulick announced that a committee composed of members of the A. M. P. A. would meet at noon on February 17 at the Claridge to discuss the appointment of a special A. M. P. A. committee on Americanization to handle all trailers and other motion picture propaganda for the furtherance of Americanism.

"We have 250,000 feet of these trailers," said Mr. Pettijohn. "These will have to be assembled and others prepared. It is my belief that this matter should be handled by a committee from the A. M. P. A."

The A. M. P. A. voted to communicate with Harriette Underhill, who is ill at Lake Saranac, and express the hope that she soon would return to her post as motion picture critic for the New York Tribune.

Buffalo Managers Elect.

The annual election of officers of the Buffalo Motion Picture Exchange Managers Association was held on Friday, February 13. The new officers of the ensuing year are: J. E. Kimberly, manager of the Republic office, president; Henry W. Kahn, Metro exchange manager, vice president; P. H. Smith, manager of the First National office, treasurer; C. A. Taylor, Pathe booster, secretary, and Warner Bates, executive secretary.

A committee was appointed to investigate film thefts and alleged abuses, such as keeping films overtime, sub-letting, etc. This committee is composed of Henry W. Kahn, C. A. Taylor, W. P. Allen, Vitagraph; and F. D. Lawlor, Hallmark.

Those Who Haven't Believed It Heretofore Will Hafta Believe It Now.

What? Why, that "Black Is White," which is the title of Dorothy Dalton's current Paramount.

Metro to Build Big Studios in East; To Get More Stars and Scenarists

EXPANSION plans involving among other things the immediate construction of new studios in the East and enlargement of its plant on the West Coast are announced by Metro Pictures Corporation with the return of its president, Richard A. Rowland, from California to New York.

Additions and improvements to the Metro studios in Hollywood, already under way, will call for the expenditure of a quarter of a million dollars. The proposed erection of a complete production plant in the neighborhood of New York will run to a figure far in excess of the amount spent in the West.

Metro further announces that its scenario department is to be trebled in size and made more imposing in personnel by the acquisition of several playwrights of national reputation. Moreover, the company is about to add a number of successful stage plays and noteworthy novels to the material it has acquired for screen production.

New stars also are to be added to Metro's galaxy in the very near future; so that viewed from every angle, the recent Western trip of the organization's president, in company with Marcus Loew, head of Loew's Inc., has been fruitful of large results.

Karger in New York.

Returning from Los Angeles with Mr. Rowland was Maxwell Karger, director general for Metro and Screen Classics, Inc. Mr. Karger, who for more than a year had been in sole charge of all production activities on the West Coast, is now permanently located in New York. He will reopen Metro's present New York studios, in Sixty-first street, just off Columbus Circle, within the ensuing fortnight as supervisor of several important screen productions.

Three or four sites are now under consideration for the new studios to be erected near New York. Selection of one has not as yet been definitely decided upon. The choice arrived at will be made public as soon as full title is acquired, and building work will start immediately thereafter. Metro officials make it known, however, that parcels of land on Long Island and also in New York state, along the Hudson, have been looked over and are being compared with a view to greatest accessibility and surroundings.

Buys More Land on Coast.

On the West Coast Metro has just acquired title to Rose Hill Park, a tract of sixty-three acres on the outskirts of Los Angeles City. This heavily wooded park, with an open space of six acres, will be utilized for panoramic exteriors and for the putting up of special outdoor settings, such as temples, streets and sometimes even complete villages.

A third dark stage is being built at the Hollywood studios and additional office building are going up to house the increasing executive, technical and clerical staff.

Bayard Veiller, the successful dramatist, author of "Within the Law," "The Thirteenth Chair," and "The Fight," has been engaged by Metro as contributing member of its scenario staff. He will write original screen dramas as well as construct continuity. Other well-known playwrights are to be added.

The identity of Metro's new stars will be made public within a short while. With its enlarged studios in Hollywood able to accommodate from twelve to fifteen companies at one time and the two studios in the East with equal facilities, Metro is making its plans to be able to produce from twenty-five to thirty special productions at once.

Rowland Pleased with Conditions.

"I found everything running smoothly," said Mr. Rowland in speaking about Metro's prospects. "The entire organization is imbued with a spirit of zeal and confidence that promises big things for Metro. The enthusiasm that was everywhere apparent made an instant impression upon Mr. Loew when we went through the plant. He was astonished and pleased by his first view of our large motion picture producing establishment in full operation.

"Mr. Loew likened the Metro studios to be a beehive. It certainly is a busy place, where every effort is bent upon a consistently conscientious endeavor to turn out better and better pictures."

Marcus Loew remained on the Coast after the departure of Mr. Rowland. Mr. Loew went to San Francisco to look after some of his theatre interests in the Bay City, which are taken care of by Ackerman & Harris. Maxwell Karger and his family accompanied the Metro president on his return trip.

Staulcup Supervises Changes.

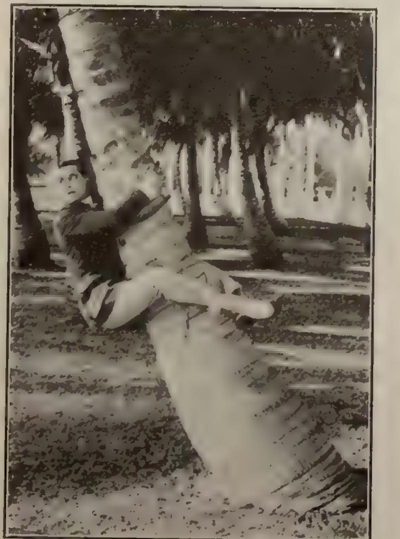
Meanwhile M. P. Staulcup, supervisor of art interiors, came on to New York in advance of Mr. Karger to prepare the Sixty-first street studios for him and make the necessary changes.

Mr. Karger did not say what will be his first production in the East. This will be announced after he has had an opportunity to look things over.

Among the early productions, however, will be "Polly with a Past," starring Ina Claire.

Final arrangements for the production of "The Four Horsemen of the Apocalypse," Metro's picturization of the big novel by Senor Vicente Blasco Ibanez, are still somewhat unsettled, owing, among other things, to the recent illness of the novelist, who is to give his personal co-operation to the making of the picture.

William E. Atkinson, Metro general manager, will remain at the studios in Hollywood for perhaps a fortnight longer, when he will return to New York, leaving Joseph W. Engel, treasurer, in charge.



Rare Study in Trees.

Taylor Holmes has just glimpsed an alligator—pardon—shark—while at Miami filming his Metro, "The Very Idea."

William Worthington Is Now Allied with Haworth

WILLIAM WORTHINGTON, organizer of the Haworth Picture Corporation, who directed many of the most striking successes of Sessue Hayakawa, Japanese star, notably Hayakawa's two last plays, "The Tongman" and "The Beggar Prince," and who is also director of Bryant Washburn feature pictures for Pathe and Mae Marsh pictures for Goldwyn, has resigned his connections on the West Coast to fulfil a contract with Gibraltar Pictures, of which Arthur F. Beck is president. By the terms of the contract he will direct the new series of pictures from Louis Tracey novels to be produced by the Louis Tracy Productions, Inc., the newest Gibraltar producing unit.

The Tracey series with an all-star cast will open with "The Silent Barrier," noted as one of the best action stories Mr. Tracey has written. Production has been commenced at the Leah Baird studios, Cliffside, N. J. Virgil Miller, Mr. Worthington's chief cameraman in all his work on the Pacific Coast, has also joined the organization.

The Louis Tracy series built on Tracy novels will include, in addition to "The Silent Barrier," "The Bartlett Mystery," "His Unknown Wife," "Diana of the Moorland," "Cynthia's Chauffeur," "The Wheel of Fortune," "The Red Years," "The Terms of Surrender," "Flower of the Gorse," "The Revelers," "The Postmaster's Daughter," "The Message," "The Captain of the Kansas," and "Carl Krier."

"The Law Bringers" Changes Cast.

Two players in the cast of "The Law Bringers," the current Ralph Ince production, have been switched in parts, according to D. L'Estrange, casting director at the Selznick studios.

P. C. Hartigan, who had the role of "Robinson," has now been assigned the part of "Ducane" and Harry L. Southard is assigned the role of Robinson, after originally having been cast as Ducane.

Three Anti-Outlaw Measures in Congress Stand Slim Chance of Being Considered

THE Washington Bureau of the Moving Picture World, following the appearance in the newspapers of a press service report that Congress had enacted additional legislation dealing with motion pictures, received a large number of inquiries from interested exhibitors, exchange managers an producers, anxious to learn of the authenticity of the report.

The story was to the effect that the Senate was considering and the House had passed a bill "prohibiting the bringing into the United States and the carrying and transporting therein, from one state, territory, or district, to another state, territory, or district, of pictures, films, moving picture film or films, purporting to show or to simulate the acts and conduct of ex-convicts desperadoes, bandits, train robbers, bank robbers or outlaws, in the commission or attempted commission of crime or acts of violence, and to prohibit the use of the mails in carrying communications relating to the same, and providing punishment therefor."

Little Likelihood of Passing.

Three bills of this nature are pending in Congress, two in the House and one in the Senate. There seems very little likelihood of any action being taken on them, according to the best information obtainable by this bureau. In the first place, the Senate and House find themselves confronted with too much far more important legislation to take up a matter of this type.

The bill that did pass the House, and which was really involved in the press report, has been sponsored by Representative Walsh, of Massachusetts. It made motion picture films subject to the same laws as immoral, lewd and lascivious pictures and post cards. This is legislation that was desired by the industry, and had no relation at all to the bill dealing with "Wild West" subjects.

The World bureau is keeping a close watch on legislative developments, and expects to be able to give early advice of any movement in Congress to enact laws having a bearing on the motion picture industry. In connection with the story that caused all this stir it has ascertained that Subcommittee No. 1, of the House Committee on the Judiciary, to which the bills were referred for consideration, has not taken them up as yet.

"Other Men's Shoes" Has Warm Welcome in Indiana

WHILE the influenza epidemic was raging in Fort Wayne, Ind., and business was at its most depressed stage, Edgar Lewis's big Pathe special, "Other Men's Shoes," had its premiere public showing in the United States at the Jefferson Theatre, Fort Wayne. In spite of the most adverse conditions, which included one of the worst storms in the annals of Indiana, the production made a great showing and induced W. C. Quimby, managing director of the Jefferson Theatre, to dispatch the following wire to the Pathe home office:

"Despite inclement weather and general depression in business due to influenza epidemic, 'Other Men's Shoes' played in Jefferson Theatre to enormous business, exceeding all expectations on extended run booking. Receipts built daily, demonstrating that they were talking about the production. Nothing but highest praise heard. Am delighted with results and tender congratulations to Pathe for having such an excellent attraction. Also my hat off to my friend Edgar Lewis. He has given the theatre a real feature again."

Mr. Quimby exploited "Other Men's Shoes" with greater forcefulness than he has backed any picture he has played this year. Conditions were such that he had to have a mighty good attraction to run up his box-office figures, for people of Fort Wayne were shy of theatre-going because of the spread of influenza.

Somebody Said the Hobo Was Going, So Frank Keenan Thought He'd Make Him Stay.

And he "stays" via. the celluloid film and Keenan's starring vehicle, "Smoldering Embers," for Pathe.

Frisco Critics Praise "Soldiers of Fortune"

GUILTY of success in the first degree" was the unanimous verdict returned recently by a jury of San Francisco newspaper critics in the case of "Soldiers of Fortune," an Allan Dwan production, when shown at the Imperial Theatre. The verdict was a popular one. Charged with having broken house records wherever shown and with having broken the peace by causing crowds to collect, the defendant was convicted. The jurors did not even leave their seats.

Writing in the San Francisco Examiner, Buford G. Bennett said: "Anyone who has read 'Soldiers of Fortune' is fortunate; anyone who sees 'Soldiers of Fortune' at the Imperial is fortunate; and anyone who has read the book and has then seen the picture is doubly fortunate."

In the San Francisco Chronicle, Thomas W. Baily gave his opinion in the following emphatic terms: "Allan Dwan's first big production under the Mayflower and Realart banners is a filmatization of 'Soldiers of Fortune,' Richard Harding Davis' thrilling story of South American love, romance and chivalry. Filled from the first foot of film to the final fadeout with thrills of every kind, it is a photoplay offering that is bound to suit the movie fan or the booklover."

The San Francisco Call, Curran D. Swint wrote: "It was to be expected that Richard Harding Davis' 'Soldiers of Fortune' would make a motion picture far out of the ordinary should its picturization be attempted. It has been attempted—and done—and yesterday at the Imperial Theatre, where it had its first local presentation, the expectation just mentioned was carried to an eminently satisfying conclusion."

George P. Hyde's in the San Francisco Bulletin and George C. Warren, in the Daily News also praised the picture.

Second National Picture Is Now in Cutting Room

BLIND YOUTH," the second National Theatres production, has been cut and is now being assembled, according to Harry Rapf, West Coast production manager for the Selznick Enterprises. This story was taken from the play by Lou Telegen and Willard Mack. The screen version was directed by Edward Sloman.

As announced before all National Pictures productions are featuring excellent casts. As proof of this statement National Pictures offers, this week, a list of the members of the cast of "Blind Youth." The more prominent members are Walter McGrail, Ora Carewe, Leatrice Joy.

Clara Horton, who is in her tenth year in pictures, although she is but sixteen years old, is another member of the cast. The cast also includes Colin Kenny, Buddy Post, Claire McDowell, Joseph Swickard and Leo White.

Penn Import Story

(Continued from page 1437).

and is buying pictures for continental Europe. This firm is specializing in productions suitable for the new Slavic countries and placing releases as fast as communications can be opened up.

At the present time permanent offices are maintained in Stockholm, Copenhagen, Hamburg, Moscow, Riga, Petrograd, Bombay, Calcutta, Madras. The firm's financial transactions are through the National City Bank of New York, one of the pillars of finance.

Pending the possibilities of business in Russia, Poland and other Slavic countries, the firm is handling extensive accounts in South America and the Far East. Inquiries should be addressed to the main office at 15 Park Row, New York.

Pathe, in India Since Cradle Days of Films, Now Strongly Intrenched

AMERICAN motion pictures have gained a hold on the film market in India, according to Alex. Hague, manager of the Pathe motion picture interests in India, who recently arrived in the United States. Mr. Hague makes his headquarters in Bombay, where, to accommodate the ever-increasing business there, Pathe recently erected a three-story building devoted entirely to its motion picture business.

Serials have a strong appeal to the people of India, according to Mr. Hague, and one of the reasons for his visit here was to arrange for the exploitation of the new Pathe serials, "The Black Secret," "Bound and Gagged," and "The Adventures of Ruth." Owing to the limited number of theatres in India, the majority of features released in this country find no outlet; but there, all the good continued plays are very popular.

Bombay "Wonderful Big City."

"Americans have a strange conception of India and Indians," said Mr. Hague. "On my arrival here, I met an American business man, who marveled at the wonderful time people of Bombay must have riding around on elephants, and enjoying other most extraordinary things. We have not seen an elephant in Bombay in years. Why, it is a wonderful, big city, with what the people of England would call skyscrapers, and with a population that is just as metropolitan and cosmopolitan as can be found any place in the world."

It was in 1907 that the French firm, true to their progressive methods, opened a branch in India. In those days the office was situated in Calcutta, with a small branch in Bombay. The venture did not prove very successful and the Calcutta office was closed in 1910.

The firm, however, did not lose heart, and opened again in December of the same year, but transferred their head office to Bombay. In those days, of course, the demand for films was much smaller than it is now and the present manager relates that when he opened the Bombay office the entire outfit consisted of but one projecting machine and about sixty films, which he himself brought from the Singapore office of the firm.

Well Located Now.

From that time the success of the Indian office was never in doubt and spacious premises in Hornby Road were taken over just a year after the first opening. The management early realized that the termination of the war would inevitably cause a greatly increased demand for cinematograph films and machinery, and they therefore determined to erect their own premises.

Thus it is that today the film of Pathe is housed in a handsome building which has been especially constructed for them on the Ballard Estate, within a stone's throw of the new pier and railway station.

Dr. Hespe Urges New Jersey to Support Sunday Opening

DR. CHARLES HESPE, president of the New Jersey Exhibitors League, was invited to address the F. I. L. M. Club at their meeting held in the Mecca Building, New York, on Wednesday evening February 18, on the Sunday opening question, in the state of New Jersey. Dr. Hespe stated that Sunday opening is a live and not a dead issue, receiving more attention, editorially, than any other public question.

He deplored the fact that the motion picture industry, as a whole, exhibitors and filmmen generally had "fallen down" on the issue, while the Lord's Day Alliance and kindred associations were waging an active campaign against Sunday movies.

Unless the New Jersey exhibitors awake to concerted action and show their interest in the movement there is little hope of passing a bill favorable to Sunday pictures, according to Dr. Hespe. At the present time fifty per cent. of the public are in favor of them and many of the church element will vote for the bill. Dr. Hespe made a strong appeal that the industry get busy, writing their representatives and getting up petitions supporting the bill. He expressed the hope that the industry would attend the hearing on the bill in a body.

After Dr. Hespe had finished his address, the F. I. L. M. men passed a resolution, pledging their full support and co-operation.

Dr. Hespe afterwards said: "I feel very much encouraged by my conference with the F. I. L. M. Club and will work with renewed effort."

Pickford-Wilkenning Suit Again.

Mary Pickford lived up to her sobriquet as "America's Sweetheart" by demurring to the suit recently instituted against her in the United States District Court by Mrs. Cora Wilkenning to recover $112,625.

Miss Pickford, through her counsel, raises the legal proposition that the plaintiff is foreclosed from pressing her suit having already done so in the Supreme Court, where the popular actress scored a handy victory.

Sad to relate, Judge Knox did not accede to Miss Pickford's idea and consequently she will have to defend the action once more at a trial in the Federal Court.

Makes Comedy with Newspaper Flavor.

The new Rolin comedy, with "Snub" Pollard, the "pint sized comedian," which will be released by Pathe February 29 is entitled "Find the Girl." "Snub" is assisted by his new leading woman, Marie Mosquini and Eddie Boland. "Sunshine Sambo," the diminutive colored actor, further demonstrates his comedy ability by his antics with a little Chinese kid, who is a new comer to filmdom. Most of the scenes are laid in a newspaper office. The fun that Pollard injects into his role of a reporter shows that the little comedian can get screaming humor out of any situation he is given to handle.

The newsstand price of Moving Picture Picture World is 15 cents. The subscription price is $3 the year. Subscribe direct, save $4.80 and miss no issues.

Would You Call This the "Bump" of Superstition.

Mr. and Mrs. Carter de Haven don't believe in signs or dreams in their Paramount comedy, "Hoodooed."

Rambles Round Filmtown

With Walter K. Hill

BELLRINGING FOR PUFFLICISTS

To make Editors Laugh Scrap the Mimeograph.

Can a Film-can "Can" a Pufflicity Man?

——o——

Some Impossible Headlines For Film Trade Newspapers.

President Wick Tilton, of St. Lawrence Film Corporation Declares His New Superfeature Will Be a Disappointment to Himself and Everybody Else.

Crimp Washburn Wasted His Time Exploiting "Diamond in the Rough" at Pineville Because a Blizzard Kept Everybody in the House for a Week.

Grant Claxton Is Canned from St. Lawrence Film Corporation's Publicity Department Because He Mentioned the Boss's Name in Every Item He Wrote.

When the Heads of Departments Saw "Gumming the Cards" at the First Projection Room Showing Sales Manager Filmspeil Said It Wouldn't Get Over.

President Wick Tilton Had to Borrow $15 from the Janitor to Pay the Fee to Incorporate his $15,000,000 St. Lawrence Film Corporation|

The Entire Week Passed Without One Single Press Agent Turning in Copy With His Star, Name of Play and Name of Company Written all in CAPITAL LETTERS.

——o——

"Do the Dead Talk?" (Ebony).

Sheldon Lewis, who will appear in the title roles, is making a careful study of the characters of Dr. Jekyll and Mr. Hyde as played by the late Richard Mansfield, and in many respects his impersonation of the dual role will follow that of the great tragedian's conception of the part.

—Publicity.

——o——

Put the "dime" museum in a reformed Broadway ginmill suggests to Epes Winthrop Sargent that the admission, instead of 25 cents, should be 2.75.

——o——

Logically enough the actor who plays the role of a crooked promoter in Guy Empy's "Oil" is monickered William Eville.

——o——

Getting An Earful.

Walking up Broadway, opposite the Mecca Building:

The Man.—"What was the name of that picture that had 'blind' in it?

The Woman.—"Guess you mean 'Universal Blindness.'"

——o——

Look out for trouble when:

"The Temperamental Wife"
Asks "The Woman Under Oath"
"What's Your Husband Doing?"
She may not get "Strictly Confidential."

——o——

Vivian Rich Becomes William Fox Star;

"Would You Forgive?" Her First Vehicle.

Answering this Trade Review headline we'll say we would.

Watch Your Eye and Not the Sky.

If Your Eye Is Yellow, See the Other Fellow's.

If Your Eye Is Black It's Been to the Astor.

If Your Eye Is Blue, Another One's Due.

If Your Eye Is Green, Don't Let It Be Seen.

If Your Eye Is Pink, Better Stop and Think.

If Your Eye Is Brown, Don't Come Down Town.

If Your Eye Is White, Watch the Electric Lights.

——o——

Leading the Wide-Awakes.

We are convinced by Fox News that fox snooze is not a sleep.

——o——

This "physical distribution" we read about in pufflicity might be applied to the passing coin in crap games of filmdom.

——o——

"Good Progress Made on 'The Heart of a Child'" is a tradepaper headline that indicates that they're still picking on the undersized.

——o——

Now that we have been told Mary Pickford cried at herself on viewing herself in "Pollyanna," we may expect to hear about:

Frank Keenan applauding himself;
Charlie Chaplin laughing at himself;
Julius Singer singing to himself;
"Wid" Gunning interviewing himself.
Harry Reichenbach boxing with hmself;
And Charley Pettijohn breakfast-fooding himself.

——o——

Theatre advertising agents did not avail themselves of the possibility of snowbank publicity this winter for the reason that nobody could plough through the street to read the signs.

——o——

Picturing the Foot That Footed the "Empy" Bills.

Quoting from a heart-to-heart combination interview and "appreciation" with one of the captains of THE industry we are able, for the first time in Ohio, to give this cross section illustration set to the following words:

"One can but faintly realize the enormity of the expenses in the course of picture productions, but by the force of his almost supernatural financial genius, this silent, reserved figure always footed the bill.

"When I saw him, he spoke little, but always to the point, because this man is not subjective, but absolutely objective.

"He sets out to achieve an aim, and will not be satisfied with half a success. He is a dreamer, but his dreams are not visionary. He intends everyone of them to come true."

Pufflicists for Jumping Star Balks at Taking the Big Jump

Carlyle Robinson, pufflicist for "Doug," was reported to have married. Charley Moyer sent him condolences. Carl replied:

"Flaunt not the gauntlet of matrimony
Against my burning cheek.
Nor hurl the dart from Cupid's bow.
Aye, through the war of wedded bliss
I battled once before.
The scars I bear now tell me:
No! **No!** NO!"

——o——

Another angle of the percentage question:

Players of Studio and Stage Plan to End 10 Percenters.—Tradepaper Headline.

——o——

With "Empty Pockets" and "Empty Arms" used in film titles there still remains "Empty Bottles"—and lots of 'em.

——o——

"$30,000" is a Hodkinson film title.

That many millions would have been more like film business.

"$1,000,000 Reward" (Grossman) is more like it!

——o——

"A Temperamental Wife" (First National).

One with a rotten disposition and the nerve to show it.

——o——

"How's Typhoon Fans?" said us to Jim Milligan.

"Oh, breezing along," said Jim.

——o——

Anthony Gablick may be a good director, but his moniker would well suit a film peddler.

——o——

Seems that most of the clerks in department stores are counter irritants.

——o——

Resounding Chorus by Yesmen.

We fancy the publicity items (that might as well be kept standing) about employees of a film firm seeing their own bosses pictures and enthusing over them.

——o——

Edward L. Klein discovered in the New York Times this headline:

"Mack Senate Boom Started by Women."

Thus do the Sennett bathing beauties show admiration for their boss.

——o——

Be careful with exploitation on "Black is White" south of the Mason & Dixon line.

——o——

His search for "Who Is No. 1?" took Jerry Beatty into Famous Players-Lasky's publicity and advertising department.

Now Jerry is, himself, No. 1.

——o——

"'Romance' Is Well Under Way" is a Louella Parsons headline she might prefix to most any publicity story.

——o——

With Water as a Chaser.

The Canadian Club viewed "The River's End" at the Biltmore on invitation of Marshall Neilan. Despite Amendment No. 18 the picture reeled.

——o——

Motto suggested for wall decoration in the Astor Grill:

"If we can't be sweethearts, let's be friends."

"Love One Another—occasionally."

——o——

According to Sam Palmer, who pufflicizes Cosmopolitan Productions, a **key city is one having a Hearst newspaper.**

——o——

In the final analysis (phrase beloved of pufflicists) the most desired of all is a whis**key** city.

Get Behind "Americanization" With Slides and Trailers on Your Screen

FRANKLIN K. LANE, Secretary of the Interior until March 1, and Chairman of the Americanization Committee of the Motion Picture Industry, has just completed writing the trailers that are to be used in connection with the campaign against Bolshevism. The trailers are all quotations from Lincoln, and Secretary Lane asks that the exhibitors of the country use them on their screens immediately.

The trailers that are being made will be furnished to the various exchange centers and will be attached to feature pictures. Harry M. Crandall, chairman of the Exhibitors' Branch of the General Committee, says: "There is no reason why a large majority of the exhibitors cannot begin immediately the using of these Lincoln quotations.

"Slides can be made without much trouble and should be shown immediately. In all of these slides it is suggested that we use a fac-simile of Lincoln's handwriting.

"This can be found in any Abraham Lincoln book. He usually signed his name 'A. Lincoln.'

"It is essential that each individual exhibitor take upon himself the responsibility of using these quotations either as trailers or as slides. They have been selected after much study by Secretary Lane, and we owe it to our Government to get behind this great movement and to make it a success.

"We have had a good start and the eyes of the whole country are watching us. We cannot fall down at this time if every exhibitor will do his share."

Secretary Lane declared that he was very much pleased at the manner in which the campaign opened on Lincoln's Birthday. The following are the quotations that have been written:

Lincoln on Mob Law

There is no grievance that is a fit subject of redress by mob law.

A. LINCOLN.

Hear What Lincoln Said!

In a democracy, where the majority rules by the ballot through the forms of law, physical rebellions are radically wrong, unconstitutional, and are treason.

A. LINCOLN.

Lincoln on Suspicion

Suspicion and jealousy never did help any man in any situation.

A. LINCOLN.

Lincoln on Women

God bless the women of America.

A. LINCOLN.

Lincoln on Public Opinion

With public sentiment, nothing can fail; without it, nothing can succeed.

A. LINCOLN.

Lincoln's Belief in the People

This country with all its institutions belongs to the people who inhabit it.

A. LINCOLN.

Lincoln's Modesty

Others have been made fools of by the girls, but this can never be said of me; I made a fool of myself.

A. LINCOLN.

Lincoln on Capital and Labor

Capitol is only the fruit of labor, and could never have existed if labor had not first existed.

A. LINCOLN.

Lincoln to His Mother

All that I am, or hope to be, I owe to my mother.

A. LINCOLN.

Lincoln's Religion

When any church will inscribe over its altar, as its sole qualification for membership, the Savior's condensed statement of both law and gospel, that church will I join with all my heart and soul.

A. LINCOLN.

As True Today as Then

If all that has been said by orators and poets since the creation in praise of women were applied to the women of America it would not do them full justice for their conduct during the war.

A. LINCOLN.

Ballots vs. Bullets

Among freemen there can be no successful appeal from the ballot to the bullet.

A. LINCOLN.

Lincoln's Confidence

Why should there not be a patient confidence in the ultimate justice of the people? Is there any better or equal hope in the world?

A. LINCOLN.

Lincoln, Friend of the Poor

It is a cheering thought throughout life, that something can be done to ameliorate the condition of those who have been subjected to the hard usages of the world.

A. LINCOLN.

Lincoln's Test

It is not "Can any of us imagine better?" but "Can we do better?"

A. LINCOLN.

Lincoln's Resolution

Many free countries have lost their liberties and ours may lose hers; but, if she shall, be it my proudest boast, not that I was the last to desert, but that I never deserted her.

A. LINCOLN.

In Time of Stress

My advice is to keep cool.

A. LINCOLN.

Lincoln's Method

Answer with facts, not with arguments.

A. LINCOLN.

Lincoln's Faith

I look to the American people and to that God who has never forsaken them.

A. LINCOLN.

Lincoln on Bolshevism

We shall sooner have the fowl by hatching the egg than by smashing it.

A. LINCOLN.

Hear What Lincoln Said!

Mercy bears richer rewards than strict justice.

A. LINCOLN.

Kinema of Salt Lake Is a Picture House of Beauty

A MODEL of artistry and comfort, the new Kinema Theatre, Salt Lake City, was formally opened Saturday afternoon, February 14. The theatre is a vision of beauty; nothing has been overlooked for the accommodation of a discriminating audience. From box office to screen it represents the last word in moving picture theatre construction.

A novel lighting effect forms an important part of the general decorative scheme. The lighting is indirect, no fixtures being in sight. The light is so diffused that the screen is unusually clear and free from shadows though the house is at no time in darkness. Two thousand and one hundred electric lamps are used for illumination purposes.

The ventilating system is of the most modern and approved type. During the winter months the smokeladen air is drawn through a huge reverberating reservoir and is thoroughly washed and cleaned before being forced into the building by way of mushroom ventilators under the seats. The same system is pursued in the summer save the heating plenum is converted into a cool chamber. The air in the auditorium undergoes a complete change every three minutes. William Cutts is the manager of the house.

Hugh Walpole Sees Ince Studios.

Among last week's visitors at the Thomas H. Ince studios was Hugh Walpole, celebrated English novelist and author of scores of books that have enjoyed popularity throughout the universe. Mr. Walpole is on a tour of America, lecturing on literary topics in many principal cities, and during his stay at the Ince plant he took occasion to interview Thomas H. Ince and C. Gardner Sullivan.

National Association Mail Barrage Restrains "Flu" Epidemic Hysteria

IN spite of the fact that theatres in hundreds of towns throughout the country have been closed on account of the epidemic of influenza, the special committee of the National Association of the Motion Picture Industry, consisting of John C. Flinn, John M. Quinn and Frederick H. Elliott, feels that the situation is now well in hand and that the epidemic of hysteria, which has been even more destructive of public morale than the influenza has been destructive of life and health, has passed its peak.

The national association committee's campaign has been productive of most satisfactory results. Besides providing trailers for all the motion picture news weeklies, the committee sent out complete sets of literature to every exhibitor in the country and to municipal health and school authorities in all the larger cities and villages. This literature urged co-operation all along the line and mapped out a course of procedure in case a movement to close should assume menacing proportions.

Reports Show Many Closed.

Through the medium of hundreds of telegrams sent to exchange managers and film boards of trade, a fairly accurate line on the number of towns already closed was obtained, and in each instance a veritable parcel post barrage was laid down. Reports from many of the towns affected are to the effect that the authorities have ordered the reopening of the theatres.

In the Charlotte, N. C., territory sixty-eight towns were reported closed on account of the epidemic. The St. Louis Film Board of Trade reported fifty towns closed and the Minneapolis board reported 100 closed. Seattle reported fifteen, Chicago twenty, Denver ten, Kansas City ten, and telegrams from some twenty-five other centers reported from two to five towns closed in their respective territories. Accompanying most of these reports were requests for sets of the committee's literature.

St. John Theatre Still Open.

While there are something over 100 cases of influenza in St. John, N. B., no steps toward the closing of the theatres have been taken as yet. All the published advice has included the warning to stay away from theatres or public places when having a cold, but the epidemic is of a mild type and it seems unlikely that it will be considered necessary to shut up the motion picture houses.

Spokane Houses Close One Hour an Afternoon

THE influenza epidemic has reached such proportions in the Pacific Northwest that over fifty towns have ordered their theatres closed entirely, and Spokane has ordered its theatres to close for one hour every afternoon for the complete airing of the houses.

Most of the towns that are closed are small ones in Washington and Idaho in the vicinity of Spokane. Although there are numbers of cases in western Washington, there is practically no closing. The epidemic is now on the decrease in Seattle and no restrictions whatever have been made on the theatres or other gatherings.

There are not so many cases in Oregon as in Washington and no closings have been ordered. It is not thought likely that many more closings will take place, because the tendency among the larger cities has been to take the situation coolly, not to talk about it and not to order closings. The smaller towns will no doubt be guided by their attitude. The largest town now closed is Ellensburg, Washington.

Demand Continues for Fox Revivals.

News from the office of Louis Rosenbluh, the executive of the New York Exchange of the Fox Film Corporation, confirms the wide demand existing from exhibitors for the Fox News Reel, Fox Entertainments, and the revivals of the six super-pictures, "A Daughter of the Gods," "The Honor System," "Salome," "Cleopatra," "Les Miserables" and "A Tale of Two Cities" The revival of "A Daughter of the Gods," with the novel singing and dancing act introduced by William Fox, is meeting with exceptional favor everywhere it is booked. Extra performances were given at Jamaica, Long Island, this week owing to the demand for "The Sea Maidens," who comprise as pretty a lot of entertainers ever booked at a moving picture theatre. The act has been handsomely staged with a special and elaborate scenic setting and is effectively costumed.

Recurrence of Influenza Closes Many Theatres Along West Coast

CALIFORNIA is undergoing another siege of influenza and theatres in many places are being closed by local health boards. Houses are remaining open in the larger cities of the state, and it is believed that the example that is being set will prevent the wholesale closing of theatres, such as was the case a year ago.

At the commencement of the second week of February, twenty-two towns in the territory served by San Francisco film exchanges had a ban against theatres and public gatherings, as compared with five the preceding week. These were Clovis, Corning, Davis, Escalon, Esparto, Fresno, Gustine, Grafton, Hanford, Lemoore, Los Banos, Mare Island, Madera, Merced, McCloud, Petaluma, Pleasanton, Red Bluff, Sanger, Tulare, Visalia and Woodland.

Berkeley Order Rescinded.

Berkeley theatres were closed for two days when the city council rescinded the order of the health officer. The three leading houses of that city joined in an advertising campaign, advising people to go to theatres to forget the "flu" and get rid of fear. Attention was directed to the fact that these theatres are fumigated twice daily. The city council of Marysville is permitting theatres to remain open, but has ordered that these be fumigated at least once a week

The board of trustees of Jackson has abolished dancing, but the moving picture house has been permitted to remain open, if fumigated three times a week. The organized theatre men at Fresno have taken legal action against the board of health to prevent the enforcement of the influenza closing order, but in the meantime the houses are closed.

Kenneth Spear.
Production manager for Charles Burr's Master Films, Inc.

Many Kansas Houses Closed in Influenza Quarantine

A STRICT quarantine was placed on many Kansas towns in the week just closed because of the rapidly spreading influenza epidemic. The result is that many of the Kansas City exchanges have had numerous canceled contracts. However, the crest of the epidemic was believed to have been reached the week ending February 14, and film men are hoping that the ban will be lifted speedily.

All of Topeka, Kan., was placed under quarantine February 9. City health authorities have closed all places of amusement at Lawrence, Kan., also. The order did not close the public schools.

Many smaller towns in Kansas and some towns in Missouri also have been placed under the ban, according to reports reaching Kansas City.

The disease seemed to be on the decline in Kansas City, however. Fewer cases were being reported by the health authorities daily, and it was believed that the worst was over There was no quarantine in Kansas City.

Theodore Williams, formerly Philadelphia manager of the General Film Exchange, and C. J. Tevlin, recently with Realart, has joined the National Theatre forces, in Philadelphia, under Harvey Day.

Riesenfeld Books Pathe Review.

Hugo Riesenfeld, managing director of the Rivoli and Rialto theatres, New York, has booked the Pathe Review for an indefinite period.

Mr. Riesenfeld was most anxious to obtain the Pathe Review, because of the wide variety of subjects it contains weekly. He has been particularly impressed by the latest novelty introduced in the Review, Julian Ollendorff's "Spirit of the Dance" series, in which the foremost dancers of the world will appear. The slow motion demonstration which is featured weekly, was another appealing subject for Dr. Riesenfeld, because of its popularity with motion picture theatre goers.

Books "The Sagebrusher" for Washington Theatre

THAT a succession of big pictures made under the same guiding hand build exhibitor confidence and create a heavy volume of business for the next production to come from the same maker, is evidenced by the success of Emerson Hough's "The Sagebrusher," the second Benjamin B. Hampton-Great Authors production. This producetion, distributed through Hodkinson, is the third winning picture made in California by Benjamin B. Hampton, the previous two having been "The Westerners" and "Desert Gold."

Tom Moore, the Washington, D. C., exhibitor, has booked "The Sagebrusher" for immediate presentation in his biggest first-run house, and A. G. Talbot, Denver exhibitor, has booked it for his America Theatre, where "Desert Gold" and "The Westerners" both played to record business. The Jake Wells houses in Norfolk and Richmond have also made first-run bookings for quick play dates.

"The Sagebrusher" has been booked by the following theatres: the Palace, Wichita, Kan.; Rex, Racine, Wis.; Columbia, Peoria, Ill.; Liberty, Davenport, Ia.; La Salle, La Salle, Ill.; Majestic, Erie, Pa.; Rialto, Kewanee, Ill.; Gold, Madison Square and Vendome, Chicago; Princess, Terre Haute; Grand, Williamsport ,Pa.; Lyric, Fort Collins; Wonderland, Clinton, Ia.; and by several hundred other theatres tributary to these larger houses in the territory.

Selznick Continues Buying Stories, Planning Big Achievements for 1920

IN support of a recent statement made to the trade to the effect that the Selznick organization expected to surpass its former achievements within the coming year, the Selznick offices have made some important announcements which bear out the original statement. In fact, progressiveness and a means to a worth-while goal are seen in each of the statements which follow.

Among the major announcements of the week from the Selznick offices is the one announcing the purchase by Myron Selznick of five new stories for screen production. Despite the fact that Mr. Selznick has purchased more than a score of good stories since the first of the year, he continues to obtain them with a view of obtaining as many worth-while stories as possible.

Michael J. Phillips, well-known author, has sold his "Toll of the Wilderness" to Mr. Selznick. It has been given the production title of "The Wilderness Fear." The story originally appeared in Munsey's Magazine and tells of the regeneration of a selfish business man. "Heart of Flame" is the title of another story just purchased from Robert Alexander Wason.

"Poor Margaret Kirby" Secured.

Kathleen Norris, who since 1910 has been a consistent contributor to the more popular magazines, is the author of "Poor Margaret Kirby," which Mr. Selznick has purchased. This story was published in the Saturday Evening Post in 1913. "The Way of a Maid," a story by Rex Taylor of Hollywood, has also been purchased.

An original story titled "Daphne, Co-Respondent," was purchased from Marc Connelly, author of many vaudeville sketches. Mr. Connelly has left for Florida, where he is at work on another scenario, besides preparing a musical comedy for Miss Irene Franklin and Burton Greene.

Jack Costello and Bobby Agnew have been signed for parts in "The Prince of Pines," by Richard L'Estrange, casting director. This is the new Benton George production. Agnew will have the role of Tommy and Costello the part of Jacques. Mary Brennan, child player, attached her signature by making an "X" mark to a contract which gives her the role of Baby Rosemary in the Eugene O'Brien production "A Fool and His Money."

A group of players including Thurston Hall, William Davidson, Bobby Agnew and Miss Anna Lehr have left for Waterville, N. H., where they will take part in the outdoor lumber camp scenes of the Selznick special production, "The Prince of Pines." The story is by Willard Mack and the continuity by R. Cecil Smith.

Success Attends Showing of Industrial Picture

THE first serious and systematic effort to present a special industrial picture at Toronto moving picture theatres was conducted recently when the Seaman Kent Company, Ltd., 263 Wallace avenue, Toronto, arranged for the showing of a film which depicted the manufacture of a new hardwood flooring.

This reel was booked for three-day runs at seven different Toronto theatres and complimentary tickets were distributed among patrons at the various theatres before the presentation of the picture. Numbered admission cards, which bore details of the product, the name of the company and the theatres at which the picture was scheduled to be screened, were used for the purpose, and the company arranged to pay for the price of admission and ticket tax when the cards were presented. The tickets enabled the user to enjoy the whole performance at the theatre as a "guest" of the company.

The stunt worked out very well for all concerned. The company was enabled to have its film screened at theatres in all parts of the city at a cost that was not out of proportion to the advertising secured. The theatres did not lose because the company paid for the tickets, while the patrons were entertained with an industrial film that was interesting and educational.

This Is "Blind Youth"; So They Dolled Up a Christmas Tree for the Kiddies.

Clara Horton is featured in this National Pictures production, released by Lewis J. Selznick.

North Dakota Exhibitors Prepare to Fight for Repeal of Sunday Law

EXHIBITORS of North Dakota are preparing for one of the bitterest fights in the state, with the repeal of Sunday closing their goal at the referendum election to be conducted throughout the state on March 16.

Representative exhibitors from all over the state gathered at Fargo on February 4 and 5 and completed an organization known as the North Dakota Exhibitors' Association, which has as its avowed object the repeal of the state enactment against Sunday theatrical performances. Samuel P. Cornish, of Fargo, was elected president. The other officers are Gus Windgren, Philip W. Myers and Joseph Isaacs, vice-presidents; Floyd Junkin, Fargo, secretary, and Amos Tweeden, treasurer.

Among the features of the campaign to be waged by the organization are: Showing special slides and trailers in all theatres of the state advocating removal of Sunday restrictions on theatres; printing of a magazine for widespread dissemination of information on Sunday closing laws, throughout the state; distribution in all motion picture houses of the state of thousands of circulars printed by the Independent Legion explaining the injustices of Sunday closing laws; raising of a substantial fund to conduct propaganda against the law.

Independent Legion to Help.

At the meeting last week, the exhibitors made tentative plans for co-operating with the 30,000 members of the Independent Legion in the state to combat the North Dakota Ministerial Association and the Nonpartisan League, which are said to be allied in the fight. The exhibitors will distribute at their theatres all pamphlets, circulars and handbills brought out by the legion.

Many Slides and Trailers.

Hundreds of slides and trailers are now being made to send to the exhibitors over the state. These will contain the message, "Do as you please. Vote to make the state free."

Following the meeting, H. L. Mitchell, secretary of the Exhibitors' Protective League, who, with several of the directors of the league, was present at the organization of the association announced: "The North Dakota Exhibitors' Association has the backing of the Exhibitors' Protective League. We will give them our moral support in their fight against the injustices of Sunday closing and we will help them in every way possible. The two organizations are working in close harmony.

Delete Advertising in Copy.

"The Independent Legion is composed of 30,000 lovers of personal liberty. They are among the most substantial men of the state and are doing all in their power to call a halt to intolerance. The legion is preparing thousands of circulars for general distribution throughout the state. Many of these will be handed out by the exhibitors at their theatres."

Several large pictures now being marketed through the Northwest are being considered by the league officials from their advertising standpoints, Mr. Mitchell said. It is probable that in some instances the exhibitor members will be advised to eliminate part of the film and notify the advertisers that because the producers did not share part of the pay they received for the advertisements they did not appear on the exhibitors' screens, he declared. This action was considered at the last meeting of the league officials in Minneapolis on February 3. The meeting of the officials has been set for May 4, unless an emergency should necessitate a meeting before that date.

Mastbaum Circuit Books "Lone Wolf's Daughter"

J. PARKER READ, JR.'S Louise Glaum production, "The Lone Wolf's Daughter," the powerful W. W. Hodkinson release, has been contracted for immediate presentation for the entire Mastbaum and Nirdlinger chain of theatres in Philadelphia under contracts made by the Stanley Booking Company.

The production will have a downtown first run in one of the organization's big Market street theatres and full weeks in its big regional first runs in the West Philadelphia, Kensington and Germantown sections of Philadelphia. The Stanley organization and its several chief executives have consistently approved the big productions released through the W. W. Hodkinson organization and have given the majority of the Hodkinson releases widespread bookings in their chain of theatres, beginning with "Sahara," Louise Glaum's first big J. Parker Read, Jr., production last summer. "Sahara" is said to have played a larger number of days in Mastbaum and Stanley-booked houses than any picture contracted for by that organization in the past two years.

Koplar's St. Louis Chain.

Another big organization which contracted for the Louise Glaum production is the Harry Koplar chain of theatres in St. Louis, "The Lone Wolf's Daughter" being contracted for early presentation at eleven Koplar houses, all of which enjoyed profiable runs on "Sahara" in the early fall of 1919.

Many other important first runs elsewhere closed contracts for "The Lone Wolf's Daughter."

End of Chapter I.—"She Slipped a Tiny White Package Into His Hand—He Gripped His Automatic."

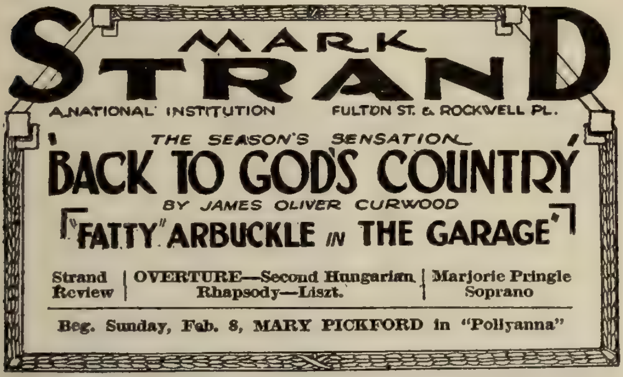
In which Pearl White steps from serial ranks into the realm of the five-reel drama. Scenes from "The White Moll," her first picture for Fox.

Advertising for Exhibitors

By Epes Winthrop Sargent

Pretty Displays in Small Spaces Mark Brooklyn Strand Publicity

EDWARD HYMAN has not much space at his command in the Brooklyn newspapers, for even across the river they charge a heavy line rate, but this two-column display, 35 lines deep, is a very good example of what can be done with a little space and brain work. We would like more type and less lettering, but in so small a space the hand lettering does get the title over better than the average newspaper display face, as Nelson Bell, of Washington, has pointed out. Note particularly the border frame. It works unusually well.

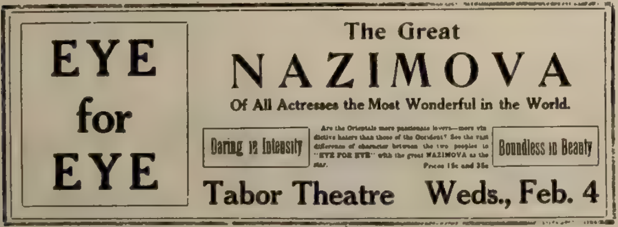

MARK
STRAND
A NATIONAL INSTITUTION FULTON ST. & ROCKWELL PL.
THE SEASON'S SENSATION
BACK TO GOD'S COUNTRY
BY JAMES OLIVER CURWOOD
"FATTY" ARBUCKLE IN THE GARAGE
Strand Review | OVERTURE—Second Hungarian Rhapsody—Liszt. | Marjorie Pringle Soprano
Beg. Sunday, Feb. 8, MARY PICKFORD in "Pollyanna"

A Double Thirty-five Line Display from Edward Hyman, Now in Brooklyn.

—P. T. A.—

Here's One Man Who Never Curses His Printer; Says It's Unnecessary

H. E. BOATRIGHT, of the Tabor Theatre, Tabor, Ia., says he never cusses out his printer. He says he can get what he wants by asking for it, and they usually have what is needed. That man doesn't know how fortunate he is, for a poor compositor can do a lot to spoil a good display. Mr. Boatright sends in an all-type cross page fives. He had some mats ordered, but that is all the good it did him, so he went ahead and did the best he could with type.


EYE for EYE
The Great
NAZIMOVA
Of All Actresses the Most Wonderful in the World.
Daring in Intensity
Are the Orientals more passionate lovers—more vindictive haters than those of the Occident? See the vast difference of character between the two peoples in "EYE FOR EYE" with the great NAZIMOVA as the star.
Prices 15c and 35c
Boundless in Beauty
Tabor Theatre Weds., Feb. 4

A Cross Page Fives in All Type That Gets the Message Over.

The layout is by no means bad, and about the only suggestion we can offer is that it might have paid to have brought up the questions to arouse curiosity. The middle bank reads "Are the Orientals more passionate lovers—more vindicative haters than those of the Occident? See the vast difference in character in the two people in "Eye for Eve'." Putting this in question form might have bought some selling curiosity, and the space was sufficiently large to permit it to be played up properly, but we think Mr. Boatright has done very well as it stands. The big lines are given the proper emphasis both through placement and typography and we agree with him that the panels "Daring in Intensity" and "Boundles in Beauty" helped to sell.

—P. T. A.—

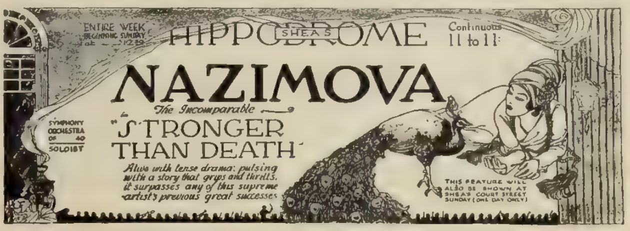
Kansas Exhibitor Paints His Own Scenery for Lobby and Features

HERBERT J. THATCHER, of the Strand, Salina, Kansas, is more fortunate than most of his brother managers in that he can paint his own scenery when he wants a special lobby or production. His latest stunt was a prologue for "Broken Blossoms," styled "The Yellow Man" in which an Oriental delivered a Confuscian sermon from a pseudo-Chinese text. It was something different and put the audience into an appreciative frame of mind since it was calculated to throw interest to the Chinaman in the story. If you have any skill at drawing, you will find painting scenery much easier than it sounds. Look into it some time.

—P. T. A.—

Benday and Line Effectively Used in Combination Hippodrome Space

MOST of the space from Shea's Hippodrome, Buffalo, are all line work, but now and then Mr. Franklin makes good use of benday for his backgrounds. He does not employ enough to destroy the light effect, but it works well, where not too much is done it makes the space even more effective. We have shown innumerable examples of Mr. Franklin's style, but this four threes for Nazimova is so much above the average that we give it space here. Mr. Franklin has learned that poster proportions give the best layout as a rule and a four threes or a five fours will be much more conspicuous than equivalent space in a narrow measure. The cut above could never have looked so well as a two sixes, for example.


ENTIRE WEEK BEGINNING SUNDAY at 12:30
SHEA'S
HIPPODROME
Continuous 11 to 11
NAZIMOVA
The Incomparable
in
"STRONGER THAN DEATH"
SYMPHONY ORCHESTRA OF 40
SOLOIST
Alive with tense drama: pulsing with a story that grips and thrills. it surpasses any of this supreme artist's previous great successes
THIS FEATURE WILL ALSO BE SHOWN AT SHEA'S COURT STREET SUNDAY (ONE DAY ONLY)

A Four Threes Showing a Tasteful Combination of Line and Benday.

—P. T. A.—

Sometimes Dignity Is Better Than Jazz in Getting Over Big Features

SOMETIMES dignity works better than jazz in getting over a subject. It does not always follow that the noisiest display is going to make the most business. C. E. Tipton, of the Orpheum, Huntington, W. Va., felt that he could do more with "The Miracle Man" if he went at it with a dignified approach and he made an appeal to Oscar A. Doob, of the Cincinnati Paramount office. Mr. Doob saw the point and he turned out a series of announcements which are classics of their kind, simple, sincere glorifications of the play which told what it was instead of how great it was supposed to be.

"Great" was the strongest adjective he employed, yet you felt, after reading, that here was a play in a million. People crowded the house in spite of storms and they were there in just the right frame of mind. They went prepared to like it. All of the underworld cuts were thrown out. The only pictorial matter used in the advertising was a set of

Cartoons Seem to be Growing Popular

cuts showing only the figure of the man himself and the strong face and rugged poses harmonized well with the subject matter of the spaces. That man Doob seems to be able to make all the changes from a high hat to a fright wig. He is there forty ways.

—P. T. A.—

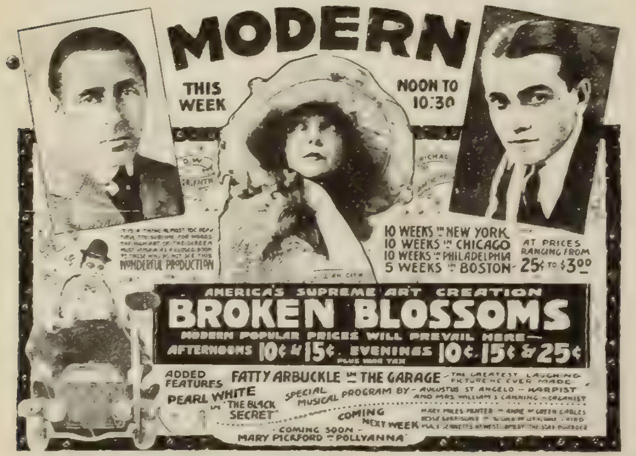
Try Your Advertising on Yourself

Some day when you can spare a few hours try your advertising out on yourself. Get a pile of your advertisements and look them over. Try to figure out if the stuff could get your money if you didn't happen to own the house. See if you are selling or merely using newspaper space. See if you think you are selling up to the limit or barely getting by. If you are honest with yourself you will improve your stuff and make more money.

—P. T. A.—

"Broken Blossoms" and Slapstick Should Not Show on Same Programs

EVIDENTLY there are still some who consider that a pre-determined number of reels constitute a program, no matter what those reels may be. Here is a cross page twelves from the Modern, Providence, which would be better if less crowded. It offers "Broken Blossoms" and Fatty Arbuckle in "The Garage" on the same bill. Naturally they played to big business, but we think they will lose in the long run, for the people who came to see the Griffith play will resent the crude comedy and the comedy lovers may not have appreciated the drama.



MODERN

THIS WEEK

NOON TO 10:30

WONDERFUL PRODUCTION

10 WEEKS IN NEW YORK
10 WEEKS IN CHICAGO
10 WEEKS IN PHILADELPHIA
5 WEEKS IN BOSTON
AT PRICES RANGING FROM 25¢ TO $3.00

AMERICA'S SUPREME ART CREATION
BROKEN BLOSSOMS
MODERN POPULAR PRICES WILL PREVAIL HERE—
AFTERNOONS 10¢ & 15¢, EVENINGS 10¢, 15¢ & 25¢
PLUS WAR TAX

ADDED FEATURES FATTY ARBUCKLE IN THE GARAGE — THE GREATEST LAUGHING PICTURE HE EVER MADE

PEARL WHITE IN "THE BLACK SECRET"

SPECIAL MUSICAL PROGRAM BY — AUGUSTUS ST ANGELO — HARPIST AND MRS. WILLIAM S. CANNING — ORGANIST

COMING NEXT WEEK MARY MILES MINTER IN ANNE OF GREEN GABLES

— COMING SOON — MARY PICKFORD IN "POLLYANNA"

A Cross Page Twelves from Providence.

There are some few plays so well done, so gripping and compelling that they should be regarded as in a class by themselves, and "Broken Blossoms" is one of these. It should either be run alone with or without a prologue, or it should be preceded only by carefully chosen scenics. A news reel can be tolerated, though it is out of place, but a comedy is a decidedly poor booking and the better the comedy the greater the offense. When you get a really good play, send your patrons out still thinking about that play and not about the Ford car jokes of the comedy. And from another angle the Arbuckle could have been used for a business getter another week, for it is one of the best advertised comedies Arbuckle ever did.

—P. T. A.—

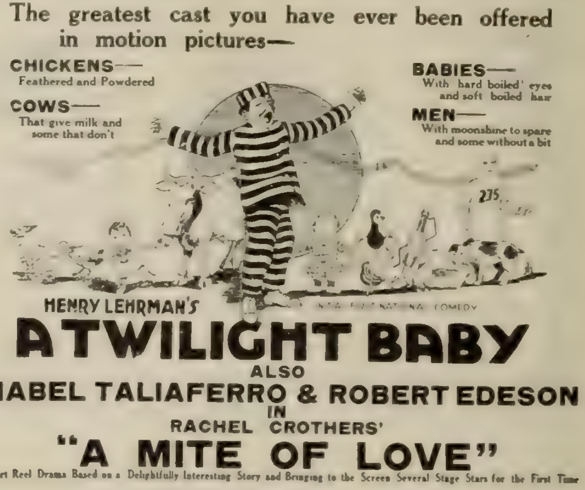
Forty Reasons Boom Benny Leonard in His Ascher Serial "The Evil Eye"

ASCHER'S ENTERPRISES, INC., is sending out a novel advertising stunt for Benny Leonard in Roy MacCardell's serial, "The Evil Eye." It is a mailing package printed "A Pack of Why," and below "Forty Units of Reason." Inside are forty-two slips of white paper, ¾ by 4, the forty reasons, a title and a mailing card asking for further information. Curiosity will probably carry the average recipient through the pack, and the value of the stunt lies in the fact that each argument is separately presented and holds the undivided attention for the moment. The same amount of argument in the shape of a large sheet would not be read, or, if read, would not be as thoroughly absorbed. It is just another variant of the series slide, invented years ago by Hay and Nicholas, but it gives a new twist and offers a suggestion to house advertisers.

—P. T. A.—

Got Out a Special Throwaway Booming First National Lehrman Comedy Film

JOHN L. JOHNSTON, of Milwaukee and St. Paul generally, got out a special throwaway for the first First National Lehrman comedy. It was an 8½ by 11 sheet, printed on both sides, the reverse in a good open type display. The cut shows the pictorial side and the arrangement of the lines. The bulk of the space is given the comedy on the proposition that if that gets over the feature will also appeal, and apart from the flambolant top line the copy is excellently written. This line is written to match the cows and chickens, but it is a little too strong, and "most unique" would have been better than "greatest." For another house Mr. Johnson got out a fake extra for "The Third Degree."



The greatest cast you have ever been offered in motion pictures—

CHICKENS— Feathered and Powdered

COWS— That give milk and some that don't

BABIES— With hard boiled eyes and soft boiled hair

MEN— With moonshine to spare and some without a bit

HENRY LEHRMAN'S

A FIRST NATIONAL COMEDY

A TWILIGHT BABY

ALSO

MABEL TALIAFERRO & ROBERT EDESON

IN

RACHEL CROTHERS'

"A MITE OF LOVE"

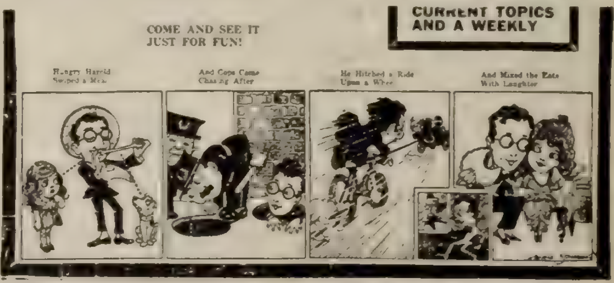
A short Reel Drama Based on a Delightfully Interesting Story and Bringing to the Screen Several Stage Stars for the First Time

A Special Throwaway for a Comedy.

—P. T. A.—

Another Idea in Cartoon Displays Is Used to Work for Harold Lloyd

RECENTLY we showed some cartoon advertisements from S. Barret McCormick, and now comes another angle of the same idea from the Clemmer Theatre, Seattle. It is not a copy of the McCormick idea, for Dr. Clemmer has been using cartoons off and on for a number of years, but this strip for a Harold Lloyd comedy shows what can be done to make a real comedy. The space is a five fifteens, with the cartoon taking three inches at the bottom, with rhymed lines above. This works better than a non-committal sketch and sold enough tickets to more than pay for the fifteen inches of space taken.



COME AND SEE IT JUST FOR FUN!

CURRENT TOPICS AND A WEEKLY

Hungry Harold Swiped a Meal
And Cops Came Chasing After
He Hitched a Ride Upon a Wheel
And Mixed the Eats With Laughter

A Cartoon Strip from the Bottom of a Clemmer Advertisement.

Too Much Talk is a Waste of Ad Space

Telling a Bookful in a Single Column Short

CLIFF A. CARROLL makes one of his infrequent appearances with a batch of stuff from the New Orpheum, Utica, N. Y. The last time he came in we suggested that he put his displays together without a fixed plan, and he wants to know if we think that he has bettered this fault. He has to some degree, but he still gives too even a display for the best results, though his work does show a decided improvement. His spaces are single sevens in one paper and a double three and a half to five in another.

NEW ORPHEUM
SOUTH AND MILLER STS
NOW 'TIL 11 P. M.
Harry
CAREY
—In—
"The Ace of the Saddle"
Bessie
Barriscale
—As—
"The Woman Michael Married"
Briggs Lloyd COMEDIES
EXTRA BIG
DOUBLE BILL
To-Morrow, 2 to 11
Alice Joyce
In "The Spark Divine"
Harold Lockwood
and May Allison in
"Shadows of Fear"
COMEDIES—NEWS—
SCENIC—OTHERS TOO
COMING SOON
The Lost Battalion
HERE NEXT WEEK
Enid Bennet Doug Fairbanks
Olive Thomas Peggy Hyland
June Elvidge W. S. Hart
[illegible]
[illegible] Many Others

The Thrill of Big Events
NEW
ORPHEUM
SOUTH AND MILLER STS
TO-NIGHT
Last 2 Times
Eight Reels of Love, Fun and Thrills
"MICKEY"
With Happy
MABEL
NORMAND
U--ALSO--C
Mack Sennet Comedy
"HIDE AND SEEK"
OTHER GOOD FILMS, TOO
A Show You Should See
TO MORROW
GEO. WALSH
In "The Winning Stroke"
Saturday,—HARRY CAREY

FAVORITE STAR FEATURES AT
THE NEW
ORPHEUM
SOUTH AND MILLER STS.
TO-NIGHT
STARTING AT 7 P. M.
THE FAMOUS "FOLLIES" FAVORITE
Olive
Thomas
AS A DAINTY DEMURE QUAKERESS IN
'Prudence
on
Broadway'
Disarming her adversary by her wit, masked by her demureness, she captures a scoundrel in his own trap and wins love
U-ALSO-C
FATTY ARBUCKLE
"FATTY'S TIMID WIFE"
FORD STERLING
"LUCKLESS LOVE"
To M'w—PEGGY HYLAND
SAT—BROKEN BUTTERFLY

Three Single Sevens From Cliff Carroll.

We take it that probably one paper charges for breaking the column rule, which explains the single column space, which seldom, if ever, is as effective as the double space. It is not easy to get a long title well displayed in a single column space which, at best, is little more than two inches wide, and when he tries to get distinction with twelve point border, his type space is less than the double inch. It cannot be worked effectively.

NEW ORPHEUM SOUTH AND MILLER STS.
TODAY
HARRY CAREY
in "THE ACE OF THE SADDLE"
BESSIE BARRISCALE
as "The Woman Michael Married"
Lloyd and Briggs Comedies
2—GREAT DOUBLE BILLS—2
Continuous Shows To-day and To-morrow—2 to 11 P. M.
SPECIAL SELECTED SUNDAY SHOW!
ALICE JOYCE
in "THE SPARK DIVINE" (5 Acts)
HAROLD LOCKWOOD
and May Allison in "Shadows of Fear" (6 Acts)
Comedies—News—Scenic—Outing Features
Big Array of Stars and Features Next Week.

A Double Five Advertising Two Shows.

If you will compare the double column space with the left hand display of the trio of singles, you will note that the text is practically the same, but the additional three inches and the shape of the space makes a wonderful difference in the results, even when you remember that the double column advertisement is not reduced as much as the three ones. For example, the "Harry" in "Harry Carey" is much smaller in the single, while the "Carey" is the same size in both displays. The "Harry" could have better displayed in the single had the compositor cut down that "Now 'til 11 P. M." to let it in. But Miss Barriscale's name is given a much better display and the lower panel is more than twice as conspicuous. The results are so much better that we think it would pay to break the rules even if there is a charge for this. But the great trouble with Mr. Carroll's stuff is that he is trying to do too much with the space at his command.

You cannot adequately advertise two days in a seven inch space. This is proven in the other single column displays where but a single day is handled. And here by cutting down the display for that "U-also-C" a greater space could be given the titles. Mr. Carroll is trying to make his space work far too hard. That left hand single, for example, not only carries four main titles, but it carries a six line underline for the entire week to come. The job is too big for the space. Were we in Mr. Carroll's place we would advertise but one day at a time and make that a double column, getting a distinctive signature to render unnecessary the heavy border.

—*P. T. A.*—

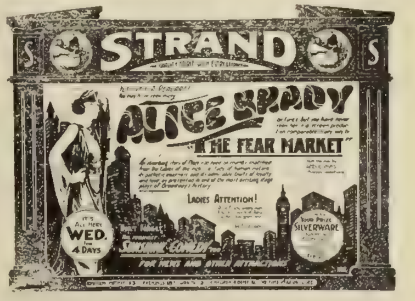
Used a Bird to Build for a Run-Down House

HARRY H. WENDLAND has moved from Sacramento to Fresno where he has been building up the Strand, lately taken over by J. Walter Byrd. The Strand enjoyed a reputation none too good, and it was not easy to get the proper sort of crowd in, but strong advertising did it, and a parrot helped a lot. The parrot was not a steal from Ruffner but was suggested by the owner's surname.

For a time the Strand was closed for repairs and disinfecting and before the reopening the bird made his appearance with no supporting text. After people began to wonder who was paying space rates for the picture the teaser carried the addition of "If the old bird says it's so—it's so," and this broke over into a four fulls signed by Mr. Byrd followed by another signed by Wendland. By this time the entire town was interested and the citizens were informed that other things than murder were now barred at the house. Now the parrot is a combined trademark and mascot.

Mr. Wendland pins his faith to the framed display. For a time he did not get very good results in the papers, but he knew the way out. He found the door to the composing room and was nice to the men who actually set his displays as well as to the foreman and now he can get about what he wants. His spaces vary in size and in a threes or twos we think he uses too heavy a frame for the space, but in the larger sizes he works to better advantage, though he does not realize that his hand lettering does not look as well as all type.

This seven elevens (it sounds like the craps "gig,") is built up from a press book cut of Miss Brady, a skyline picture from an old magazine, some stock border and lettered by the house card writer. Outside of the lettering it is good, if rather too black, but Mr. Wendland should get hold of some Los Angeles Sunday papers and look at the Grauman ads, which are about the last words in type and picture combinations.



A Seven Elevens Built Up From a Press-book Cut, a Magazine Picture and Some Stock Border.

—*P. T. A.*—

Used All-Type Displays and Put a Feature Over

ALTHOUGH there is an ample supply of excellent cut material to be had for "Blind Husbands," Frank J. Shea, of the Palace, Little Rock, Ark., used all type and got his feature over. In default of cut attractors he used the situations from the play, and got interest through appeal to the intelligence instead of through the pictorial side. The better display is a three nines shown here.

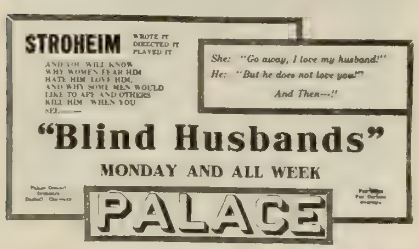
STROHEIM!
The Most Hated Man on the Screen
MONDAY AND ALL WEEK
WOMEN will love him; hate him; let him thrill them--
MEN will admire him; ape him; want to kill him -
When they see -
"Blind Husbands"
STROHEIM Wrote It, Directed It, and Played the Leading Role; and
All Will Admit He Is a
"HE VAMP"—and Knows
the Frailty of Women
The Neglect of Men!
The Wife
"All She Asked Was Love"
The Husband
"Too Busy to See What Others Saw"
SHE
"Go Away—I Love My Husband"
HE
"But He Does Not Love You"
AND THEN--
PALACE

A Three Nines in Which All Types Very Successfully Replaces a Cut Attractor.

The panel at the right gives the high

Too Many Cuts Will Spoil Your Display

points briefly and directly and should get the interest. Set as some compositors might try it, with a mass of heavy type capitals, the stuff would not get over, but Mr. Shea uses rather light faces, plenty of white space for spacing, and gets a strong effect. Capitals are very sparingly used. Much of the success of the advertisement is due to this moderation. A five sixes is less successful. The shape does not give as good opportunity for display. It gets a broad line for the title, but the all capital bank in the upper left hand corner does not work as well as the upper and lower in the other display, and this spoils that portion of the space. The two, taken together, form an interesting study in space proportioning.


STROHEIM WROTE IT DIRECTED IT PLAYED IT

AND YOU WILL KNOW WHY WOMEN FEAR HIM HATE HIM LOVE HIM. AND WHY SOME MEN WOULD LIKE TO APE AND OTHERS KILL HIM WHEN YOU SEE——

She: "Go away, I love my husband!"
He: "But he does not love you!"
And Then—!"

"Blind Husbands"

MONDAY AND ALL WEEK

PALACE

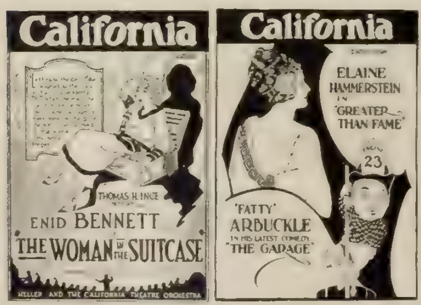
A Fixe Sixes, Taking Three Inches More Space Yet Not Suiting the Display As Well.

And before you stop looking at them, notice the rule work. This gives all of the emphasis of a twelve point solid border with a more graceful outline. In this respect it works better than the linear border most often used when lightness is sought. He likes the six line effect better than the four line, but both are good.

—*P. T. A.*—

San Francisco Theatre Plays to Titles Only

LIKE most of the western exhibitors, C. M. Pincus, of the California Theatre, San Francisco, trusts largely to title to get his attractions over. The pair of three nines shown are Sunday spaces, and show up well, since the title is all he seeks to tell. The lightline paneling gives a good effect without making the display too black and helps the use of black mass, which is better handled in the Bennett announcement than in the double title, and for the Bennett story he has picked up a strong selling situation play up. He does not always use all line, for another display shows effective use of half tone for "Behind the Door"; the still of the fight scene being cut out and provided with a top drawn to suggest the locale of the story.



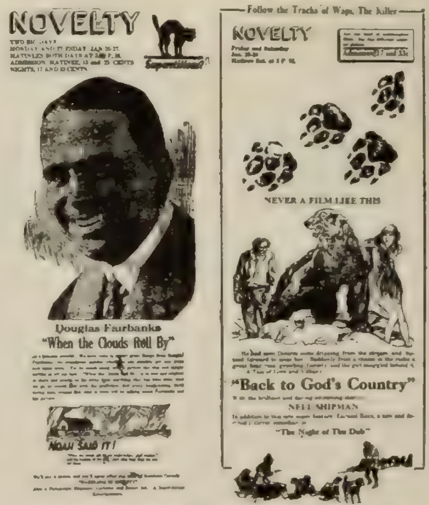
A Pair of Three Nines from San Francisco.

—*P. T. A.*—

Regular Arrangement Is Against Strong Display

REGULAR arrangement of banks and cuts is almost always against the best display. Stanley Koch, manager of the Novelty, Anthony, Kansas, sends in a couple of three sixteens which would have been better with less cut material. It is seldom that more than a single cut is needed to get attention, and sometimes more will kill a display. Mr. Koch seems to use all he can get from the exchange.

Take this display for Fairbanks, for example. There are three cuts, each one good for a single advertisement, but not all are needed for a single space.


NOVELTY
Superstitious?
Douglas Fairbanks
"When the Clouds Roll By"
NOAH SAID IT!
Follow the Tracks of Wapi, The Killer
NOVELTY
NEVER A FILM LIKE THIS
"Back to God's Country"
NELL SHIPMAN
"The Night of The Dub"

A Pair of Three Sixteens With Too Many Cuts.

It resolves itself into a matter of getting all of the material into the given space. That black cat would have made an excellent foundation for an advertisement all by itself if surrounded by some of the talk from the press book on the superstition angle. It would have made a capital three six or sevens with the Fairbanks name in a better type display and without the portrait cut. Then the portait could have been used for a three twelves, or the ark could be made the basis of another three sixes.

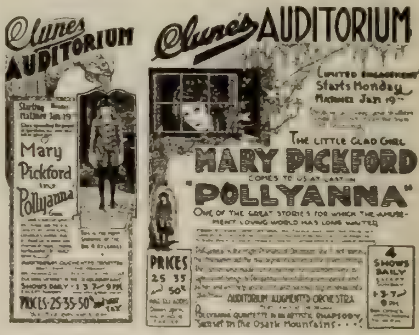
In a country town it might even be better to split the space into two advertisements on different pages and get a double effect. We certainly would not use a cut which required the condensation of the name of so popular a star, save in a district where a majority of the patrons could not read—and then we would not use the papers at all. Too much is as bad as too little or even a bit worse than not enough. In the other display the "Follow the tracks of Wapi" should have run directly above the pad tracks, and these pads should have run down to a bank of copy with the cut below. Then the smaller cut of the dog sledge should have been omited to gain white space and the suggestion of open display. Both advertisements are too crowded, largely because there are too many cuts.

—*P. T. A.*—

Riot of Hand Work for "Pollyanna" at Clune's

NOTHING but hand work seems to have been used by Clune's Auditorium, Los Angeles, for "Pollyanna." Even the small spaces at the end of the run were hand lettered where type would have been more effective and in the large displays shown a spidery effect is distressing to the eye. The fact that Miss Pickford is to be seen in "Pollyanna" is apparent, but the mass will be puzzled over by few. From the fact that the four tens uses a press book original design for a basis, we infer that the original was double size, or larger. In this proportion the lettering probably showed up well, but when reduced the letters grew attenuated.

A drawn design will coarsen or reduce in proportion and stand either change, but a letter which may look all right in the original may reduce to too thin a line in the cut. This is probably the chief trouble with both of these displays, though under no circumstances is there good reason why type should not have been used for the bulk of the argument. Because the press book lettering was too small to work with the reduced window design, the name was specially drawn, though the artist might with profit have followed the press book suggestion in this instance. He would have gained a more attractive letter. The result obtained is by no means happy.


Clune's AUDITORIUM
Starting Matinee Jan 19
Mary Pickford in Pollyanna
SHOWS DAILY - 1 3 7 - 9 PM
PRICES - 25-35-50 and WAR TAX
Clune's AUDITORIUM
Limited Engagement Starts Monday Matinee Jan 19
THE LITTLE GLAD GIRL
MARY PICKFORD
COMES TO US AT LAST IN
"POLLYANNA"
ONE OF THE GREAT STORIES FOR WHICH THE AMUSEMENT LOVING WORLD HAS LONG WAITED
PRICES 25 35 and 50c
AUDITORIUM AUGMENTED ORCHESTRA
POLLYANNA QUARTETTE IN AN ARTISTIC RHAPSODY, "Sunset in the Ozark Mountains"
4 SHOWS DAILY 1-3-7 and 9 PM

Two Poor Examples of Hand Lettering.

Picture Theatre Advertising
Will tell you more about Profitable Advertising Than you ever dreamed about
Send $2 Today for Your Copy
MOVING PICTURE WORLD
516 Fifth Avenue, New York, N. Y.
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Want to Win a Quart of Real Red Rye?

Press Books Not for Know-It-Alls But for Men Who Need Assistance

By W. L. Parker

Editor of Selznick Campaign Books.

NOTE.—This is the first of a series of four articles by Mr. Parker on this interesting angle. The second will appear in an early issue.

THERE perhaps is no other accessory to the film industry which of recent months has received more frank and thorough discussion than the exhibitor's campaign book, more generally known as the "press book." Fact is, there are certain members of the exhibitor field who have singled out this instrument as an object for criticism, fair and otherwise, and in some instances the arraignment has been so severe and unjust as to make the attack ludicrous.

For instance: In a recent issue of a leading trade paper a prominent first-run exhibitor of the Middle West began a signed article with this statement: "I've yet to see the press book that was of any use to me."

Not for Supermen.

All of which is very well, and probably true, for there doubtless are certain few exhibitors whose own creative genius is so great that they not only do not require, but likewise do not desire, the assistance of any instrument or individual in the presentation of his program. But, admitting his superior capabilities in that direction, let us ask how it would be possible for him to intelligently plan his campaign? In order to properly present a photoplay the exhibitor must at least have a working knowledge of the production, and what other medium of communication, other than the plan book, exists between producer and exhibitor? Without the plan book he could not even publish in his program the cast of characters and synopsis of the story, to say nothing of capitalizing all the selling angles contained in every picture. We repeat, all very well for him, but what about the other fellow?

And this brings us down to the very purpose for which the modern campaign book, as viewed by most distributors, is prepared and circulated.

Book Real Help.

These books—the better ones—we believe are probably the most valuable single accessories to the motion picture industry. Not that the press book lays claim to any special greatness; not that it is the high and mighty work of genius; not that it is entirely indispensable to any particular individual, but the complete, up-to-the-minute plan book of today is a might help to the vast majority of exhibitors whose showmanship activities are serious and progressive.

There are plan books and plan books—some good and some bad. And there are exhibitors and exhibitors. Fourteen thousand, we believe, is the estimated total, and of this number it is agreed that less than 10 per cent. of them are in the large, first-run class. Assuming that all those 10 per cent. are so resourceful and self-reliant that "they've yet to see the press book that was of any use to them," let us ask what is to be done about the remaining 90 per cent., or approximately 12,600 exhibitors who are unable to maintain the necessary and desired thought to the exploitation of a production? They are the fellows who swear by the press book and they are the ones whom these books benefit most. Also, because they operate in a relatively small way, without publicity men who may at times be "professionally jealous"—they are the ones from whom the least is heard.

Books Represent Thought.

As for the plan books' value to a certain few, that is of little consequence. But as to their usefulness, there is no doubt. Accepted and used for what they are, the campaign books certainly will aid any exhibitor in obtaining the best of results with a production.

The Selznick book, we believe—and we can speak for only the one—is as complete as it is practical to make it. This book does not contain the "exalted" thoughts of any one individual, but represents the consolidated thoughts of a corps of experienced and capable publicity men scattered throughout every section of this country. Not only that, but this staff—and particularly the home office members—are men not only familiar with photoplay construction, publicity and exploitation work, but also with the exhibitorial end of motion pictures.

These men, whose sole business it is to write publicity material of an acceptable nature, and devise exploitation plans for the succeeding production, literally "live" with each production from the day of its inception *and are enabled to give weeks and months of thought to the picture where the average exhibitor would at best be able to give it days or minutes of thought.* We do not profess to know all that is best in this work, but we do strive to incorporate in our book enough good material to aid the busy exhibitor, who is pressed for time, in securing the maximum of results with Selznick Pictures.

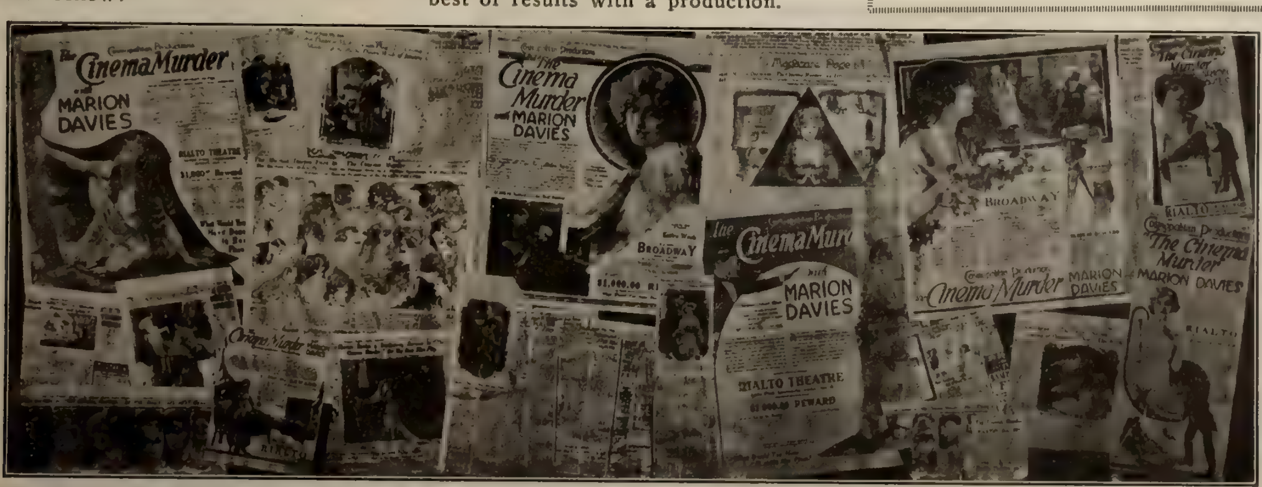
And this, "Mr. Busy Exhibitor" represents about 90 per cent. of the total.

Quick Watson, the Water Jug!

Here's a new exploitation idea for Bryant Washburn's Paramount picture, "The Six Best Cellars!" from Oscar A. Doob, Paramount's Cincinnati exploitation man.

Get an old street sprinkling wagon and banner it with: "Climb aboard the water wagon. Stick on till you see Bryant Washburn in 'The Six Best Cellars' at the Family Theatre." Turn it loose on the main street.

To the exhibitor first using this stunt Mr. Doob will award a quart of 12-year-old stuff, **to be delivered when prohibition has been rescinded.**



If It Pays to Advertise, Just Look This Over.

How the Hearst newspapers throughout the country are helping to put over "The Cinema Murder" and other Cosmopolitan productions with advertising displays and special writeups by the staff of sob sisters and critics.

Can You Say Just What Your Patrons Like?

It Isn't Your Space, Says Stolte, But What You Do with That Space

HAS artistic sentiment a place in motion picture exploitation? Or, is promotion merely a matter of bulk space, with class and attractiveness forgotten in the rush to dominate the display advertising either on billboards or in newspapers?

One answer comes from Arthur C. Stolte, manager of the Des Moines Theatre, Des Moines, Ia., a tributary of the A. H. Blank chain of houses. If there were an organization of exhibitors pledged to elevate the standard of exploitation and bring motion picture promotion into the classification of works of art, this body would certainly have a hearty devotee in Mr. Stolte.

And it is Mr. Stolte's contention that the maximum effort of exhibitors should be to reach the newspapers. In this contention, he is supported by A. H. Blank to such an extent that in Des Moines, a town of 125,000 people, the total newspaper expense for the Des Moines theatres will average between $4,000 and $5,000 per month.

Not Space—But Idea.

"The amount of space you buy is not the big factor in advertising," says Mr. Stolte. "It is the method by which you use that space. The exhibitor who is under the impression that by brute force and the use of what I call 'flood' space he can only put over his attraction is wasting money." ....

Mr. Stolte illustrated his theory on the higher class ad work by specimens of his advertising on a number of attractions.

"Take 'A Twilight Baby'," he suggested, "Henry Lehrman's first comedy for First National—the easiest way would have been to barn-storm the community with the circus come-one-come-all stuff. We didn't do it. We had a neat cartoon drawing made and used only such word matter the wit of which justified its publication. The comedy distinctive—nothing like it ever shown before' was the way we handled this comedy."

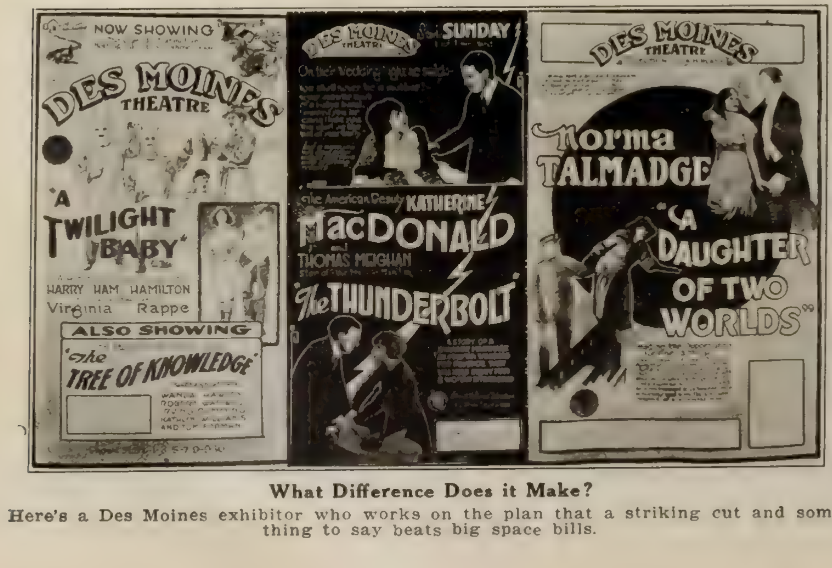
How to Handle Comedy.

As an illustration of the high class way in which a society drama may be exploited artistically, Mr. Stolte pointed out "The Thunderbolt," starring Katherine MacDonald and released by First National Exhibitors' Circuit. Standing out of a black background was pertinent word matter that excited curiosity and aroused interest. A flash of lighting ran through this ad which was only two columns by nine inches and yet seemed important because of its makeup.

"I have taken especial care in the preparation of ad copy for Norma and Constance Talmadge in their latest First National productions," said Mr. Stolte. "In my estimation, few pictures have lent themselves to artistic promotion like 'The Daughter of Two Worlds,' the Norma Talmadge feature. Naturally in exploiting this subject it was our effort to picture the girl in her two atmospheres. We used no type matter whatever, instructing our artist to hand letter all word matter."

Splendid effect in ad copy was obtained from "A Virtuous Vamp," starring Constance Talmadge. The hand lettered word matter was the quintessence of neatness and set within a heart suggestion was the word matter: "She vamped 'em, yes—but she didn't wanta do it."

Small photographs of the ad copy are made of the size estimated. A proof of this may in turn be retouched for highlights before engraving takes place. This careful attention to detail distinguishes the advertising matter of the Des Moines house and avoids the use of copy which looks all right in the original but which reduces poorly."



What Difference Does it Make?

Here's a Des Moines exhibitor who works on the plan that a striking cut and something to say beats big space bills.

Used Red Fire to Sell Out "The World Aflame"

RED fire was the chief promotion agent in the campaign of Hippodrome, Portland, Oregon, to put over "The World Aflame" and it worked exceptionally. Manager Ely trusts chiefly to his vaudeville bills to get his show over. His film feature is usually a poor second, but he saw the trade showing of the Pathe-Keenan subject and decided that it would pay to advertise this above the song and dance artists.

He used his litho boards for paper for the film and not only made cut-outs for his entrance, but he also placed these at half a dozen prominent street intersections.

But the red fire was the winning card. He obtained from the authorities permission to burn red fire on his roof, and the first night everyone who was out rushed downtown looking for the conflagration. When they found that it was the world and not the Hippodrome which was not aflame, a large proportion of them went in to see about it. After that the value of the surprise was gone, but the advertising was none the less strong and it played to standing room.

He made much use of the indorsement of many leading citizens, playing up most strongly the approval of the editor of the Labor Press, the labor organ, but the red fire really turned the trick and did a good job, too.

Women Stars Make Appeal This Manager Discovers

THAT women stars appeal more strongly than men to the bulk of theatregoers is the discovery made by Manager Hanson, of the Adams Theatre, Creston, Ia. Mr. Hanson, in an effort to discover his audiences, preferences, made a test recently. He displayed in the lobby eighty-eight portraits of players and offered a prize of five dollars and a season pass to the first person to name them correctly and tell some of their productions.

He argued that the contestants would recognize their favorites and from the lists he would be able to judge who had made the best impression. The first complete list was turned in just one week after the offer was made, but other complete lists came in so slowly that Mr. Hanson offered a free admission for any list turned in, however incomplete. This brought out hundreds of lists of varying amplitude.

Tabulating the returns Mr. Hanson made this discovery that few of the men were recognized. Almost everyone seemed able to identify Mary Pickford, Marguerite Clark, Katherine MacDonald, Norma and Constance Talmadge and a host of others, but a majority of the lists seemed to stop with Charlie Chaplin and Charles Ray in identifying the other sex. This is rather surprising, as the bulk of the lists were turned in by women to whom the good looking heroes presumably make the stronger appeal, but the lists tell their own story

If You Dislike Dogs, Shun This Stunt

Here's One Clever Idea which Went Straight to the Dogs, But It Won

SOMETIMES an idea which goes wrong works better than one which goes through without a hitch. There's Ben Pflaum, for instance. Had he had the slightest idea, he wouldn't have done it, but he did and it was a lot better than he thought it was, and he started in by admitting that it was a whale of an idea.

Pflaum is the chauffeur of the Majestic, Johnson City, Tenn. Recently he booked in Charley Chaplin in "A Dog's Life." Then the Great Idea came to him. First he smiled and then the smile broadened into a chuckle and so to a big laugh. Johnson City may be getting around to "A Dog's Life" a little late and still may be a couple of years away from "Shoulder Arms," but he figured that he was going to show the big time fellows that even a small time man could put over a big stunt. The only trouble was that he did not realize at the time how big it was going to be.

What He Advertised.

His first move was to hustle over to the newspaper and put in a display advertisement which read:

WANTED
50 to 100 Dogs
We will pay cash for every dog you bring to the
Majestic Theatre
Saturday Morning at 10:30 O'clock

Boys, bring your dogs, receive pay for them and then see them turned loose.

That was all he said in two fours, but it was plenty to get the entire boy population of Johnson City talking. That "see them turned loose" suggested the possibility of selling the dog and then reclaiming him, a sort of eating your cake and having it, too, which naturally appealed to boy nature. But dark doubts arose. What had gotten into Ben Pflaum that he would be willing to buy dogs and turn them loose? Somehow that did not sound plausible.

Dark Conjecture.

Then the infant mind began to look for reasons as to why Pflam should be willing to pay for a whole eight inches of space just to advertise his benevolent intentions. Someone suggested that he had been appointed dog-catcher and sought to take a quick census of unregistered pups. No kid was willing to risk his pet in the pound even if he did get paid for it, and yet—.

Along about ten o'clock the kids began to gather at a safe distance from the theatre. Each boy chaperoned from one to three dogs. Some of them were plain dog and some of infinite variety; a regular hash of pedigrees, but not a dog but was the apple of his young owner's eye, and they were taking no chances.

A last a small boy turned his dog over to a friend and approached the waiting Pflaum. Just what was the big idea? Was it some sort of a skin or did the kids really get the dogs back?

As the simpiest answer Pflaum took the lad into the theatre. There were a couple of hundred dog blankets each lettered with the house, date and attraction. All Ben wanted was to tie the blankets on the dogs and turn them loose. He offered a dime a dog.

The Ice Is Broken.

Ten cents for the loan of a dog seemed to be too good to be true. The ambassador scooted around the corner and presently all of the dogs in town were headed toward the Majestic. Every dog in town was on his way, but one was later than the others. That's what made the trouble.

Pflaum was right on the job with a pocket full of dimes and in no time at all the dogs were blanketed and ready for the grand rush, for it was explained that the dogs were all to be turned loose at the same moment. They were all to be shooed out of the lobby in a pack to pick their several ways, and each boy was at liberty to chase after and reclaim his own property.

Enter the Villain.

Then came the last dog. He was a very large dog and he was piloted by a very small boy. He was about the size of a furniture van and he looked like a cross between a mastiff and a polar bear. And it was evident that his breakfast had not agreed with him—or perhaps he had not breakfasted at all. In any event he fixed his somewhat bleary eyes upon a bulldog in the crowd and he spoke the unforgivable word in canine conversation.

The bulldog made the retort discourteuos and the big fellow waded in. His small master was not even ballast, let alone anchor, and speedily let go of the leash, wailing that his pet would be killed.

The Man Behind the Hose.

It is probable that he would have been, had Pflaum the slightest influence in the matter, but just then Ben was trying to jump on top of the box office, and he did. He does not know even yet how he did it, but there was entirely too much dog in the lobby and the box office was the handiest place. He had no wings, but somehow he got up there and sat on top and helped the boys yell.

Below him was a see of dog. Across the street was an army of small boys. The boys were yelling, the dogs were snarling and Ben was saying a few things about his bright idea. No one heard him, but he did not need an audience. He was talking for his own amusement. Every now and then a pair of scrappers would upset a lobby frame or take a bite out of a hired three sheet instead of another dog, but the big idea seemed to be to bite the handiest dog.

About the time Ben decided to rebuild the box office with a flat roof the janitor appeared on the scene with a hose and eventually he washed the howling, biting mass out of the lobby and down the street, not getting the boss any wetter than he could help. There was not a single blanket left larger than a half dollar, and no one but Pflaum and the boys and the printer ever saw them, but it was a good advertisement for all of that and it got the whole town talking.

That part is all right, but they laughed so blamed hard that Pflaum has to look at the box office report to keep smiling. That does the trick, for it worked although not according to schedule.

Swain Doubled Up His Double Decker Pages

DOUBLE Deck tied-up pages are so common as no longer to excite great comment. Now it is the ten page special supplement or nothing, but H. L. Swain, of the Saenger houses in Shreeveport, La., has found a new idea in doubling up his double deckers. He used the misspelled word "Everywoman" hook-up, recently described as used in Atlanta, but he gave it twice; once when the contest was announced and again when the winners were given. Another new angle was the make-up. There were eight spaces and each pair of spaces had inset a stock title cut, forming a strip of titles across the centre of the pages. The double decker also served to get window displays for the prizes and other windows for the display of cut-outs and one department store went this last one better and faked a series of characters with their wax display figures. This last stunt is worth making a special note of. Put it in your ideas book, if you have one. If you have no such volume, use this wrinkle as a starter.

What's That Chinaman in For?

He's there because he belongs, but the queer company in which he finds himself will make interest in the play.

Postcards and Prohibition Alike Mean Coin

Woman Exhibitor's Model Kitchen Caught Business of Women Fans

APPEALING to women with a display dear to the heart of most women was the business-getting stunt Miss Oweka Woodruff used to get business for the Southern Theatre, Bucyrus, Ohio, during the run of Marguerite Clark in "Come Out of the Kitchen."

Miss Woodruff knew that if she could get the women in the men would have to come, and she knew that every normal woman has dreams of a model kitchen whether she employs a servant or not. Model kitchen display were not new, but she knew the idea did not have to be original to pull. She arranged five window displays, but she centered her energy upon a display in a hardware store in which an entire window was given over to the housekeeping aids every woman longs for whether or not she works in her own kitchen.

It was the sort of a kitchen no woman not hopelessly blind could pass by. She simply had to stop, and whoever was with her had to stop too. Mrs. Woodruff got it started early and the hardware man had no cause to complain of lack of interest. He had put in every housekeeping convenience he could think of. Many of the objects he had had in the window before, and they had attracted some attention, but this time there was the picture of the star to serve as an attractor and the general display was better aimed at the woman by a woman. There was just that little touch of home which had been lacking in the man-built displays.

Repeated in the Lobby.

When showing time came a somewhat similar display was built on one side of the lobby; merely a gas stove, a kitchen cabinet and a few utensils, but it hooked the house up with the hardware display in the minds of the patrons and a basket of cookies—real cookies—on a table made a conquest of the kiddies. They were not interested in kitchen problems, but they were convinced that any play with such nice looking cookies must be a whopper of a picture, so they were sold on the by-product. Kitchen cabinets conveyed no suggestion to the child mind, but cookies were another matter.

With the women and children sold, Dad did not so much matter. He had to come because the vote was against him.

And a Drug Store.

There was a drug store window available, but Miss Woodruff did not fill the window with dyspepsia remedies. She built an enormous cook book, illustrated with a 22 by 28 colored picture of Miss Clark, and worked the display around that. A Paramount trademark ran where the publisher's imprint would naturally be looked for, and got over that selling point without apparent emphasis, though the trademark was not to be overlooked.

Three other windows were borrowed for this engagement, but the hardware store showing was the big clean-up, and the big point of this window was the feminine appeal of the arrangement. It looked like a kitchen and not like some mere man's assembling of cooking materials.

And it sold tickets and it sold cabinets and a couple of gas stoves and the next time Miss Woodruff wants to borrow the same windows, she will be welcomed. That's the big point. She can play a repeat because the first stunt worked.

Postcards Permanent House Advertisements

TESTING the value of postcard publicity, the Stanley theatre, Philadelphia, recently distributed two thousand postcard portraits of Katherine MacDonald, whose "The Thunderbolt" was underlined. After each performance the house and the street to the intersecting thoroughfares were examined and of the 10,000 cards less than fifty had been thrown away, from which it would appear that the postcard advertisement, if attractive, comes within one-half of the one per cent. of the hundred per cent. efficiency we hear so much about and so seldom see.

Special Pay Day Shows Kill Prohibition Sting

EVEN before wartime prohibition went into effect it was predicted that the picture theatres would profit by the dry spell and the results have more than justified this belief, but it has remained for Michigan to directly capitalize prohibition for the theatre.

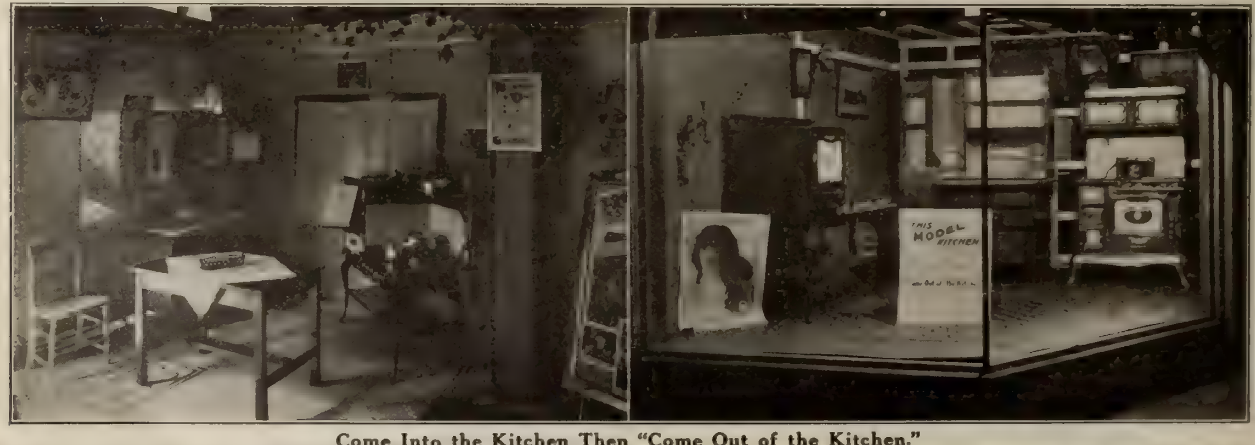
C. C. Turning, of the Pastime, Walkersville, Mich., began it during the peach picking season last year. Walkersville's 350 population is increased many times during the brief fruit season and Mr. Turning made a special drive for business on pay days with a banner reading "An evening of more fun that you ever had on pay day. No headache and a full envelope the day after."

The first of these specials offered Chaplin in "A Dog's Life," and he played to 938 people in a town of 350. He followed this with other comedy offerings, varied with the Talmadge sisters, some of the Anita Stewart productions and more recently Katherine MacDonald. "Shoulder Arms" played to 1,023 admissions.

The success of the scheme has led to its adoption in the vicinity of the lumber camps and wherever labor is employed in numbers, and the idea is slowly spreading to other States. It is only a question of time when the pay-night shows will be regular features everywhere. In most instances the employers of labor offer every facility to the theatres to advertise these shows, for they realize that it brings the men in with clear heads and full strength. If you have any large labor undertakings in your town, try a pay night drive and see what you can do. Much advertising and a comedy bill are the only requirements.

SEND US YOUR IDEAS

One good exploitation idea deserves another. Send us your's and we'll pass it along.



Come Into the Kitchen Then "Come Out of the Kitchen."

Model kitchens in hardware stores and the lobby helped to boom the Marguerite Clark play in Bucyrus. That on the left is the lobby display, while on the right is the window of the chief hardware store in town.

Patrons Grow Weary of Same Old Scenery

Uses Morning Matinees to Promote His Attractions Through the Children

EMPLOYING the morning matinees to sell his attractions to parents through the children is a new idea used by Jack Myers, of the Grand, Williamsport, Pa. He argues that while the morning performances may give a little extra work, they bring in a large return.

The first experiment was tried lately for "A Day's Pleasure," the latest Chaplin comedy. Mr. Myers had this for Thursday to Saturday, and he took plenty of space to tell about the matinees when the kiddies could come in for five cents, the performance consisting of the Chaplin farce and four reels of comedy in addition.

Two performances were given, starting at 9:15 and 10:45 Saturday morning. This was the last day of the run, but Mr. Myers figured that the matinees would commence to work for him from the start. They did. The idea of a six reel comedy show for only five cents hit every kiddie in town. It hit not only the kiddies, but by Thursday night there was not a parent or a close relative or friend who did not also know that Chaplin in a funny new story was to be seen. At the regular performances the comedy was to be shown in connection with a five reel feature, but it was figured that an all comedy bill would appeal more strongly to the children.

How It Worked.

There were not lacking those who predicted that Mr. Myers' experiment would fail. No mother, they argued, was going to be pleased with a management which required her to get the youngsters ready for a nine o'clock show. They even declared that there would not be enough children in to pay the light bills. They lost. By nine o'clock the street in front of the theatre was packed with kiddies and after they filled the house there were enough left outside to start a collection for the second show, which was a life saver, for there was another huge house for the second showing and a juvenile riot would probably have followed an announcement that all of the children could not be cared for.

From a purely financial angle the shows were highly successful. In addition Mr. Myers had them talking for three days about the attraction. No parent could escape. Instead of one paid press agent he had hundreds of paying publicity promoters and the afternoon and night houses were all he could desire. It worked so well that he is going to use the idea whenever he has an attraction which will appeal to the youngsters.

The Campaign.

Mr. Myers believes that his space should be gauged by the value of the attraction. Instead of trusting to a feature to get itself over and using his advertising appropriation to get over the doubtful films, Mr. Myers takes the largest spaces for his biggest attractions. He argues that this pays in the confidence such a system creates. He does not believe that it pays to take large spaces in order to sting a patron. He feels that it pays better to devote himself to getting them in for the big shows. Then if they come to see the sick sisters they do not blame the house.

His opening gun for Chaplin was a five twelves. One good feature was the cast, which is reproduced for the benefit of those who have yet to play the production:

Chauffeur De Flukes of his own family flivver	Charles Chaplin
A Happy Wife Despite Her Kids and Their Father	Edna Purviance
(1) Fat Woman witha Gang-Plank Back,	By Herself
(1) Flivver with a Shimmy Motor by Pleasure Bent	By Itself
(1) Barrel of Tar That Sticks Around.	By Itself
(2) Traffic Cops Who Ran Down Clues and Heels	By Themselves
(1) Tender Young Couple of Forty Who Get Tough	By Themselves
(1) Negro Slide Trombone Player with No Sense of Humor	By Himself
(1) Boat that Puts the Curse in Excursion,	By Itself

The second day a three tens was sufficient and a still smaller space sufficed for Saturday. Saturday afternoon there was no need for an advertisement at all, for by then the children were all over town singing the praises of the story.

Almost any form of children's matinee is beneficial, but if you work it right you can make it bring you more than a full page of display.

Just to Make Excitement

RECENTLY an amateur advertising writing contest cleaned up strong for Mr. Addison. Here's another idea along the same lines. Cover your spare boards with white paper and offer a prize to the girl who does the neatest job on a three sheet, copy and execution to have equal weight. Have plenty of colored inks on hand, put a floor cloth down in the lobby and let the girls go to work some morning. Post the winning sheets in some store window. Give notice a week in advance and supply the girls with the facts from which to write their copy in advance. If your local newspaper uses a web press you can get your paper cheap by using the ends of rolls, and a single easel can be used for all the sheets. Keep the entrants in the theatre so that they may not see each other's copy, whoop it up in the papers to get a crowd on Saturday morning.

Changes Setting Each Week

CHANGING the stage picture each week as a means of making business is an exploitation stunt not possible to the average manager, but it works powerfully for the Madison and Adams theatres, Detroit, two of the Kunsky string. John H. Kunsky operates eleven theatres in Detroit, with more under consideration, and is enabled to maintain a construction staff with a paint bridge, a carpenter shop, sign letterer and all of the other requirements. He even maintains his own trucking department. Each week the Adams and Madison display a new stage setting, and these are then sent to the less important houses, for while the setting is not long visible, Mr. Kunsky knows what B. F. Keith discovered years ago, that a regular patron gets to loathe the sight of the same old scenes week after week. New settings are possible only to chain managers and dollar houses, but something can be done to give a new aspect to your old set. Try and jazz it up a little, even if all you can do is to move it around a little or add a couple of potted plants.

Of Course It Doesn't Make the Picture Any Better.

But a weekly change of scenic display certainly does help the Kunsky houses sell more tickets to Detroit patrons.

Masked Man a Hit Even When He Was Absent

Masked Man Failed, But Stunt Went Over Strong

ALTHOUGH a masked mystery man disappointed, Horwitz Brothers got over the same idea with a slide for "The Mystery of the Yellow Room." As planned the picture was to have been stopped at the end of the next to the last reel, the screen flied and a purple floor light used while a man wearing a yellow mask was to have come forward to say:

"The action of the picture has been stopped purposely. The management of this theatre, knowing that each of you is endeavoring to pick the guilty one, wishes to give you a minute or two in which to concentrate on this problem.

"Decide definitely on the criminal and then we will continue the picture—and show you that you guessed wrong. It is a hard proposition to baffle an entire audience, and to do it logically, but we think this photoplay does that.

"The audience shall be the judges. Now, before running the final reel that reveals the mystery of the Yellow Room, we request that the people witnessing it do not speak about it after they leave the theatre.

"This for the reason that we want their friends to enjoy the same puzzling doubt, the same suspense you are now experiencing. If you talk of this last reel you will spoil this enjoyment for your friends. We, therefore, earnestly request that you DO NOT TALK ABOUT THIS PICTURE AFTER LEAVING THIS THEATRE."

Through an error in booking, the masked man did not appear, but the text was put upon slides and it worked about as well, though it lacked the spectacular effect of the human speaker. And having been told not to, it was only human nature for everyone to go out and talk about the play, which was precisely what the Horwitz brothers were counting upon.

Here's the Answer

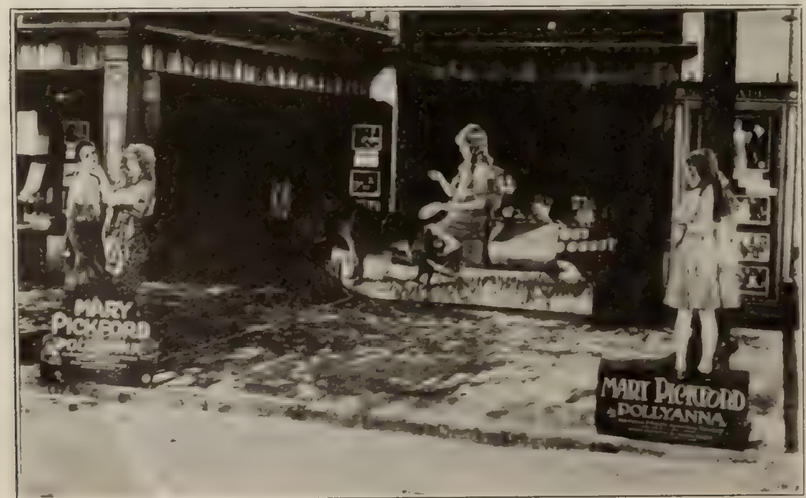
In a recent issue of this magazine was described the extensive exploitation campaign put behind "Huckleberry Finn" by the Cincinnati exchange of Famous Players-Lasky Corporation for the premiere showing at the Sherman Theatre, Chillicothe, Ohio. Some exhibitors, scoffing at this new-fangled exploitation, have asked: "Well, what's the result at the box-office?" Manager C. A. Smith of the Sherman Theatre reports that he played to 4,000 paid admissions in 3 days, or one-fourth of his 16,000 population. One out of four men, women and children in the town isn't bad!

Old Fashioned Readers Suit Colorado Patrons

GETTING back to the days of Lydia Pinkham and Scotch Oats Essence, the Liberty theatre, Colorado Springs, is using readers with the inconspicuous "Advt." tagged on, arguing that if they take a three tens for the sake of a two inch reader, it will be cheaper to pay for the two inch reader direct. Medicine advertisers long ago found out that a lot of people would shy away from the display advertisement who would read avidly every line of close print. The Liberty merely goes back to the old style reader advertisement, takes less space and believes that it get greater good. It does not start off in the good old style with a headline "Almost Killed Her Grandmother" and winding up with the statement that the old lady's life was saved with Jones Jinger Injection, but it makes the headline work too, a recent headline starting off "Mabel Normand stampedes the 400 with a .45," and going on to tell all about "Pinto" and what a lively play it is. Long before people get down to the betraying "Advt." they are sold on the story, believing it to be the newspaper recommendation, and they sometimes do not even notice the tag. Try it sometime even if reading notices do cost more by the line than inch space.

"Pollyanna" Posters Can Supply Good Cut-Outs

BOTH the three and 24-sheets for "Pollyanna" make excellent cut-outs as these displays from the Schade Theatre. Sandusky, prove. The 24-sheet, in particular, to exceptional advantage and can be planted in vacant lots along the traveled thoroughfares to better effect than usual. Mr. Schade makes free use of this idea for all pictures which offer the proper material and he does not confine their use to his lobby. He takes them up and down the street. For "Pollyanna" it would seem possible to reproduce this cart in actuality and use it as a perambulator with a led or driven dog.



All Aboard for the Schade!

"Pollyanna" posters make capital cutouts, and that home made express wagon will draw business right up to the box office.

Permanent Advertising Novelties Boom Semon

VITAGRAPH has started a campaign for popularizing Larry Semon by aiding the managers to play him up locally. Perhaps the most useful of a trio of novelties is a cut-out nearly ten inches high, printed in three colors and sold so cheaply that the town can be flooded with them. They show the comedian in his first release, but are not lettered with any particular title and can be used repeatedly. An easel back with a locking devise make them handy for window work and they are cheap enough to be used for souvenirs. Lapel buttons and a surprise lapel novelty complete the series. The press sheet also illustrates 24 cuts or varying sizes up to a one column and in a diversity of costuming. There are also offered a number of coarse screen and line cuts in larger than single column sizes. It is a very helpful collection of material. The use thereof should be beneficial.

To Dodge Overlong Titles

SOMETIMES it happens that the exigencies of a story require a lengthy leader, perhaps filling several frames. These are tiresome and often prove a distinct detriment to a story. In "The Vengance of Durand" such a leader occurs and N. W. Redmond, of the Lynch theatres, Atlanta, overcame the handicap by having a person costumed as the devil speak the leader while the film was broken. The costume was the same as that worn by "Durand" in the play, and Mr. Redmond made advertising capital of the fact that "The Devil Himself Speaks." In "Everywoman" the character of "Nobody" covered the jump in much the same fashion. The idea is worth remembering.

Match your show with your advertising. It does not pay to waste money getting extra crowds for a poor attraction. They will go away sore and won't be coaxed in when you have a good one. Save your splashes for your smashes.

Projection Department

By F. H. RICHARDSON

Clears Up a Knotty Point

JOHN AUERBACH in the following letter clears up a point which has puzzled many, the editor included.

We have understood and have for years said that the further the light beam was from the center of the shutter shaft the less time it would take the blade edge to cut through it, but the degree end of things was not so clear.

Frankly, we got a bit balled up when we tackled that part of it.

Makes It Very Clear.

Mr. Auerbach's letter makes it very clear when he says that if we decrease width in inches we must decrease width in degrees.

Beyond this his letter requires no comment from us. He says:

Jarden's Theories Sound.

Thank you for sending me Mr. Jarden's interesting letter dated January 3, with diagrams enclosed. Mr. Jarden seems to be possessed of sound theories, with a faculty of expressing them clearly and logically. You must pardon me for agreeing with him, for in doing that I must disagree with you when you say that "an error is made if we assume that increasing the distance from shutter shaft to lens will allow us to decrease the number of degrees which must be added to a basic 60 degrees, if the beam is more than a pinpoint.

The theory of the relation of the circle to its diameter is a somewhat complicated one to grasp at first, but after a little study, the thing is really quite simple. It is this relation which is at the bottom of all shutter blade problems of this nature.

Putting It in a Different Light.

Let me see if I cannot put the thing before you in a little different light.

Take a long shaft and mount on it a number of shutters of different circumference (or diameter).

Revolve the shaft. For every revolution of the shaft each shutter revolves once. They are traveling at the same speed, in that 360 degrees on each shutter, passes a given point for each revolution, but in order to do this, the rate of speed in inches at the periphery of each shutter, is different. The larger the shutter, the higher the periphery speed. **But the number of degrees of circumference, passing a given points per second, is the same for each shutter.**. This is the thing, I think, that confuses so many.

Returning to Old Problem.

Now to return to the old problem. We have an intermittent of 5 to 1, and a light beam of 1¼ inches in diameter.

How many degrees in width must the main shutter blade be to exactly cover the beam completely during movement of intermittent?

We must have a blade of 60 degrees to start with in order to cover a pinpoint during movement of intermittent.

The larger the shutter, the greater will be the width of this 60 degrees blade in inches at the periphery ,although the number of degrees remains the same, for at this point the shutter is traveling faster than a shutter of less size, and the problem now is to cover a pinpoint for a certain length of time, that is, a certain number of degrees out of every 360. That, I think, is clear.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two to three weeks. If quick action is desired, remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, by mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

THE LENS CHARTS.

Are You Working by "Guess," or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Schiller Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

When, however, we come to the second part of the problem, we have an entirely different proposition. We now have a certain distance in inches (light beam 1¼ inches in diameter) to cover over with an additional width of blade.

It Is Evident.

It is evident then that the faster the periphery of the shutter is traveling in inches, the more rapidly will this distance be covered, for we are now considering speed in inches, not speed in degrees.

Now we have already proved that the same number of degrees in each shutter passes a given point in the same time.

Consequently, if we are able to cut down time, we cut down degrees, hence the larger the shutter, or, in other words, the greater the distance from shutter shaft to lens, the less number of degrees required to cover over the light beam.

I repeat, for the sake of emphasis, that in the first part of the problem, we are confronted with the necessity of keeping a certain point covered for a certain length of time, while in the second part of the problem, we have to find out the length of time it takes for a point of the shutter circumference to get from one place to another.

Agrees with Jarden.

I further agree with Mr. Jarden when he says "in the issue of December 13, 1919, Mr. Griffith says, if we are to cut the ray entirely before the film starts, and leave it entirely cut until the film stops, the width of the shutter blade must be the intermittent angle, plus the diameter of two light beams."

I cannot agree with this, etc., etc. I have been intending to write you about this, but felt sure Mr. Griffith made a slip, which he himself would want to correct.

What he evidently meant to say was "the intermittent angle plus the diameter of one light beam, or two halves of a light beam."

Suggests Heating Discussion

An Eastern projectionist, who prefers to remain incog, says:

I am a constant reader of our department and fully realize how much you have done to improve projection in general and the health of all the men engaged in projection by insisting on better projection room conditions, including ventilation.

I would like to suggest the possible value of a discussion ,of practical heating of the projection room. It surely would be beneficial, from the educational viewpoint, to the exhibiting end of the industry.

It is a subject of no seeming importance to the average exhibitor.

Seems Ridiculous.

It certainly does seem ridiculous to see dressing rooms amply supplied with hot and cold water, convenient toilet facilities and steam heat for those who have only to remain perhaps an hour, and at most not to exceed three, and then to find most or all these things conspicuous by their absence in the projection room where men must remain constantly for six, seven or eight hours.

Name for me the other skilled profession or even that trade which must labor under such conditions.

And the exhibitor is filled with amazement at the continual howl for shorter hours!

New theatres should be compelled to make conditions healthy, and at the same time decently comfortable for projectionists.

Wants Eastman to Donate Libraries.

When I read of Mr. Eastman, of Eastman Kodak Company, donating large sums for educational purposes the thought occurred: Why might not we get him to donate a library of works relative to photography and projection to all projectionist organizations in the United States and Canada.

That is a matter which would have to be taken up with Mr. Eastman personally. The principle objection might be that such organizations have no facilities for the care of such a library.

In most instances I am afraid the books would be permanently scattered among members who forgot they had them within, say, three weeks.

As to the other matter, why while your remarks as concerns the relative care for the actor and the projectionist is very well put indeed, and timely as well, I am afraid the great problem as applies to heating the projection room is really how NOT to heat it.

There may be projection rooms which are uncomfortably cold, but frankly I have never yet had one complained of in that respect. How about it, gentlemen of the light rays?

Foolish Lighting

It is remarkable how much damage is done through stupidity in motion picture theatre lighting. Not a million miles from New York is a new and really splendid motion picture theatre.

When the theatre opened its lighting was little less than a crime against common sense. In the projection room the walls and ceilings were dead white, and the projectionists had to plead to get them painted dark.

"It will look like a vault," said the management, which seemed unable to grasp the idea that it was contending for a "pretty" projection room at the expense of the projectionists eyes and the picture on the screen. They finally did consent to black on the walls, but did it under protest.

Observation Ports Too Small.

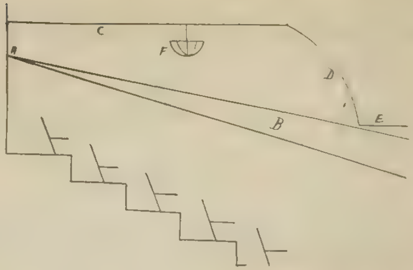
When the house opened the observation ports were nothing short of idiotic as to location. That has been remedied, but they are, under the circumstances, still too small. They should be made twice as wide as they are, and covered with plate glass set at an angle. Twenty-four inches square would be none too much.

The Crowning Insult.

But the crowning insult to ordinary intelligence is found by examination of attached diagram, in which A is the projection port, B the light ray, C the near gallery ceiling, D a curve connecting the upper with the lower, main auditorium ceiling, E the lower or main auditorium ceiling and F one of the lighting fixtures. Strung along the ceiling C are several (four, I think it is) indirect lighting fixtures which, at the time of my last visit (January 14), gave off so much light that I could sit under them and read ordinary newspaper print—in fact, I did so in the presence of the house electrician. These fixtures plaster curve D with light and that curve is painted a light color. Not only is it very difficult for the projectionist to look past that blare of light at a screen nearly a hundred feet beyond, but the light on D makes it hard on the eyes of those who patronize the upper gallery.

Gallery Lighting Necessary.

The lighting of this gallery is necessary, but there certainly is no valid reason for so much light that a newspaper can be read with comparative ease by a man wearing spectacles, and certainly common sense would demand that the curve D be painted a dark color at once. That such a color would interfere with the color scheme of the auditorium is of absolutely no importance, because it can only be seen by those few who sit at the very top of the gallery, and they will bless the act which relieved their eyes from the strain of looking past the blare of light on curve D at the picture beyond.



But even if the interference with the color scheme were really an important item it would still be well worth while because it would make the rear seats much more satisfactory. As it is, the "color scheme" of curve D is doing its best to take a club to the picture on the screen, and no amount of lowering of the illumination in fixtures F, except by extinguishing them entirely, will remove the objection. A very dark color, say a dark chocolate brown, on curve D is the answer. There is no other.

Mister Shoot-'Em-Through

From a man in Iowa comes the following interesting letter:

I am one of the millions who watch what the projectionist puts on the screen.

In the majority of cases what we see locally is fine, except that an old Edison projector in one of our theatres tries to drown out the musician's efforts with its rattle and bang. I suppose its poor old joints ache with age.

I average three 'movies" each week, and am pretty well up on the lingo.

Have been a subscriber to the "World" for three years and read your department regularly and with much interest. Also I have the Handbook (Bible of Projection) and some actual projection experience.

What I viewed tonight led to my present agitation of the typewriter. Noticed George Walsh advertised in "The Beast" and decided to go. Am unable to determine exactly what it was I saw.

Might have been what was claimed, or it may have been a race. When I entered Walsh was dashing—no, *tearing* through the scene. His actions were beastly. They were inhuman. The Simplexes were surely hitting the high spots.

Not Projectionist's Fault.

It was no fault of the projectionist, as I took the trouble to learn.

He had a program to run and a certain set number of minutes in which to run it. He gave the best results he could in light and change-over and—let it go at that. There really was nothing else to do. (I do not agree. Personally I would have told the manager (?????) to go plumb to the devil. I would NOT outrage the producer and the exchange, prostitute my own professional pride and the art of the artists, whose shadow forms were at my mercy, to say nothing of aiding in perpetrating a swindle on the audience. I would have quit right then and there before I would have done any of these things.—Ed.)

The Modest Program.

The man was required to run the following three times each evening (Run is good.—Ed.): Walsh feature, Ford weekly, one-reel comedy, Mutt and Jeff cartoon, Pathe News and twenty advertising slides.

Actual running time for film, 75 minutes. Les than nine minutes to the reel!

I have seen what I called some considerable speed in the Chicago loop district, but this got my goat. If I want speed I get out my own Nancy Hanks and "step on 'er," but I, in company with the rest of the box office pasteboard buyers do NOT want the programs we pay to see turned into a ridiculous cross between a shimmy dance and a foot race!

Here is one of the slides I saw: Coming next week—"Ten reels! Clara K. Young in Eyes of Youth and two-reel Harold Lloyd comedy. Two shows each evening, 7 and 9."

Quite evidently another "treat" (?) for our eyes!

A Crime.

If there is a ten minute intermission poor Clara K. will certainly move some. Allowing five minutes for the slides and ten for intermission it would be twelve reels in 105 minutes, or just a fraction under nine minutes to the reel, which, if the reels all be 1,000 feet will be 111 feet to the minute.

Such speed is nothing short of an outrage! It is a crime against the motion picture industry and all connected therewith; also it is a downright swindle on the audience.

Mismanagers who perpetrate such outrages should be denied film service.

Has Had No Help at All.

For years this department and its editor have waged unrelenting WAR on the speed demon. IN ALL THAT TIME HE HAS NOT HAD ONE PARTICLE OF ENCOURAGEMENT OR AID FROM ANY ONE EXCEPT PROJECTIONISTS. Why in Heaven's name is this? Why are we left to fight this battle alone? A bit of active help and encouragement from exchanges and producers would have worked and still will work wonders. We look for assistance in the checking of so obvious a wrong from producers. Why is it not forthcoming?

Grerson Reaches Home

Mr. R. Grerson, Engineering Department, Provincial Cinematograph Theatres, Limited, London, who recently visited America (both the United States and Canada) in search of ideas which might be adapted to British practice, writes that he has arrived in England safely, full of new ideas.

He also is kind enough to express friendship for the editor of this department and approval of his work. While here he ordered twelve copies of the handbook, with intent to place one in each of the larger theatres owned by his company.

It is our hope to return friend Grerson's call in the not distant future.

Compliments Projectionist Blivens

D. J. Brown, Putnam, Connecticut, says:

I have the question booklets and the lens charts and have sent for the handbook, which has not yet arrived. By the way, what do you think of brother Joe Blivens' (New London, Conn.) work? I'll say he is a PROJECTIONIST and that his mind is on his work and not on the daily paper. My best wishes for a big future for both yourself and the department.

I am a bit hazy on names, but if Blivens is the man I have in mind (Majestic, I think the theatre is) he is all you say and then some. Wish we had more men like him. He is, or was in the last theatre out on Bank street.

He Shoots a Few

J. R. Thompson, Sharline, Ohio, relieves his mind of the following:

I will shoot a few at the department as

HARRY GARSON *presents*

CLARA KIMBALL YOUNG

in

"THE FORBIDDEN WOMAN,"

From the Famous Book by **LENORE J. COFFEE.**

A magnificent Love Story of a dazzling Parisian Opera Star and a Young American Gentleman A Picture produced on a scale of lavishness rarely seen on the screen A triumph of Artistry, ensemble and Box Office Power promising as big results as any former Clara Kimball Young Production!

Distributed by

EQUITY PICTURES CORPORATION

H K Somborn

J I Schnitzer

AEOLIAN HALL ··· NEW YORK

EQUITY

Equity Policy

EQUITY'S Policy of BIG WINNING PICTURES has earned the magnificent support of the largest and finest theatres throughout the entire country as well as the smaller houses. Exhibitors everywhere are today seeking that type of BIG WINNER that plays for one, two or three weeks in larger theatres and from two days to a week in the smaller houses. "EYES OF YOUTH" is that type of BIG PICTURE. It's amazing record of profits earned for exhibitors has made it one of the "most sought for" pictures among the big three acknowledged winners of the season. Equity is also prepared to take on pictures made by other producers for marketing, if such productions measure up to the standard set. Correspondence invited.

"Eyes of Youth"

ONLY one deduction can be made from the mass of telegrams and letters that reach the Equity offices every day on the amazing success of "EYES OF YOUTH" all over the country, and that is that "EYES OF YOUTH" is the character of BIG picture that the trade wants. Playing a week where three days was the former record, playing one, two and three weeks and then repeating where big productions formerly held out for a single week, is the wonderful record that "Eyes of Youth" is now accomplishing. It is the "sought for" picture of the season. Have you been fortunate enough to have secured your playing engagement as yet?

"Silk Husbands & Calico Wives"

IN our ad last week we dared to call a "a spade, a spade." We dared to come out and say that "Silk Husbands and Calico Wives" is not as big a picture as "Eyes of Youth," yet compared to the average good picture, "Silk Husbands and Calico Wives" stands "aces." We hand you a powerful box-office star in House Peters. We give you a captivating human interest story, and we give you exploitation and advertising helps that practically guarantees you success before you start. Write and we will tell you where you can book it. Special proposition to Independent exchanges on "SILK HUSBANDS AND CALICO WIVES." Write us.

EQUITY PICTURES
CORPORATION
H K Somborn [illegible]
J I Schnitzer [illegible]
AEOLIAN·HALL ··· NEW YORK

follows: Our objective is just one inch in diameter in the clear.

Have a distance of projection of thirty-seven feet. Working distance of objective 115/16 inches.

It is sixteen inches from condenser (what part of condenser? Ed.) to film.

Have one 6 and one 6.5 condenser lens. We cannot buy new lenses, so would like to know if that is as good as we can make it.

With regard to running film sixty feet per minute, why I think that is too slow. It gives a jerky motion to figures walking across the picture or sitting down or getting up from a chair. If the projectionist who has his mind on his work knows after the first show the exact place to change.

Light in Projection Room.

With regard to light in the projection room, personally I do not think a dark room is the right thing.

Too many things may happen which call for plenty of light and call for it quickly. Here is a remedy for glare from the light: Use it and you have the light right where you want it; also you will have light for framing the picture in the aperture.

Remove the top and bottom from an ordinary condensed milk can and slip what remains over an incandescent globe.

Hang this so that it is on the left side of the upper magazine and the bottom of the can even with the bottom of the front of the magazine. It works fine—throws the light where it is needed and keeps it out of the projectionists' eyes.

By hanging it from a drop cord one may attach a small hook to the can, so that it may be swung over and fastened beside the lamphouse for re-setting carbons. If this is not worth printing you have a nice basket beside your desk.

It is nothing startling, friend Thompston, but nevertheless it might be very handy for some one.

One can never tell what idea will be just THE thing some one wants, so we welcome all of them which are not basically wrong.

As to the dark room it is easy to so arrange that all kinds of light may be turned on practically instantly. But our own experience is that four fifths of the need for light is purely imaginary—that most things can be done exactly as well with a bit of practice, in semi-darkness.

Favor Automatic Illumination.

We favor an arrangement which will automatically illuminate the lamp house interior (see page 302 of the handbook) when its door is opened; also an automatic framing light and maybe one which will light automatically when lower magazine door is opened, but open light in the room—NO.

As to your lenses I cannot tell unless I know the amperage. Lens systems are based on number of amperes used, insofar as has to do with focal length of condenser and distance from film to center of condenser.

I, too, favor a faster projection than sixty, but not for the reasons you name. My reasons are that camera speed now averages nearer seventy than sixty and that with modern brilliancy of light there is too great flicker tendency at sixty feet.

Lens Chart Information

From Walter Davis, Unionville, Texas, comes the demand for lens chart information as follows:

I have the lens charts. There is one thing that I don't quite understand.

In the Moving Picture World it says "both A C and D C is covered from 25 to 60 amperes and I only find A C down to 40.

Does this mean that all other amperages marked D C apply equally to A C? I am using 50 amperes A C.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy it Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

In Chart No. 2, taking my five inch E F objective for an example, is 11.6 inches the correct distance from aperture to revolving shutter, where distance from center of condenser to aperture is 17 inches?

Should Use Plano Convex.

You are using 50 amperes AC, and should use a plano convex combination. You will observe that two 6.5 lenses are right for either forty or sixty amperes AC and that no fifty ampere rating is given.

This means that two 6.5 lenses are right for anything between 40 and 50 AC and that you should locate your condenser a distance from the aperture which is proportionate to the sixty and forty distance, in other words, in your case, half way between, since fifty is half way between 40 and 60. The forty distance of 21 inches and the sixty 18.5.

The difference is 2.5 inches, half of which is 1.25 inches, hence we would locate your condenser 18.5 plus 1.25 equals 19.75 inches from aperture. Do you understand now.

As to the Other Matter.

As to the other matter, exactly the same thing applies. Your right distance would be that for a 19.75 condenser distance, which would be so close to 20 inch column that the twenty inch figure would be correct. BUT, as I recently told you in the department, always SUBTRACT one inch from all shutter location figures in chart No. 2.

Your right distance would not be 11.25, but 10.25; also the figures in chart two are not necessarily exact, though close enough for all practical purposes.

Remember this: using chart two is of no use unless you follow it up be reducing the shutter master blade to its lowest possible dimensions.

Setting the revolving shutter at the right location is only of value in that it usually permits of the use of a narrower shutter blade.

Von Schalk Again

Some time since you will remember a man named Von Schalk wrote from Boston, giving an address which proved ficticious. He writes again, this time without address (postmark on envelope is "Malden"), and on the ground that the sinner should be forgiven, we print his letter:

With regard to brother Van Allen's request for suggestions for improvement in his projection (December 20 issue) I would suggest the following: Two projectors of a more up-to-date model would help some, also have arc lens a 6.5 meniscus and the front one a 7.5 plano convex.

I presume this will not be approved by yourself or brother Griffiths, but try it out and see. Give me a good roasting if it does not deliver the goods. Front lens to aperture should be sixteen to eighteen inches. I would also suggest that if he uses rheostats, he rebuild them so that each two grids be in parallel, makin ga multiple series resistance.

Would Like Allen to Try It.

I have done this in a number of plants using motor generator converters and the like with great success. I suppose some "projectionists" who stick to lots of resistance and small amperage because it makes the arc easier to handle would not approve of this.

The above is better than cutting out when all grids are in series. Would like brother Van Allen to try it. It will help.

Astonishing Lack of Knowledge.

The writer shows an astonishing lack of knowledge of very fundamental matters, or else he fails to express his true meaning. What he proposes is exactly the lens plano convex line-up for Van Allen's amperage, except that Von Schalk proposes the use of a meniscus instead of a plano for the arc lens, which would make very little difference in the total result, so far as I can see. The full M Bi-C 6.5-8.5 set would be better, owing to focal length of objective. Von Schalk does not seem to understand that we are no longer "guessing" at these things, but know whereof we speak.

As to monkeying with the resistance in the way Von Schalk suggests, would not that be a bit tough in the rheostat, if hitched direct to the line, or if you mean the ballast resistance used in connection with the Wotten Rexolux, which Van Allen has, don't you think that the makers of that machine know better what is needed for successful and CONTINUED successful operation of the machine they designed and built than you do?

The starting or field resistance you would not, of course, presume to monkey with in that way.

My Own Advice.

My own advice to Van Allen would be to let his ballast resistance severely alone, that is unless he is looking for trouble. Whether a parallel connection of the Rexolux ballast grids would burn them up or not I could not undertake to say without the specifications of the machine before me, but it certainly would act to greatly overload both motor and generator.

Society Motion Picture Engineers

The papers committee of the Society of Motion Picture Engineers is busier than a stand of bees in springtime. They do tell us the Montreal meeting is going to overtop anything and everything yet done, and that's traveling quite some, lem'me tell you.

Many newspapers are now using criticisms of photoplays the day after they are first seen at your theatre. Reviews written by Moving Picture World reviewers may be cut out or copied and handed to your local newspaper. They are written by qualified reviewers and deal with salient points in both story and production.

One Possible Solution of Problem of Locating the Projection Room

DIOGENES looking for an honest man, "super" actors looking for super parts at super salaries, thirsty citizens looking for tickets to Havana and an expectant public looking for definite action on the peace treaty have nothing on the anxiety of the writer who is looking for the reason why supposedly sane and rational exhibitors turn over the planning of a projection room to an architect who knows absolutely nothing about projection or its practical requirements.

Why does not the owner of a projected theatre make it a requirement of his agreement with the architect that the architect shall consult a competent projection engineer as to the location and general arrangement of his projection room? Wouldn't that be merely common sense? Doesn't the income of the future theatre depend largely upon the excellence of the presentation upon the screen of good pictures?

One has but to enter almost any of the great Broadway picture theatres to see the damage done by well-meaning but ill-advised architects working without the co-operation of a competent projection engineer. Speaking of one of the most modern of them all, the man who made the projection installation said to me: "Richardson, I almost cried when I saw that projection room."

Somebody should tell these architects that four-fifths of the time a little care and study on their part would result in the right location for a projection room. But that is not all. More often than not, not only is the location bad but the planning of the ports is worse and the interior arrangement makes high-class screen results impossible.

Balcony Location Not Easy.

From a Middle West city comes the following:

"Your article in the issue of January 10 is timely, at least so far as I am concerned, for I am promoting a local company to erect a $200,000 theatre, though no mention of this is desired publicly as yet. The last theatre I built in 1910, and I located the projection room so high that it was necessary to tilt the screen. I have always maintained that the projection room should be located in the front of the balcony, and will be glad to know what suggestions you have in mind along that line."

The location of the projection room in the balcony is not a matter which can be finally solved by any other than a competent architect. There are problems which must be met, but I am quite sure that can be met if there is the determination so to do.

"Hiding" the Light Ray.

As I see the matter, it would be necessary to locate the room within the balcony structure itself, and in such a way that the light ray would not come within sight of the audience during its first ten feet of high concentration. Taking a typical case of a seventy-foot distance of projection and an eighteen-foot picture, this would mean that at the point the ray became visible it would be about 22 by 30 inches in area, hence it would require two openings of that size. The plan explains my idea, but if you show it to an architect he will very likely elevate his nose at a dangerous angle and declare it impossible. But don't mind the indignation. Make him show you wherein the idea is not fundamentally right and entirely possible in practice.

I do not mean the diagram to do more than show the crude idea. It is for the architect to work it out into form. It would mean the raising of the balcony vertically, as a whole, except for its under ceiling, four feet. Well, that is no killing matter is it, if by so doing we can get the projection room where we want it, and get it there without sacrificing anything at all in seating capacity or beauty? The only inconvenience would be the necessity for a bridge over the ray, as indicated in the front view, but what is that as against a level projection?

Big Vent Necessary.

Let me warn you against one thing. If this plan is worked out, be sure and provide ample vent flue area, so that in case of fire all smoke and gas will be carried away. Five hundred square inches should be enough, but the vent flue should be thoroughly insulated from all inflammable material.

I believe I have given you a practical, workable idea. The rest is up to the architect. Raising the balcony seating by four feet is decidedly better than making forever impossible the best possible result on the screen, upon which the whole investment depends.

Oh yes, one other objection is the flat ceiling below. Well, it need not be entirely flat except for the first ten feet, though it is better so, but save in exceptional cases I don't know that a flat balcony ceiling would be very seriously objectionable, especially if the back part can be sloped, as per dotted line.

F. H. R.

"The Copperhead" Praised by Confederate Veterans

THAT the Paramount Artcraft Super-Special, "The Copperhead," is destined to achieve as big a box-office success in the Southern States as it has already demonstrated itself capable of in the North, is the conclusion of the Famous Players-Lasky executives following a recent showing of the picture before as critical a Southern audience as could be found below the Mason and Dixon Line.

The showing was held at the State Confederate Home at Austin, Texas, where a large number of veterans of the Confederacy reside. Here, naturally, was afforded a test for the Civil War play quite as severe as it possibly could be subjected to anywhere in the South.

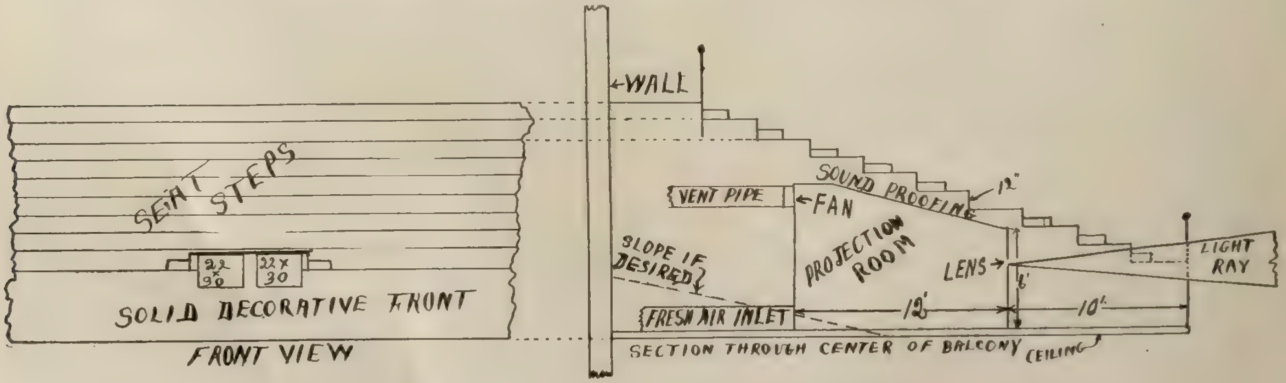
Vigorous applause greeted many of the scenes of the picture and after the showing was over a score or more of the veterans crowded forward to offer their personal congratulations to the Famous Players-Lasky representative, who obtained written indorsements from Superintendent J. C. Loggins, of the Home; from Superintendent Thomas, of the Confederate Women's Home, a large delegation from which was also present; from Dr. W. D. Yett, Mayor of the city, and from Justice William E. Hawkins, of the Texas Supreme Court.

The special showing was arranged by Leslie F. Whelan, exploitation representative at the Dallas exchange of the Famous Players-Lasky Corporation.

Flint Regent Nearly Ready.

The Regent Theatre, Flint, Mich., W. S. Butterfield's fifth theatre in that city, opens March 10 with pictures. The house will seat 1,800. Jack Prescott, well known in the "legitimate" field, having been manager for Robert Edeson, Elsie Ferguson and other stars, is to be in charge of the Regent.

Rough Diagram Outlines F. H. Richardson's Projection Room Idea.



Dealings in the Open Market

Conducted by C. S. Sewell

Arrow's Teaser Campaign on "Tex" Results in Sale of Several Rights

THE Arrow Film Corporation reports that returns on the teaser campaign inaugurated as an introduction to the series of twelve five-reel detective stories under the title of "Tex, Elucidator of Mysteries" are coming in most satisfactorily. Seven state rights buyers have viewed these pictures during the past week, and in every case desired to book them.

Frank Zambreno, of the Unity Photoplays Company, Chicago, has bought the rights for Illinois and Indiana, while Ben Amsterdam of the Masterpiece Film Exchange, Philadelphia, has secured Eastern Pennsylvania and Southern New Jersey, Delaware, Maryland, Virginia and District of Columbia. The states of North and South Carolina, Alabama, Georgia, Florida and Tennessee have also been sold, as well as three other territories.

It is stated that the buyers are pleased over the prospects of being able to secure a series of features at one time. As one buyer said: "It does away with a lot of overhead to be able to buy a series of twelve features at one time and be able to book these same twelve features to exhibitors at one time. Think of the expense we save in salesmen's time and traveling expenses, when on one trip a salesman can book the entire twelve pictures."

Arrow is highly pleased also with the confidence in that organization shown by the buyers in taking the entire series as only three of the features have been completed. A big advertising and exploitation campaign, which includes many pages of advertising in this paper, as well as special exploitation stunts, has been planned. A press book has been completed which consists of twenty-four pages, with the cover in two colors. This book is said to contain nothing that the average exhibitor cannot use. Four pages have been devoted to exploitation stunts for live, wide-awake exhibitors.

One special stunt has been planned by the Arrow publicity department. Prominent local detective bureau heads, as well as several nationally known private detectives, have been invited to attend a special screen of these, "Tex" pictures and asked to express their views which will be utilized for the benefit of theatre owners.

Arrow announced it is planned to spend a larger amount of money in exploiting these films than has ever before been spent on a series of independent production.

Charles Christie in New York.

Charles H. Christie, general manager of the Christie Film Co., is in New York, on business which concerns new production plans of the company. Expansion on an elaborate scale is planned. Mr. Christie arrived by way of Dallas, New Orleans, Atlanta and Washington, and on the return trip will make stops at the large inland cities of the north and middle west. Upon Mr. Christie's arrival in New York, Pat Dowling, publicity director of the company, who had preceded him, resumed his tour of the Christie exchanges.

First Doro-Pioneer Film Titled "Midnight Frolics"

IN "Midnight Frolics," which is to be the name of the picture in which Marie Doro is to star under the Pioneer banner, M H. Hoffman believes his concern has one of the most remarkable dramatic productions that has been offered to the public recently.

The story deals with the midnight frolics and near-indiscretions of a young girl who finds herself the victim of prenatal impulses. The back ground of the story is laid in the white light districts of the great cities of the new and old world.

Godfrey Tearle heads a large supporting company. "Midnight Frolics" is nearly finished, and will shortly be ready for exploitation through the Pioneer chain of co-operative exchanges and on the state right market.

Marion Kohn Names Titles for His Initial Releases

THE first issues of the three series of short subjects being produced for Marion H. Kohn of San Francisco, by the National Film Corporation, will be ready about April 1. The first Grace Cunard offering, which was directed by herself is "The Gasoline Buckaroo," a two reel comedy. Cole Herbert is leading man for this former Universal star, and in this picture he performs some sensational motorcycle stunts.

The title of the first Polly Moran pictures will be "The Ragged Road to Romance" and "Dollars and Scents," written by L. V. Jefferson. They are slapstick single-reelers, and Ward Hayes is directing. Both Miss Moran and Mr. Hayes were formerly with Sennett Keystone comedies.

"Smiling Bill" Jones Featured.

One reel polite comedies will be the type in which "Smiling Bill" Jones will be featured. This series will be marketed by Mr. Kohn on a new basis. The first two, which were written by L. V. Jefferson, are "The Blow That Killed Father" and "A Doggone Shame."

It is announced that plans are being formulated whereby the National Film Corporation's publicity department will render extensive assistance to Mr. Kohn in his project to make these stars the "big three" of short subjects.

Kremer's "Carmen" Revue to Open at Kingston, N. Y.

VICTOR KREMER'S special stage presentation in connection with the Chaplin "Burlesque on Carmen" will be given its premiere at the Kingston Opera House, Kingston, N. Y., March first, for one week. Rehearsals have been going forward for several weeks under the direction of Frank Saunders, stage producer. As a background for the act, a special setting suggestive of the opera Carmen, will be used. The company consists of three principals, a tenor, baritone and comedian, and six dancing girls. The show will open with a rendition of the favorite melodies from "Carmen," followed by a travesty on the big scenes from the opera itself. The stage presentation will run for twenty minutes, followed by a screening of "A Burlesque on Carmen."

Following the engagement at Kingston, the Victor Kremer attraction will play two more theatres up state, and will then be brought to New York City.

"Trailed by Three" Did You Say? Well, Here They Are.

Stuart Holmes and Frankie Mann, co-stars; and Perry Vekroff, director of the Beck serial, "Trailed by Three," to be released by Pathe, April 4.

Mystery Is Keynote of First Jans Feature with Olive Tell as Star

THE first print of "Love Without Question" was shown to the executives of Jans Pictures, Inc., and the members of the B. A. Rolfe producing organization recently. Olive Tell, the star, and the other members of the cast as well as several prominent independent exchange men being present.

Herman F. Jans, president of Jans Pictures, says: "I am immensely pleased with this production, we have one of the greatest mystery dramas yet produced, and am willing to wager that no one can solve this mystery before the last reel, if he has not previously read the book.

"Five of the principal characters come under suspicion for having murdered Silas Blackburn, and with each succeeding foot the mystery grows deeper. This is not a picture where, after having seen the first 500 feet, you know what the balance of the film will be like.

"I would like to suggest to exhibitors that they do not tell the story in full, but leave the mystery to be solved by seeing the picture, also suggest that they caution their patrons not to spoil the enjoyment for the other patrons by telling them how the mystery ends.

"Already, we have had numerous inquiries from various territorial buyers and one concern desires to buy the entire United States rights west of the Mississippi. From present prospects, entire rights to the Olive Tell series of these super productions will be closed even before the second picture is completed.

"A complete exploitation campaign is being laid out by one of the best exploitation men in the business. The story is being syndicated through the Thompson Feature Service in a number of the largest newspapers, which will daily carry a chapter of the novel, "The Abandoned Room," from which the picture has been taken.

"I think that a great deal of credit is due to Mr. B. A. Rolfe and his studio organization for the wonderful picture they have produced."

"Invisible Ray" Embodies Sir Oliver Lodge's Theory

THE plot of the serial "The Invisible Ray" being produced by the Frohman Amusement Corporation is unusual and is said to be exceedingly daring. The story revolves around the discovery of a new force known as "The Invisible Ray," the secret formula is lost, and a band of crooked scientists seek to employ its wonderful powers for criminal purposes.

The wonderful powers of this ray are visualized, and it is shown as being capable of destroying all matter, and of being able to transmute the baser metals into gold. The Frohman Amusement Corporation calls attention to recent statements of Sir Oliver Lodge, the famous English scientist and authority on psychic matters regarding the earth holding a great store of pent-up energy, many times greater than the greatest force now known, and states that in "The Invisible Ray," Guy McConnell, the author, has embodied this theory.

The story contains elements of love and mystery and is said to lend itself to unusually sensational stunts, and mystifying action. The serial will be completed in about three weeks.

Many Offers Received for Sennett's New Five-Reeler

E. M. ASHER, personal representative for Mack Sennett, now in New York to arrange for the distribution of "Down on the Farm," Mack Sennett's latest five reel comedy, announces he has not completed arrangements for the distribution of this production.

He has been confined to his bed for several days with an attack of tonsilitis, and was forced to delay many negotiations under way, but says that many offers have been received from distributing companies and state right buyers.

Mr. Sennett is now busy at the studio turning out special comedy productions to comply with his new arrangement with the Associated Producers, Inc., the newly formed directors organization, but may visit New York soon, says Asher.

Mr. Asher is at present making his office headquarters at the Astor Hotel. "Down on the Farm," is a rural comedy featuring Louise Fazenda, supported by an all star cast and many famous animal actors. It is five reels, the fourth of Mach Sennett's special productions.

Coit Albertson in "Face to Face."

Coit Albertson, well-known leading man of the legitimate stage and many prominent screen productions, is seen in support of Marguerite Marsh in the Grossman Pictures, Inc., production, "Face to Face," which has just been completed. Other productions in which Mr. Albertson has appeared recently are "The Carter Case," the Oliver Films serial; "$1,000,000 Reward," the Grossman Pictures serial production and "Wits vs. Wits," another Grossman production in which he supports Miss Marsh.

Burston Back in New York Working on Fourth Serial

LOUIS BURSTON, after an absence for several months, during which he has been on the Pacific Coast producing serials, has returned to his New York office, and is now arranging to take charge of the exploitation campaign for his fourth serial which is now nearing completion. Neither the title or nature of the story has been revealed, but it is stated that it is distinctly unusual in theme.

Mr. Burston expressed himself as being pleased with the reception accorded his third serial "The Hawk's Trail," which has been sold for the following territories: North and South Carolina, Delaware, Maryland, District of Columbia, Virginia, Georgia, Florida, Alabama, Tennessee, Washington, Oregon, Idaho, Montana California, Arizona, Nevada, Eastern Pennsylvania, Southern New Jersey, Canada, also foreign rights.

Cohns to Feature Neely Edwards in Future Hall Room Boys Comedies

IN Neely Edwards, "the boy with the winning smile," Jack and Harry Cohn believe they have one of the most unique personalities on the screen today. He has already made a hit in the Hall Room Boys comedies produced and released by the Cohns, and will be featured in subsequent releases.

"The Boy With the Winning Smile."
Neely Edwards, featured in Hallroom Boys comedies produced by Jack and Harry Cohn.

Mr. Edwards has severed his connection with the vaudeville team of Flanagan and Edwards, and in the coming subjects will be supported by a company of the best comedians it is possible to obtain, say the producers. Hugh Fay, experienced in both vaudeville and film work is already under contract to support Mr. Edwards.

The Cohns announce that wherever the Hall Room Boys series has been shown, the winning smile and personality of Neely Edwards has been commented upon, and they have received numerous letters from all parts of the country praising his work.

Harry Cohn will probably remain at the Cohn studio in Hollywood for several months supervising production, in carrying out the announced plan of the company to produce a high class of wholesome and refined comedy, with distinction of story, cast and settings.

Press Book for "Kentucky Colonel."

"How to Put It Over" is the title of an exploitation manual being prepared by the National Film Corporation of America for "The Kentucky Colonel," which will be ready about March first.

This press book, according to Mr. Joe Brandt, the National's eastern representative, will be a distinct departure. Besides short press stories it will contain hints on presenting the picture, a music cue sheet, many synopses of "The Kentucky Colonel" for advertising use and many different types of sample theatre display ads and "teasers."

Price Gets Darkfeather Releases.

C. B. Price Co., Inc., has secured the state rights to more than fifteen of Princess Mona Darkfeather's short subjects of 1,000 feet each. All of these possess the thrill of historic warfare and red-blooded action. Their popularity is attested by the large demand for them, both here and abroad.

Art-O-Graf Film Company Celebrates Anniversary

THE Art-O-Graf Company, located in Colorado, has just celebrated its first anniversary, and at the annual meeting in the Denver offices the stockholders expressed satisfaction over the results attained. The features, based on books, have been produced. The first was "Miss Arizona," followed by "Wolves of the Street" and "The Desert Scorpion." The last two will be released within a short time by Arrow Film Corporation.

Edmund F. Cobb, who starred in all three productions, has renewed his contract and will appear in five features during the comink year. Mr. Cobb has been in the picture business since 1911, and played leads with Lubin, Universal, Essanay and in several of Warner's features.

National Film's "The Kentucky Colonel" Ready for Its Premier New York View

THE first of the National Film Corporation series of All-American features, Opie Read's, "The Kentucky Colonel," is ready for its premier New York showing. This production took five months to film at an outlay of over $150,000. It was directed by William A. Seiter from the screen version by L. V. Jefferson. "The Kentucky Colonel," all-artist cast, includes Joseph J. Dowling, who played the part of the healer in George Loane Tucker's "The Miracle Man"; Francis MacDonald, who shared high honors with Henry Walthall in "The Confession"; Elinor Field, star of "Hearts and Masks"; Lloyd Bacon, Fred Kohler, Cora Drew, Jill Woodward, Frederic Vroom, Ed. Brady, Gordon Griffith and Thelma Salter.

According to I. Bernstein, National's production manager, who is credited with being in a great measure responsible for the success of this feature, "The Kentucky Colonel" leaves nothing to be desired in its treatment of the characters of the novel.

Although the portrayal of the various roles, which are known to three generation of readers, is said to be uniformly excellent, particular stress is laid upon the exterior scenes, for which three mansions were built complete and a whole village remodeled to suit the action of the story, which is laid in Emeryville, Ky.

Besides having a multitude of plots, all bearing upon the theme of the story itself, there is plenty of comedy action in the seven reels of "The Kentucky Colonel" as well as thrills galore, according to advices from the west coast, where the picture has already been exhibited at a private showing.

"Why Let Poor Cutting Ruin a Good Production?" Says Arthur B. Reeve

THE vice-president of Supreme Pictures, Inc., Arthur B. Reeve, producing the serial "The Mystery Mind" starring J. Robert Pauline, has propounded the question as to why certain producers after making costly productions, with high salaried star, director, etc., seem not to realize that a production costing thousands of dollars can easily be ruined by turning it over to an inexperienced cutter and titler to finish off.

"That is the greatest mystery of the cinema," continued Mr. Reeve, "time, money and the labor of many, ruined by one man, who often does not read the story in continuity form, but finds that a certain number of feet must be taken out and does so, irrespective of the effect upon the story or how it may confuse the audience.

"This explains why people are continually saying: 'How did he get there?' 'Why did she do that,' etc. The picture business is a business of detail and all of this careful work should not be turned over to an indifferent workman to butcher. Pictures must be made by a process of elimination for five hundred feet are taken to get one hundred feet to use, but that hundred must be judiciously selected, and it is the idea of Supreme Pictures, Inc., to have the author work along with an expert cutter in preparing the production, and the cutter should be as familiar with the story as the author and director in order not to ruin the logical continuity."

Byron Park Touring Country on Behalf of "Empty Arms"

BYRON PARK, president of Photoplay Libraries, Inc., 500 Fifth avenue, New York City, exclusive selling agents for the Lester Park-Edward Whiteside Productions, of which "Empty Arms," starring Gail Kane and directed by Frank Reicher from Willard King Bradley's screen story, is the first, has left for a tour of the principal cities of the United States in behalf of the production.

Mr. Park will start from Los Angeles and work eastward, stopping at different cities to confer with state rights buyers, exchangemen and exhibitors who are desirous of buying or booking "Empty Arms," a print of which will accompany him. This he intends to screen by appointment for all parties interested.

The following is Mr. Park's itinerary for the first half of his tour:

Monday, February 23, Hotel Alexandria, Los Angeles; Wednesday, February 25, Hotel St. Francis, San Francisco; Saturday, February 28, The Multnomah Hotel, Portland, Ore.; Monday, March 1, New Washington Hotel, Seattle; Thursday, March 4, Hotel Utah, Salt Lake City; Saturday, March 6, Albany Hotel, Denver; Monday, March 8, Adolphus Hotel, Dallas; Thursday March 10, Hotel Muehlebach, Kansas City, Mo.

Edgar Allen Poe Stuff Is Heavy Throughout the Frohman Amusement Serial, "The Invisible Ray."
Clanking chains, torture chambers, slinking shadows, and of course, the clutching hand in this new chapter play.

"Dream of Fair Women" Results from Fan Magazines' "Prize Beauty" Drive

THE "Fame and Fortune" competition photoplay, "A Dream of Fair Women," is the second picture to be released through State rights distribution by General Manager M. W. Garson, of the Foundation Film Corporation. The production is appropriately titled because of its source of inspiration.

"A Dream of Fair Women" has resulted from the effort put forth by Eugene V. Brewster topavethe w ayf o introduction of new talent to the screen. To this end competitions were conducted through a combination of "fan" magazines that awakened aspirants to screen fame from all over the country.

As a result many admittedly beautiful aspirants were given opportunity to display their talents before the camera. Producers seem to have been awakened to the advantages of producing pictures adapted from great stories rather than stories adapted to the abilities of a particular star.

Thousands of girls forwarded their pictures to the judges for consideration. Cecil B. DeMille, Maurice Tourneur, Howard Chandler Christy, James Montgomery Flagg, Olga Petrova, Mary Pickford and others equally well-known found difficulty in arriving at the finals.

After much consideration twenty-five entrants were invited to come to New York at the expense of the fan magazines. All of them were given an opportunity to "make a list."

Wilfred North the Director.

Out of this number four were selected by the judges to play the leading roles in "A Dream of Fair Women." The scenario was a portrayal of Tennyson's poem of the same name. Wilfrid North was engaged to direct the picture.

In the story the four "prize beauties" portray such roles as "Idleness," "Indulgence," "Selfishness," "Unhappiness" and "Idle Love." They are supported by a competent cast.

Mr. Garson, in speaking of this release, said: "'A Dream of Fair Women' is as unique as it is beautiful. It will prove a great box office attraction because of the great amount of publicity it has received throughout the country, and the interest of the 'fan' to see the winners in the movies.

"That it lends itself to unique and valuable exploitation of innumerable varieties seems obvious. Its unusual story, its photography and its 'prize beauty' cast should insure its success as far as the showman is concerned. Add to this the publicity it will receive in magazines that conducted the competition will make it especially appealing to the public.

Free Publicity an Asset.

"In addition to the publicity made available through those magazines we are preparing a varied advertising campaign to be directed toward both the exhibitor and his public.

"This will include teaser campaigns, directed toward the fans, illustrated post cards calling attention to the release of the picture and many other angles now in the making. State rights buyers can be assured of active cooperation from our office.

"Our advertising will not stop, as is the usual custom, as soon as we have disposed of territory. It will be continued throughout the time the picture is being exploited.

"This plan proved exceedingly popular with State rights buyers handling "The Blindness of Youth." We intend to continue doing the same thing on all our future releases."

Jose Collins Added to List of Pioneer Stars

JOSE COLLINS has been added to the list of stars to be presented in pictures by the Pioneer during the spring season. She will be supported by Godfrey Tearle in a drama of high society in the capitals of two continents.

Miss Collins' picture together with Emily Stevens in "The Place of Honeymoons," Marie Doro in "Midnight Frolics," and Mary Anderson will be given a nation-wide publicity campaign to reach both exhibitor and public.

Mary Anderson's picture, "Bubbles," is now receiving its finishing touches and will be the first of the trio. It will be followed by the Marie Doro and later by the Jose Collins picture.

Emily Stevens and Montague Love picture, "The Place of Honeymoons," will shortly be ready and will be exploited not only through the medium of the trade press but through several of the big periodicals.

Pioneer looks forward to the biggest season in its history.

"Screen Snap Shots" Show Sidelights on Film Folk

WHAT color is Enid Bennett's hair? Her eyes? "Screen Snap Shots," the intimate and refreshing chronicle of unconventional and interesting happenings in studioland, a new series to be distributed by Jack Cohn, will answer these questions in a novel and interesting manner. The date of the first release will be announced soon by Jack Cohn.

Mona Darkfeather.

"Screen Snap Shots" will also show how a well-known tragedienne puts in the time between scenes. When Louis Lewyn, producer of the series, visited the set where Nazimova was at work, he found her tripping the light fantastic, and her best friends declared she "often danced to light music between heavy scenes." And that was just the way Lewyn caught her for "Screen Snap Shots."

Other stars who will be introduced in unconventional and entirely human poses are Alice Lake, Bert Lytell, J. Warren Kerrington, Viola Dana, Charles Ray, Mildred Harris Chaplin; Howard Hickman and Bessie Barriscale.

One of the early releases will contain a section in which famous screen stars demonstrate, to those of the public who need such instruction, just how kisses of various types or transacted. Another section will show how the Griffith settings for "Intolerance" are being torn down to salvage the lumber.

Grossman Moves Company to Studio in New York

HARRY GROSSMAN, President of Grossman Pictures, Inc., has given up the studio at Ithaca and secured one in New York City where he will continue the production of a series of eight feature pictures. The company began production in Ithaca last August where it made the serial "$1,000,000 Reward," featuring Lillian Walker, and two features, "Wits vs. Wits" and "Face to Face," starring Marguerite Marsh. The serial was disposed of by states rights and the first feature, "Wits vs. Wits," was sold to Hallmark Pictures.

"Face to Face," the second feature, has just been completed and will soon be given a trade showing.

Mr. Grossman has announced it as his intention to make the best pictures possible. He recently returned from an extended trip, during which arrangements were completed for the distribution of the serial "$1,000,000 Reward" in the previously unsold territory. It is reported that the production is a distinct success and that the bookings have been unusually heavy.

Several Sales of Rights Reported on "Confession"

JOE BRANDT just received a telegram from Geo. H. Davis that Zick Abrams of San Francisco bought the rights for Illinois and Indiana for "The Confession," also rights for Cuba and Mexico. Selene and Doyehert bought the rights for Colorado, Utah and New Mexico. He has also sold "The Confession" for North and South Carolina, Georgia, and Alabama to Savini Films, Inc. Mr. Savini has made arrangements for a premier in Atlanta and reports bookings from some of the biggest theatres in these states. George H. Davis announces he has closed with Gus Metzger, of the Equity Pictures Corporation of Portland, Oregon, for "The Confession" for Washington, Oregon, Montana, Idaho and Alaska. First National Exchange of New York secured the rights on this picture for Greater New York, Long Island and Westchester County.

Rubbernecking in Filmland

Tears Aid Precipitation in Los Angeles—Nat Naps on Slat—Eddy Polo

By Giebler

FILMLAND is full of wetness. The long-looked for rains have started at last. We are terribly behind in our precipitation this year. According to schedule we are due to get fifteen inches of rain each season. So far we have had less than five, and the season is almost gone. If old J. Pluvius delivers all the water our contract calls for, things are going to be pretty moist for the next five or six weeks.

Stars, would-be stars, movie magnates and others contemplating a trip to the coast are warned to bring their raincoats, goloshes, umbrellas and other wet weather things along. They had also better bring a cot with side curtains that can be set up in a hotel lobby along with them, if they do not want to sleep in the park. The Alexandria, Van Nuys, Lankershim, Angeles, Rosslyn, Stowell—all of our big taverns are playing to capacity and booked solid for weeks ahead, and the little dumps are putting on airs and putting up the prices.

Los Angeles Bows to Frisco.

Nat Bregstein, Moving Picture World special representative, who landed in town Sunday, spent his first night on the right-hand slat of a single bed. The tourist season, as well as politics, makes strange bedfellows.

We are worried, nervous and obfuscated (yes, there is such an animal; look it up if you don't believe it) about our population. Some of our citizens have been doing a little bragging now and then about L. A. having more pep than San Francisco, and we confidently expected that when the census was taken it would show that we had the fogridden town to the north skinned to the tune of about two hundred thousand souls.

But, alas, the advance dope so far makes things just the other way about. Frisco, it seems, has it on us! Of course they haven't counted us all. Why, way along before they started taking the census, a chap out here with a dome for data who was figuring on the advance population possibilities, discovered that there were as many actors as real estate dealers in town, and since every adult citizen of either sex in our fair city is a real estater, that easily gives us more than a million people.

Refining the Industry.

The wave of culture that struck the industry a few months ago has reached this department. I stood by in unconcern when the cameramen became cinematographers. I did not get excited when the property boys went through the metamorphosis that changed them into technical directors. I saw the stenographers become secretaries without any feeling of hysteria. I was calm when the press agents ignored Noah Webster's definition of the word "publicist" and adopted it as their moniker. But Culture has caught me at last.

Bryant Washburn made a speech before the Ad Men's Club not long ago wherein he said that the word "movie" was never uttered in the precincts of a modern studio. That settles it!

How's Senor Pescuezo de Caucho?

I am going to get a nice "tony" name for myself. I've got part of it already. I know how to spell it, and hope to be able to pronounce it in a few days. It is Caoutchouc. That's the elite name for Rubber, and now if some kind reader will kick in with a high-brow name for "neck," I'll be right in the swim with the other refined ones.

Sometimes I have to seek far afield for fodder for this department, and sometimes interesting things drop right into the office. One of them dropped in this week. It was Charlot.

Who is Charlot? That shows you have not been to a bull fight lately. Charlot is a slapstick bull killer, and in Portugal, Spain, and all of the Spanish speaking countries where the gentle art of bull fighting is regarded as a pastime, he is a great hit.

A Bear with the Bulls.

Charlot goes into the bull ring in a comedy make-up and puts as many bulls out of business as the regular toreadors, and he doesn't kid the bulls to death, either; he slays them with the sword, the snickersnee, or whatever it is that bull fighters use; and as he has to create comedy situations with the bulls, he naturally takes about twice as many chances as the regular performers. That's the reason the bull fight audiences are strong for him.

Charlot is small, polite, deprecating, and the last man in the world that you would take to be a dare-devil. But he's all of that, and he's got photographs, press notices and letters by the dozen to prove it. Charlot, or Senor Enrique Molina, to give him his regular name, has been touring South America, and Central America, and making personal appearances in the theatres where films made from his exploits are shown.

Four Letters for Four Figures.

I went out to Universal City one day this week and called on Eddy Polo. Did you get the "Eddy?" That's the way he spells it now, and by so doing he marks himself as a most modest hombre.

Eddy has just signed up a new four-year contract with a four figure salary with Universal. Most any other actor would have added a few letters to his name after that. No one would have blamed the former Eddie for blossoming out into Edouard, or at least Edward, under the circumstances. But instead of that he takes the axe to his cognomen and chops it down. I suppose if Carl Laemmle gives him another raise he'll call himself Ed and spell it will a small e.

In addition to being modest and unassuming, Eddy is as friendy as a basket of chips, a very entertaining person to talk to, and on top of that he plays the saxophone. How well, I don't know—for just after I had got through talking as though I didn't regard playing the saxophone as more than a harmless eccentricity, and he was in the notion of tearing off a few tunes, Thelma Percy, who is his leading lady in "The Vanishing Dagger" serial, came along and said the rushes were ready to be

Stumped? Oh, No. Gunning for Bolshevik Birds.

Ralph Ince in a Forty Below Shot from His Forthcoming Selznick, "The Law Bringers."

looked at, and we all went down to the projection room and gave them the once over.

Attending the "Rushes."

Did you ever look at "rushes?" It is great sport, especially if it is serial stuff that is being run.

You go into a little room, about big enough to whip a cat in; the screen is about as big as a foursome poker table, and the operator is so near that he can stick his head out of his coop and be part of the audience and help make funny cracks about the stuff on the screen.

The hero and heroine and the head villain and two or three of the assistant "dirty devils" sit there in the greatest peace and amity, and watch themselves commit murder, mayhem, manslaughter and assault and battery, and every kind of physical violence that a scenario writer with a hectic imagination can contrive upon one another.

I enjoyed the rushes of "The Vanishing Dagger" more than many a regular movie I've seen.

Proficiently Perforating Eddy.

The first stuff we looked at showed Eddy coming down an alley; he reached an automobile at the curb; a tough guy hopped out of a doorway and shot him. The next scene showed Eddy coming down an alley; he reached an automobile at the curb; a tough guy hopped out of a doorway and shot him. The next scene showed Eddy coming down an alley; he reached an automobile at the curb; a tough guy hopped out of a doorway and shot him. The next scene showed Eddy—well, the same thing for a dozen times.

Thelma Percy sat through it all in unemotional silence. She saw herself kidnapped about half a dozen times and didn't seem to get a thrill out of it. I wonder if the players get any fun out of going to the movies; I guess it's like a writer reading his own stuff.

We looked at a lot of rushes. There must have been parts of two or three episodes of "The Vanishing Dagger," and it was all good. The serial is going to be a whizz when it is finished.

Eddy fought a bunch of roughnecks on a stairway, whipped 'em all, then got dumped through a trap door into a cellar full of water, and he was wading around trying to get out and go to the rescue of Thelma Percy, who had been tied up in a rug and taken away in an airplane by a lot of dirty devils, when I left.

It all looked pretty good to me, but Eddy said the next to the last was the best, and he would use it. Some of the stuff did not suit Eddy at all, and he said it would have to be made over, and one of these scenes showed him being thrown down a stairway. I wonder if the people who get their thrills in serials know how hard the players work for their benefit?

A Justifiable Sigh of Relief.

They showed one scene where Eddy took the part of a kite-tail for a seaplane and got dragged and bumped all over the bosom of the Pacific Ocean dangling at the end of a long rope.

It was great stuff, and I heard Eddy heave a sigh of relief.

"I swallowed about two barrels of salt water in that scene," he said.

No wonder he was relieved to see that the thrill and the punch of the stuff was all there and the scene needed no retaking.

Equity General Manager Reviews Accomplishments of Six Months

JOSEPH SCHNITZER, general manager of Equity Pictures Corporation, in a resume of the activities of the first six months of that concern's existence, gives an accounting that is both unusual to read and remarkable for its clarity.

Equity Pictures, which was launched for the specific purpose of producing and distributing the creations in which Clara Kimball Young appeared, succeeded within five weeks of its incorporation in disposing of its first year's output to the foremost independent exchanges throughout the United States and most foreign countries. The first issue, Clara Kimball Young in "Eyes of Youth," proved to be all that was announced in advance, and since its release has proven one of the most potent box-office attractions yet distributed and continues to inspire records in hundreds of cities.

The second issue will be "The Forbidden Woman," in which Miss Young will be seen in an even more elaborate enterprise than any previous film in which she has appeared and which has been chosen by the directors of the huge Capitol Theatre, New York, as the first feature under the new policy in which films are to be the chief attraction at that house.

Its Franchise Holders.

As to its policy, Equity points to its franchise holders.

Samuel Zierler, of Commonwealth, controls New York State. Mr. Zierler was formerly in charge of Universal's New York branch and gave his position up to establish the new exchange.

The First National Exhibitors Circuit, Pittsburgh, under the management of Joseph Skirboll, controls Western Pennsylvania; Benjamin Amsterdam, of Equity Productions Company, Philadelphia, controls Eastern Pennsylvania, and Herman Jans controls the rights in New Jersey.

Edward Golden, Boston, handles New England, while the Criterion Film Exchange, Atlanta, and the Saenger Amusement Company, New Orleans, controls the South, save Virginia, which is under control of Truart Pictures, a new concern formed to handle Equity products.

Equity Pictures of Michigan, another exchange concern inspired by Equity and in charge of William Haynes and Herbert Weil, distributes throughout Michigan, with H. B. Hadfield, of the Wisconsin Film Company, which handled "The Birth of a Nation," handling Minnesota, Wisconsin, North and South Dakota, and Brockell and Elliott, under the firm name of Greater Stars Productions, Inc., in control in Illinois and Indiana.

Holders of Foreign Rights.

Paul Gusdanovic handles the Ohio distribution and Col. Fred Levy and Lee Goldberg distribute throughout Kentucky and Tennessee.

T. E. Larson recently incorporated Peacock Productions, Inc., and launched "Eyes of Youth" in Oklahoma, Texas, Arkansas and Missouri. Equity Pictures of California controls that state as well as Arizona and Nevada.

Gut Metzger, one of the pioneers of the Northwest, controls Oregon and Washington, with Lichtenstein Brothers in charge in the mountain states. Jules and J. Jay Allen handle Canada, and Film Booking Offices of London has secured the British rights.

The foremost paper in South America, La Prensa, has entered the film renting business and has purchased the entire Equity product for Argentine, Uruguay and Paraguay. The South African Film Trust procured "Eyes of Youth" for both South Africa and British India, and Universal, through its foreign branch, bought Cuba and the West Indies.

Plans for the Future.

All in all, there has been no greater sales achievement than that consummated by Equity, and the very fact that it has disposed of the entire country for its entire manufacture, and most of the world, speaks highly of the confidence the big buyers have in Clara Kimball Young's vitality as a star.

The special features constructed for Equity by Harry Garson have shown House Peters in "Silk Husbands and Calico Wives" and Conway Tearle in "Michael and His Lost Angel," both of which, in all likelihood, will go through the regular Equity distribution channels.

Miss Young is working on "The Soul of Rafael" and then in another big stage success, after which the second series of four films will be named and exploited.

The personnel of Equity consists of well-known film figures in charge of each department. Harry Reichenbach is in charge of all branches of exploitation and advertising, with Nat Rothstein advertising manager. Harry Garson is production manager and Herbert K. Somborn, president of Equity, is located at the studio in a "suggestatorial" capacity.

Four Clara Kimball Young's and several specials will constitute the entire output the first year, with another very prominent and successful star to start early during the coming summer in a four series.

Making "Inferior Sex" Prints.

The negative of "The Inferior Sex," Mildred Harris Chaplin's first Mayer-made First National Attraction, is now in Chicago, where prints are being made at Rothackers for the release date, March 2.

In the past it has been Mr. Mayer's policy to send a sample print of his productions to New York, where it was subject to such changes in titling and assembling as his eastern organization might suggest. With his present facilities in his new Los Angeles studios this procedure is no longer necessary, as everything up to the final assembling of the picture can be done there.

Lasky Off to the Coast.

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, in charge of production, left February 14 for California for his mid-winter visit to the Lasky studio.

Chicago News Letter

by Jas. S. McQuade

Death of Merle Smith, Kleine Chief, Brings Tributes from Coast to Coast

THE death of Merle E. Smith, general manager for George Kleine, for all his interests, at the Republican Club, New York, Thursday morning, February 5, created widespread sorrow and regret in film circles throughout the country. The grief over his demise was made all the more poignant to those who knew him by the fact that he had just passed his thirtieth year and because the success which he had achieved in so short a time gave rich promise of a still more brilliant future.

George Kleine and his office force have been in deep mourning ever since the sad news was flashed from New York, and the great sorrow over his loss is a golden tribute to the lovable qualities of the man. On the day of the funeral, Monday, February 9, the office was closed all day.

Mr. Kleine told the writer that during the progress of Mr. Smith's illness, numerous letters and wires were received from interested friends all the way from New York to San Francisco, and that after his death many letters of regret, with touching tributes to his high character as a man, had been received at his office. It is Mr. Kleine's intention, at a later date, to give out a personal appreciation of Mr. Smith, both as a friend and an official.

The deceased had the consolation of his wife's presence throughout his illness at the Republican Club. Mr. Kleine's secretary, Mrs. Swanson, accompanied Mrs. Smith to New York and remained with her throughout the ten trying days of the brave fight against pneumonia.

Five of the most eminent physicians in New York were engaged to care for the patient. They made a great fight for the patient, but lost.

Mrs. Smith, Mrs. Swanson and Ted Hardcastle, George Kleine's eastern manager in New York, and Mrs. Hardcastle accompanied the remains to Chicago. The funeral took place Monday, February 9, at St. Gertrude's Church (the Smith family's church), Glenwood avenue, this city, and high mass and burial were afterward held at Calvary Cemetery. Mr. Kleine and the entire office force attended the obsequies. A large gathering of Mr. Smith's friends in the trade also was present.

"A Man in Every Sense."

Ralph T. Kettering, general representative of the Jones, Linick & Schaefer enterprises, has known Mr. Smith since boyhood. They played together and each has watched the other's progress in life's battle since.

"There is one honest man less in the world" said Mr. Kettering. "It is not that he succeeded in business and climbed high on the ladder to success; but as the devoted family man, rushing from the railroad station to his little home, in the north section of Chicago, that he will be remembered by those who knew him best. His first duty was to his wife and kiddies. He has three little girls, the eldest six, the youngest two years old. He loved them dearly. His home life was an idyl, his husbandry a thing for admiration. Merle was a man in every sense of the word."

Merle E. Smith.

As a boy Mr. Smith began his theatrical career in 1906 by distributing candy in the Bush Temple Theatre, Chicago. In 1907 he was advanced to a position in the box office, and the following year became treasurer. In 1909 he became treasurer of the Garrick Theatre and was transferred the same year to the Princess, in the same capacity. There he met Mort Singer and was soon appointed manager of 'The Golden Girl," a Singer production. In the summer of 1910 he married and in the autumn he became manager of the original company of "The Rosary."

Entered Film Work in 1913.

In 1913 he was attracted to moving pictures by George Kleine's "Quo Vadis?" and applied for the position of manager. Mr. Kleine, with his customary insight and foresight, engaged him and Mr. Smith soon had charge of the management of the "Quo Vadis?" campaign throughout the entire country.

The writer cannot recall Mr. Smith in "Quo Vadis?" days, probably for the reason that his work necessitated his being out of the city most of the time; but he distinctly recalls him in the campaign on "Gloria's Romance." His work on this serial, which impressed me at the time as being a most difficult subject to handle successfully, unquestionably proved him to be a salesman of remarkable type, with reserve forces that few men possess.

In the position of district representative for George Kleine, in his system of exchanges, Mr. Smith developed a fine aptitude for the handling of men in subordinate positions and in securing the best results from each exchange. It was only a step to his securing the general management, and this was taken, under Mr. Kleine's careful direction, when the proper time came.

Always Fair and Considerate.

Mr. Smith possessed in a marked degree the fine art of submerging his official self when he came in contact with men under him. He worked with them on their own plane, learned their difficulties or mistakes and righted things by kind advice and instructions; but the official self was always asserted when the occasion called for it. In this connection, Mr. Kleine says that no man has ever held malice against Mr. Smith for any of his official acts, for the good reason that he was always fair and considerate.

The friendship of such a man is a thing to be highly prized and I am glad to be one of the many who can justly claim that privilege. While his friends deeply mourn his untimely death and their irreparable loss, they pray that his devoted wife and little ones may be comforted.

The accompanying cut was made from a photograph of Mr. Smith taken six years ago.

Story of Bill Stowell's Death in Belgian Congo

PLINY HORNE, the cameraman with Universal's Smithsonian African expedition, in which the late William Stowell and Dr. Armstrong were the prominent members, arrived in Chicago, Thursday afternoon, February 12, on his way from South Africa to Universal City, Los Angeles. He left that city June 23, last year, for the Belgian Congo country.

Mr. Horne gave an interesting story of the train accident in which Mr. Stowell and Dr. Armstrong lost their lives. The accident was most unexpected. It happened in the evening as the train conveying the party was making the jump from Sakania to Elizabethville, a distance over 100 miles.

The passenger car on which the party traveled was attached to the rear of a freight train, the caboose being immediately behind it and a water tank car in the rear. On coming to a hilltop the water tank car was detached and the train proceeded to the bottom of the hill, where it stopped.

Meanwhile a number of Kaffir laborers attempted to move the tank car to a siding by pushing it; but it got away from them somehow and ran down the hill with ever increasing speed, striking the caboose car with terrific force and causing it to telescope the passenger car for over one-third of its length.

Dr. Armstrong's skull was fractured and he died half an hour afterward. Poor Bill Stowell's back was broken and he suffered for thirty-six hours without medical aid. Luckily the grass hut of a Greek woodcutter was near the scene of the wreck and he was carried there. By good chance the woodcutter had a first-aid kit, and by this means the sufferings of the dying man were somewhat alleviated. Both Dr. Armstrong and he were conscious until the end came. Their remains were taken to Elizabethville, where they were buried.

President Laemmle, of Universal, will bring both bodies back to the United States. By a peculiar law, in force in the Belgian Congo, the removal of bodies from the country is forbidden until six months have elapsed from the time of burial. As the accident occurred late in November, and as it took Mr. Horne and Ed M. Thierry—a newspaper correspondent representing the N. E. A. on the expedition—two months to make the trip from Elizabethville to New York, the remains will not arrive in America for several months to come.

Mr. Stowell's body, most probably, will be brought on to Chicago for burial and maybe to Los Angeles, while Dr. Armstrong's remains will be taken direct to Hollywood.

Mrs. Rogers, of Chicago, aunt of Mr. Stowell and his only living relative, is the beneficiary of his estate which, it is understood, mainly consists of an insurance policy, taken out by Universal in his favor before he started on his adventurous trip.

Mr. Horne bears a deeply indented, vertical scar, about two inches in length, on his right temple as a reminder of the fatal accident. He was looking out of a window of the passenger car when the wild tank car strunk it. He cannot recall anything about the wreck, as he was unconscious for three days afterward. I learned from a prominent Universal official that Mr. Horne is a splendid cameraman, fearless, and possessing nerves of steel, and that he was chosen specially for the expedition because of these qualities.

He certainly impressed me as being a man of unusual type, he was so unaffectedly pleased to keep himself in the background while giving the particulars of this story.

Brownell Visits Universal City.

John C. Brownell, Universal's scenario editor, stopped over in the city for a few hours last week, on his trip from New York to Universal City, where he will make a stay of two weeks.

He will confer with Tarkington Baker, general manager of Universal City; Percy Heath, scenario editor of the west coast studios, and with the stars and directors on the policy to be adopted in forthcoming productions.

It will be the future policy of Universal to have the eastern representative of the scenario department visit the coast studios twice a year to confer with the scenario forces there, as it is believed that closer personal contact will bring better results.

Old Sturgeon Bay Being Remodeled.

Barney Hahn, owner of the Sturgeon Bay Opera House, Sturgeon Bay, Wis., will immediately remodel the present building into a modern theatre and picture house that will be a credit to the city. He built the present opera house many years ago and has owned it ever since.

Mr. Hahn states that this larger theatre has been made possible by the great increase of patronage, due to the many new industries which have been established in the city and to the building of over 300 miles of fine macadam roads in Door county, in which Sturgeon Bay is located. Over 1,500 automobiles are now owned in the county, thus enabling amusement seekers to attend shows at the Sturgeon Bay Opera House from all parts of the surrounding country.

Creswell Fills Place of J. W. Allen.

Fred F. Creswell, who only recently was appointed special representative for general sales promotion of the Famous Players-Lasky Corporation, with headquarters in New York, has been appointed special representative of that organization in the fifth district, with headquarters in Chicago, the position left vacant by the unexpected death of John W. Allen.

Mr. Creswell's district covers Illinois, Indiana, Wisconsin, Minnesota, the Dakotas and the river cities of Iowa. He will have supervision of the three exchanges in this territory, namely, Chicago, Minneapolis and Indianapolis, the latter being new and just about to be opened.

Mr. Creswell's career with the organization has been marked by rapid advancement. He started as salesman in Atlanta, Ga., about four years ago, and soon became branch manager at New Orleans. But he was a Chicago boy and yearned for his home city. This led to his resignation as branch manager at New Orleans to accept the position of salesman for the organization in Indiana territory. That was about two years ago.

His ability as a salesman there was promptly recognized as he was made manager of the Chicago office of Famous Players-Lasky about a year after he left the Crescent city.

Banks Winters Off to Charlotte, N. C.

Banks Winters, for some time past in charge of publicity and exploitation in Universal's Chicago office, has recovered from a severe attack of grip and has been appointed publicity manager for Universal in the Southern district, with headquarters at Charlotte, N. C. He left for that point Sunday evening, February 15.

The best wishes of a host of friends here accompany him to his new field, where the climate will be just the thing after his sickness.

Maeterlinck Has Busy Day in Chicago.

Maurice Maeterlinck, the Belgian poet, who has been engaged by the Goldwyn Distributing Corporation to write one film story a year that will net him $100,000 each, according to reports, was in the city all day Friday, February 13, making his headquarters in his private car, on a railway siding.

He was entertained and made much of by prominent people during his stay and was kept so busy that he forgot all about giving a short address at Orchestra Hall, which had been included in his rushing day's work.

Around Chicago Picture Theatres

By Mary Kelly

Managing Director Karzas Boosts Picture, Not Star

AT least one Chicago manager is rejoicing over the fact that star-worshipping on the part of moviegoers is on the wane. Andrew Karzas, managing director of the Woodlawn, one of the most attractive picture houses on the South Side, says that this improvement in public taste is the reward which progressive theatrical firms have earned by keeping every program up to a high standard.

"Until two years ago," Mr. Karzas said, "it didn't make much difference how excellent a picture we were showing, if it didn't happen to feature a popular actress or actor—why, business was bad. Our patrons would call us up before venturing out, and ask us which star was scheduled for that particular evening. If it was a well-known favorite, all right. If not, our patrons lost interest.

"But now, it's different. We no longer have such telephone inquiries. Those we do have, consist of questions as to what the title of the photoplay is—merely a precautionary measure for not seeing the same feature twice.

"Because they have learned that we give the same detailed attention toward making each weekly program a success, they have come to regard us as reliable. Our musical programs alone assure them of enjoying high-class entertainment. And our supplementary screen attractions, such as comedies travelogues and news budgets have established a certain standard.

"I have been interested in observing this change in the attitude of movie fans toward the stars. I have found that the largest crowds do not necessarily go with the largest film personalities. Very often our business is the best when the featured performer is someone who is comparatively new to the cinema world.

"In selecting feature productions I personally pay small attention to the reputation of the star. There are so many other points to consider—more important ones, such as the nature of the story, the photography, the settings, and the acting as a whole. I think a

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Special Production from New Angle Is Requirement of Child Audience

THE question of the motion picture in its application to the child mind has been receiving a great deal of attention from thoughtful citizens. It is only natural that a medium so well adapted to the conveying of influences, good or evil, should be not only sought after by those who have the best interests of the youth of our country in mind, but watched with an untiring vigilance, lest the message carried by the screen be evil rather than good.

While there is a problem ahead of the producer which these good people do not see, there is also a certain amount either of indifference or stupidity connected with the producer's handling of the question. He tries to make the shoe fit both purposes, which is only possible in a few instances. What the producer may term the "meddler" is slow to recognize the fact that the art of the motion picture has advanced to that stage where it has entered the race with the spoken drama, and that its commercial possibility lies in catering to the adult rather than the child audience. The filming of the drama often leads the producer to seek his material from among life's deepest problems, which are not always of the calibre suited for presentation to the child mind.

Make Pictures for Children.

This difficulty can only be overcome by directing a certain amount of attention to the production of films for children exclusively. As the situation stands at present, with the children's matinee idea being pursued with avidity, and special boards of review busy on the problem of culling out from among pictures, in the making of which the child mind has not been considered, there should be sufficient incentive for specializing in productions of the kind suited to the children. This would, of course, involve a producing staff whose chief study would be the psychology of the child mind. The same craftsmanship at work from a different angle is necessary to overcome the defect of the ordinary motion picture applied to the adolescent period.

Hetty Gray Baker.
Film editor for Fox; another example of women who have succeeded in the industry.

A serious effort is being made by the National Motion Picture League of 381 Fourth avenue, New York City, to stimulate an interest in the production of films for the children. They have continually at work a board of reviewers who keep watch over the film productions and list those which come nearest to meeting with the requirements of the children's matinee. They also make an effort to get in touch with the possible consumer of such films by the circulatino of literature pertaining to the subject.

Stories for Children's Pictures.

An appeal from the Kindergarten and First Grade Magazine a short time ago resulted in the receipt by Adele F. Woodward, president of the National Motion Picture League, of a list of stories recommended by kindergartners from various parts of the country for production in motion pictures. They are as follows: "Peter Pan," "Three Billy Goats Gruff," "Three Bears," "Elves and the Shoemaker," "The Little Red Hen," "The Gingerbread Boy," "Epaminondas," "Red Ridinghood," "Legend of the Christ Child," "Christmas Tide," by Elizabeth Harrison; "Twas the Night Before Christmas," "How Patty Gave Thanks," by E. Poulson; "The Search for a Good Child," from Mother Stories by Maud Lindsay. Industrials recommended are "A Modern Bakery," "The Modern Shoemaker," "The Modern Dairy," and "The Making of Cloth."

This list gives a clue to what is required; but if we will brush the cobwebs from our brains we will discover many stories as good, if not better than any suggested in the kindergartner's list. Especially for the child who has passed the infant stage the writing of stories of modern life, which may contain most of the elements of the 'grown-up' films, without their objectionable features, should be encouraged. A boy loves a stirring story of adventure, which can be written in such a manner as to inspire heroism rather than a desire to be destructive; while a girl will be wonderfully interested in a drama built around clean characters of everyday life.

Romance Has Its Appeal.

And both the boy and the girl will be ready to "eat up" an attractive romance, in which they may imagine themselves the chief actors, applying the beauty of sentiment which the story should contain, to an imaginary world of their own. Even melodrama, with all its exaggerations, can with care be applied to the child mind without harmful effects; and comedy without vulgarity is as healthful for the children as for the rest of us.

Let us hope that the producer will give a serious thought to this angle of the game, and strive to forget the market as it stood ten years ago. Since that time each tomorrow has found us farther than today along the road to bigger things. We have arrived at a period of specialties and classifications to which the industry cannot afford to close its eyes much longer.

Pathe Shows Wrestling Among Timely Subjects

ONE of the interesting subjects of the Pathe Review No. 40, released February 29, is a demonstration by George Bothner, lightweight wrestling champion, of the leg trip, the head throw, and other feats well known to wrestling enthusiasts. It appears under the title of "Keeping Your Feet Down." Following this is a Novograph analysis of the skill of the wrestler.

"The Dance of Vanity," interpreted by Lubovska in the ancient Grecian style is the terpsichorean number.

"In the Lake of the Four Cantons," a scenic study in Pathecolor, showing the storied territory in which William Tell helped Switzerland win her independence. The shores of the lake today are dotted with numerous hamlets and the famed chapel of William Tell stands out like a beautiful cameo. For sheer beauty there are few spots in all the world to rival Lucerne and all the exquisite tints are brought out with wonderful clearness, by means of the Pathe handcoloring process.

"Making Recipes for Strength" is presented as taken from the U. S. Bureau of Standards in Washington, D. C. The creation of good metal is a whole lot like making good pies—it depends on the recipe and the government is constantly trying new recipes and tests. All the different tests for strength which copper must go through before it is pronounced durable are shown.

T. H. Gibson-Gowland.
Plays Jo Portugais in Bert Lytell's starring vehicle for Metro, "The Right of Way."

Educational Films Plans for New Exchange System Progressing Rapidly

E. W. HAMMONS, vice-president of the Educational Corporation of America, announces that the plans for the organization of the new system of Educational exchanges are going forward rapidly and that the end of the week is to see a good start made toward the establishment of the chain of twenty offices that will be in operation by midsummer.

Joseph Lee, whom Mr. Hammons has selected to open the new offices, has left for New Orleans, and is to make a three-weeks' tour of the exchange cities of the south and west before returning to New York. Mr. Lee is the department head directly responsible for the operation of the new offices and he is picking his men carefully, with the idea of securing the best type of exchange manager and salesmen. Future Educational subjects, now in preparation, are to have something new in the line of exploitation, and an organization is being built up to handle this novel development.

Ginsberg in Kansas City.

Harry Ginsberg, also of the Educational staff, and assistant to Mr. Hammons, is in Kansas City and St. Louis, visiting the offices in those cities, and making arrangements that will lead to the completion of the new general plan. Both Mr. Lee and Mr. Ginsberg will be engaged in the inauguration of new offices and reorganization in cities where Educational has been represented, for several months to come.

Mr. Hammons leaves Monday, February 23, for Chicago and the west, also on business connected with the distributing policy, and expects to be out of town for a week or more. The new system of exchanges, under this direction, is to be the first nation-wide chain of offices to be devoted exclusively to short subjects, and is the result of carefully laid plans which Mr. Hammons has had in preparation for months.

Animated Drawings Show Mysteries of Human Eye

AT the head of the list appears "How You See," a series of technical drawings that show the remarkable process of the eye that make sight possible. An interesting comparison is drawn between the formation of the eye and the construction of a camera. The lens, the iris, the dark box, the screen or retina and the method of obtaining focus are shown in a way that makes an intricate process clear to any layman.

Ice harvesting, under the timely title of "A Cold Proposition," is the second subject in this Pictograph. The Goldwyn-Bray cameraman visited a lake in the Northwest during the ice harvesting season and secured pictures of each step in the interesting process, from the time the ice is marked off into blocks until it is cut, drawn from the lake to elevators on the bank and finally stored away in the ice house to be kept for use the following summer.

Wallace Carlson, the cartoonist creator of "Dud's Hair Cut," reveals the sense of humor that has made his films such a strong drawing card, along with a thorough knowledge of boy nature. Much of the action transpires when Dud goes to a barber shop, and, inspired by a picture in "The Cop's Gazette," instructs the barber to give him a "pugilist's haircut." Even Dud's faithful dog, Spot, fails to recognize him when he emerges from the shop with a closely shaven head.

Prizma Shows "Aids to Cupid."

"Aids to Cupid" is the comely title of Prizma's latest release for February 16. This is a picture taken in Southern France, where for centuries famous perfumes and confections of candied rose petals have been made. Here millions of pounds of orange blossoms and roses are produced each year to be used in the production of these two subtle aids of Cupid.

Prizma brings all its charm of color to you of a land of beauty, leaving behind only the fragrance.

The creation of new perfumes is an art in itself and the making of these delicious confections is the development of a craft centuries old.

Included in the picture are some beautiful mountain scenes around Grasse, and others of the rose gardens, orange groves and old Roman aqueducts which are still in use.

Goldwyn-Bray Launches Expedition to Photograph Bolivia and Brazil

IMMEDIATELY following the start of E. Alexander Powell on his expedition into the Far East to secure pictures for the Goldwyn-Bray Pictograph, comes the announcement of another photographic tour under the same auspices, this time with the unexplored country between Bolivia and Brazil as its objective. Philip Tannura is in charge of the party that left for South America last week to be gone several months. Under the recent Goldwyn-Bray alliance, which means a large increase in the product of the Bray studios, cameramen are being despatched to all parts of the world for the purpose of getting scenic and travel studies of countries never before pictured on the screen.

Mr. Tannura is going far out of the beaten track on his visit to South America. In the Matto Grosso territory of Brazil and in the Paraguay Basin views will be taken of the many beautiful lakes, whereas pictures of a human interest value will be found in studies of the native Indians, the Portuguese, Italian and the Spanish settlers in this region. Some interesting subjects should develop out of pictures of the animal life of Brazil, where there are no less than fifty different species of monkeys.

Birds of Brilliant Plumage.

The birds of Brazil, noted for their brilliant plumage, also offer an inviting subject for the cameraman. They vary in size from the tiny humming bird to the rhea, or American ostrich. There are many varieties of falcons, owls and vultures, and, of course, parrots, all of which will be sought by Mr. Tannura on his travels.

From Manaos the excursion will go up the Madeira Falls to the village of St. Antonia, where navigation is cut off by the falls of the same name. At this point, the Madeira Mamore railway will be taken, going to the end of the lines in Guajara-Mirim. Here a steamer will be boarded to make the trip to the city of Matto Grosso.

In the Amazon lowlands, to be visited on this expedition, there are white herons, bitterns, blue herons, scarlet ibises and spoon bills, whereas in the highlands, among other rare birds that will be hunted by the cameraman will be the ceriema and the jacamin. During the trip up the Amazon there also will be opportunities to get interesting shots of alligators and the fresh-water turtle.

When it is considered that Matto Grosso, with an area of approximately 532,000 square miles and a population in the neighborhood of 150,000, is the largest and most sparsely populated of Brazil's twenty-one states, the opportunities for securing pictures in an unexplored country will be recognized.

Latest Ford-Goldwyn Has Silverware in Making

THE latest Ford Educational Weekly ready for immediate distribution through the Goldwyn company is "Silverware." The picture reveals the molding of the most delicate silver plated ware, and follows the skilled workers through all the processes of manufacture.

The first process consists of placing a flat plate in a machine which cuts and shapes it into a tray or plate. Another machine cuts the plate into beautiful lacy patterns which are then shaped into the fluted sides of a cake basket.

In shaping a coffee pot, the process seems almost like a return to the ancient potter at his wheel. A perfectly flat, round plate is placed on a wheel which is set whirling. With great care, the workman shapes the plate, until inch by inch, a spreading base and curving sides are visible. After a little while, a coffee pot appears in place of the flat plate. The handles and spouts are made separately and soldered on by hand.

With the shaping completed, the pot is dipped into liquid silver and the proper amount of plating put on. Then it goes to the emery machine where it is polished to mirror-like smoothness.

The final process shows how delicate engravings are traced on the silver.

Torchy Picture at the Strand.

But for the fact that the laboratory handling the printing of the Sewell-Ford Torchy prints could not turn out the extra prints in time there would have been three of the major theatres on Broadway playing Torchy's comedy this week. Owing to the lack of prints, the only theatre that was able to get its booking was the Strand. The comedy which stars Johnny Hines in the title role went over great. Every few moments there was a laugh or a giggle from the audience.

"Solitude."

One of the most attractive series of snow scenes that has been presented in film appears under the title of "Solitude." This picture, shown at the Rialto Theatre, is a Robert Bruce scenic, released by the Educational Films Corporation of America. In the film there is visible only one man, who wanders over the mountains in search of solitude. After miles of snow-covered country have been traversed, he finally arrives at the heart of the thing that he is looking for, on the side of a mountain where there is nothing but fir trees to break the silence.

This picture abounds with beautiful silhouettes of snow-laden evergreens, One scene which stands out as a distinct novelty contains only long shadows of the trees and the man falling across the snow. The picture has been carefully assembled, and the scenes and their subtitles are in perfect unison, points which are of the greatest importance to the making of an artistic picture.

Some Things Worth Knowing

That plans for a high school at Madison, Union and Merrill streets, Indianapolis, include an auditorium with seating capacity of 1,200, and a stage and moving picture equipment.

* * *

That the McKinney Steel Company, Wolfpit, Ky., have under the supervision of the Welfare Department, an Amusement Building which houses a theatre, refreshment parlors, pool rooms and barber shop. Three nights a week a moving picture show of good up-to-date pictures from the Paramount and Pathe exchanges at Cincinnati, is run, for an audience that numbers from 150 to 300. The plan to add a library and reading room will be completed this spring.

* * *

That the pedagogical films of the Appleton-Universal educational series, which are to be exhibited at the convention of the National Education Association, at Cleveland, beginning February 23, were made from the text books of Cyrus Adams, and David Starr Jordan and Harold Heath. From a chapter in the Adams text book bearing on Manufactures in the United States a film on Commercial Georgraphy was made; while a chapter on Animal Forms by David Starr Jordan of the Leland Stanford University, and Harold Heath of the same institution, formed the basis of a zoological film.

* * *

That a film on the making of rubber tires recently exhibited before the Ad and Rotary clubs is called "The Link." This is one of the evidences of future popularity of the advertising and industrial film.

* * *

That "A Trip to the Moon" and "Hello Mars" shown in a recent Goldwyn-Bray Pictograph made from animated drawings in cooperation with some of the foremost scientific authorities, were received with more interest than anything of the kind that has been shown on the screen. These subjects presented at an opportune time, when the possibility of signaling to planets is under discussion, are sure to attract unusual attention wherever shown.

First Tarkington-Goldwyn Comedy Is "Edgar and the Teacher's Pet'

CAPTURING the spirit of boyhood for the film series of Booth Tarkington's "Edgar" stories is said to have been achieved with great success by Director E. Mason Hopper at the Culver City studios of the Goldwyn Pictures Corporation. The first film has been taken, cut and edited and given the title "Edgar and the Teacher's Pet." In this episode is also the famous moment when Edgar imagines what he would do if he was President of the United States. Johnny Jones is regarded as an ideal interpreter of Edgar.

In the comedies are the following characters who will be interpreted by the same actors throughout he first twelve reels. They are as follows: Johnny Jones as Edgar Pomeroy, Arthur H. Litke as Edgar's family doctor, Ellison Manners as Edgar's school teacher, John Cossar as Mr. Pomeroy, Virginia Madison as Mrs. Pomeroy, Kenneth Earl as Charles Pomeroy, Marie Dunn as Betty Pomeroy, Fred Moore as the Rev. Shelby, Buddy Messenger as Freddy Littlefield, Lucille Ricksen as Alice Littlefield, Nick Cogley as Mr. Littlefield, Cordelia Callahan as Mrs. Littlefield and Lucretia Harris as Iris.

Lucille Ricksen Plays the Sweetheart.

Lucille Ricksen as Alice Littlefield plays the girl with whom Edgar is madly in love, or as madly in love as a boy of 11 years can be. She has a prominent part in the second release, which is called "Edgar and Shakespeare's Hamlet." In these episodes the boys of the small town hold a dress rehearsal and stage a show that is almost funnier than anything in real life. In order to get costumes for their roles as actors, the boys ransack their parents' closets and they learn that sometimes it is easier to borrow than to return.

Hamlet's father's ghost is played by a colored boy who is said to get almost as many laughs as Iris, the colored cook. Next to his boy characters, Booth Tarkington is fond of picturing the Afro-American mind, and he makes full use of his knowledge in these two-reel comedies which he has written directly for the screen.

The cameraman for the Edgar stories is John Mescall and the assistant director is William Wellman.

Henry Harmon.
Veteran actor who is Abe Rose in Metro's "Old Lady 31."

These News Reels Show Many Interesting Events

THE plight of the Princess Anne, stranded outside New York harbor, is pictured in International News No. 6 just released. Birds-eye glimpses of the Statue of Liberty and snow-bound New York are also shown. A novel means of snow removal proves only partly successful in New York, where flame throwers, loaned the police department by the army, are employed in Central Park.

France welcoming the Shah of Persia, troops guarding Cuban piers, Daffy News, the loading of liners in the United States and Japan, scenes of storm-wrecked Atlantic City, the American fleet at Cuba, destroying war bombs, and border troops in a preparedness review are also in this reel.

The storm-wrecked Atlantic coast is depicted in No. 6 of Hearst News. New York is shown "digging out," as is the rescue of those aboard the Princess Anne. France honoring the heroes of Zeebrugge, the Atlantic and Pacific fleets in action, scenes of the City of Babel, Pershing reviewing the border guard, "shots" of Representatives Quinn (Mass.) and Rucker (Miss.) smoking corncob pipes, the Countess of Sandwich and her daughter, and Tad's Indoor Sports round out this reel.

Some of the American ships which the United States contemplates selling to Great Britain are pictured in the Universal Current Events No. 6. There are also scenes of the racing in Cuba, Uncle Sam's tanks in an endurance test, Dame Fashion's studio on a New York beach, Armenian kiddies receiving American food, a train crash at Lemokin, Pa.; the Westminister Kennel Club show in New York, outdoor sports at Quebec, and Americans visiting the citadel of Salidan, Aleppo, Syria. "In the Public Eye" contains intimate shots of Thomas A. Edison, Ignace Jan Paderewski and Walter D. Hines.

Demaree's Plans for Franklin.

O. I. Demaree heads a new company which is planning to erect in Franklin what is promised to be "one of the finest small photoplay theatres in Indiana." Options on two sites have been secured and it is expected that the project will be put across this year. Mr. Demaree has been unusually successful as manager of the Franklin Opera House.

As planned, the new theatre will cost about $35,000. It will have a stage large enough for the presentation of stage plans and will be thoroughly modern in all its appointments. A pipe organ will probably be installed after the theatre is put into operation.

Keeping in Personal Touch

By Sam Spedon

WILLIAM STOERMER, for several years active in motion picture work, has been appointed assistant to Myron Selznick at the Fort Lee, N. J., studio. Mr. Stoermer succeeds Joseph Schlief, who has been appointed personal secretary to Mr. Selznick.

* * *

L. George Ross has resigned as salesman from Robertson-Cole and accepted a position with Pathe.

* * *

Ham Thompson, big chief of the Fox scenario department, is tickled silly. He received a postal card from E. Lloyd Sheldon, in Asakusa Park, Junika, Tokio. Lloyd writes that the Park looks like Coney Island.

* * *

Charles F. Steiner, general sales manager of the Foundation Film Corporation, has just returned from a trip West. He states that he has disposed of nearly all of the territory of the United States for "The Blindness of Youth."

* * *

M. F. Tobias, the well-known sales representative, is now exploiting Harold Bell Wright's picturization of his novel, "The Shepherd of the Hills."

* * *

Richard A. White, head of the Fox contract department, took a vacation about three weeks ago, supposedly for a short rest. He was gone for two or three weeks and returned all smiles; then the secret was out. He had been to his home town, Worcester, Mass., where he attended Holy Cross College years ago, and married Miss Charlotte V. Fitzgerald, his boyhood sweetheart. Mr. White joined Fox Film Corporation in June, 1919, after his release from the army, in which he served overseas as a captain in the ordinance departments of the 78th, 92d and 69th divisions.

* * *

J. McDonald, of the Republic advertising staff, has been ill with the "flu" for the last few weeks. Miss Ruth Weisberg, of the same department, secretary to Mr. Van Horn, is back at her post after two weeks' sickness.

* * *

Miss Solita Solano, general assistant in the Capellani office in the Brokaw Building, New York, is vacationing in Cuba for a week or two.

* * *

George B. Seitz and Frank Leon Smith, his scenario writer, who were spending two weeks at Palm Beach with their families, returned to the Seitz Studio in New York, February 17.

* * *

Billy Quirk, the vaudeville and motion picture comedian, has been near death at the Harlem Hospital, 136th street and Lenox avenue, New York. On Tuesday, February 10, in his delirium he jumped out of a third story window and landed in snowbank. Since that happened he took a turn for the better and is now on the road to recovery.

* * *

Warner Oland returned from the Coast on Saturday, February 14, after finishing a Pathe serial, "The Third Eye," supporting Eilene Percy. He will immediately start another serial in the East, "The Mad Talon," supporting Juanita Hansen in a Seitz production.

* * *

Mr. Saperstein has assumed the management of the Palace Theatre, Bridgeport, Conn.

* * *

Charles Williams of the Strand Theatre, Providence, R. I., was in New York a few days last week, looking over the film market and getting an idea of general conditions.

* * *

Henry Needles has resigned as manager of the Regent Theatre, Norwalk, Conn.

* * *

Rocco De Orio Amusement Company has taken over the Rivoli Theatre at Waterbury, Conn., and after alterations it will be known as the De Orio Theatre.

* * *

Sheldon Lewis, with the rest of the players appearing in the Arthur Beck production, "The Silent Barrier," under the direction of Frank Worthington, left for Lake Placid, New York, on Wednesday, February 18 to portray some scenes of the frozen North.

* * *

Giles Warren, of long service in the industry as a scenario writer, formerly of the World Pictures Corporation, has been ill for some time at his home at Dumont, N. J. He is now on the road to recovery.

* * *

T. W. Henderson, looking after Community Films, is now located at the Republic salesrooms. The Community is releasing through the Republic Distributing Corporation.

* * *

C. B. Price Company, Inc., has sold the rights to fifteen Indian dramas starring Princess Mona Darkfeather to the Alexander Film Corporation, 130 West Forty-sixth street, New York, for Greater New York and Northern New Jersey. Also the rights of the "Log of the U-35" to Breedlore and Wagner, Los Angeles, for California, Nevada and Arizona.

* * *

Arthur James, director of advertising and publicity for the Fox Film Corporation, is back at his desk after an attack of tonsilitis, which kept him at home for more than a week.

* * *

James E. Hennessey, traveling representative of Realart, is now in New York in conference with Morris Cohen and J. C. Ragland about the exploitation of the big feature picture "The Luck of the Irish." The campaign to be inaugurated is said to be of the most novel and ingenious character.

* * *

David Klein has been appointed branch manager of the United Producing Corporation at Cleveland. Arthur Bitters has been made a salesman at Milwaukee. Dave Rodgers, Southern division manager, is spending considerable time in Atlanta and vicinity.

* * *

William Brandt, owner of the Carleton and Marcy theatres in Brooklyn and Feltman's Airdrome at Coney Island, has purchased the Bunny Theatre, 314 Flatbush avenue, that borough, from Ike Hartstall. Ike is looking for a loca- in the borough of Manhattan.

* * *

Mabelle Heikes Justice, the photodramatist, is in Washington, where, with the assistance of the Department of State, her claims are being formulated to present to the German Government for loss of members of her family and personal property, on the Lusitania. Her activities in the war have been recognized by Secretary Baker and the War Department.

* * *

Merritt Crawford assistant publicity manager of Fox, has caused much anxiety at the new studio by his prolonged absence at lunch hour looking for a suitable eating place. He has to wend his way eastward several blocks and then some. The Astor is a long way from Tenth avenue and Fifty-fifth street. Just as soon as the lunch room is installed in the studio he can eat and work in the same place without looking for locations.

* * *

Harry E. Lotz, Realart branch manager at Pittsburgh, was in New York several days the week of February 16 in conference with the home office.

* * *

Bertram Millhauser, a protege of George B. Seitz, is directing his first motion picture, "The Mad Talon," a serial written by Mr. Seitz. Mr. Millhauser was a continuity scenario writer for Mr. Seitz and the Astra company and had much to do with Pearl White's serials. Mr. Millhauser has written a serial, "The Velvet Hawk," for George B. Seitz, in which Mr. Seitz will star under his own direction. Production was started Tuesday, February 17.

* * *

George F. Rabott, of the Alcazar Theatre, Naugatuck, Conn.; I. J. Hoffman, of Pastime Theatre, Ansonia, Conn.; Mrs. A. S. Skidmore, of the Elite, Bridgeport, Conn., and M. J. Leighton, of the American Theatre, Bridgeport, Conn., have all been laid up with the "flu" this month.

* * *

Rudolph Sanders is increasing the seating capacity of his Globe Theatre, Union street and Fifth avenue, Brooklyn, from 600 to 1,000. The weather has greatly interfered with his progress and its hard for Rudy to smile. He is contemplating enlarging his Marathon Theatre from 600 to 2,000 seats. He has already purchased the adjoining property.

* * *

Herman A. Manchester, of Select Pictures, has been confined to his home with pneumonia.

* * *

Mark Larkin, publicity director of the Mayflower Productions and formerly publicity manager for Mary Pickford, arrived from the Coast Sunday, February 15. This is his first visit East, being a native son of California.

* * *

A. Levy has reopened the Broselin Theatre at 110th street and Fifth avenue, New York, on Monday, February 16. The Broselin was closed for improvements and repairs for about two months.

With Well-Known Film Folk

George B. Aimes, formerly with Pathe at Philadelphia, is now with the Republic Distributing Corporation.

* * *

Maurice Rabanus, of the United Picture Productions exchange at New Haven, employs "Goniff," the window cleaner, to keep his windows clean. Recently "Goniff" presented Mr. Rabanus with a bill for three times the usual amount. Mr. Rabanus questioned the bill and was told by "Goniff" that since the office was occupied by the United, Hallmark and Triangle he thought he was entitled to three times the amount.

* * *

D. Leo Dennison, formerly of the Hodkinson Detroit office, is in New York.

* * *

Colvin Browne, publicity director and general representative of Cornelius and Clark Pictures Corporation, has returned from the Coast, where he has been negotiating for some special productions. Cornelius and Clark are now occupying their new offices at 117 West Forty-sixth street, New York, while the building is undergoing alterations.

* * *

F. B. Pickrel, Pathe's exchange manager at Oklahoma City, arrived in New York the week of February 16 to confer with Phil Ryan, Pathe director of exchanges. This is "Pick's" first visit to New York, and he will remain a week or more.

* * *

John Manheimer, besides building the Albermarle on Flatbush avenue, Brooklyn, N. Y., has broken ground for the new Highway Theatre on Kings Highway and Coney Island avenue, Brooklyn to seat 2,000.

* * *

Charles Ray's leading woman in "Paris Green," Ann May, has arrived in New York from the Coast. She intends staying here all summer.

* * *

Nugent J. Flynn of Richards and Flynn, Kansas City First National franchise holders, was in New York the week of February 9, and left for home on February 13. He reported splendid business up until February 1, when the cold weather and the "flu" struck them. He is rebuilding the old Twelfth Street Theatre.

* * *

B. R. Tolmas, of the Equity Productions of Philadelphia, was in New York last week on his weekly visit.

* * *

Wardwin Amusement Company, owners of the Webster Theatre at 167th street and Webster avenue, the Bronx, has purchased the Paradise Theatre, located in the same neighborhood.

* * *

Pete Smith, director of publicity for the Marshall Neilan Productions, won new laurels by the way he put over the showing of "The River's End," to the Canadian Club at the Biltmore Hotel on the evening of February 17. He not only arranged the menu and managed the dance, but he selected the music. Pete is an impresario of no mean calibre and a very fine conductor. Fares, please!

Charles G. Branahan, former publicity director for the S. A. Lynch Enterprises of the South, is in New York for a week or two or maybe longer.

* * *

Mr. Saperstein has assumed managership of the Palace Theatre at Bristol, Conn.

* * *

C. B. Price Company, Inc., has sold the rights to Alaska for the "Log of the U-35" to A. R. Thorne of Fairbanks, Alaska.

* * *

Sidney Wurzel and Jessie Touraine of the Select home office have decided to abandon the film business and enter the vaudeville field.

* * *

Rod La Roche, who was playing in the Florence Binney Company at Chicago, has just left for Saugerties, N. Y., with the Corinne Griffith players.

* * *

Winifred Dunn, author and editor of many photoplay successes, is rapidly recovering from an attack of pneumonia and, it is expected, will soon be able to resume work on the feature she had been titling for Tyrad Pictures, Inc., previous to her illness.

* * *

Robert G. Vignola's first production for the International, "The World and His Wife," is well upon its way. The cast, with Mr. Vignola, returned from the South February 18.

* * *

James M. Minter, of the Minter United Amusements, Detroit, was in New York the week of February 16. He was getting a line on some new productions.

* * *

Charles Giblyn, directing the Fox production, "The Tiger's Cub," at Port Henry, New York, was buried in six feet of snow on Tuesday, February 17.

* * *

Arthur C. Bromberg, 73 Walton street, Atlanta, is now in business for himself, handling the state rights and the Victor Kremer-Chaplin pictures. Mr. Bromberg was formerly connected with the Southern Pictures Corporation.

Burton George.

Selznick director who helps "create happy hours."

* * *

Frank P. Bryan, since last August, has been branch manager of the Vitagraph Exchange in Atlanta. C. R. Beacham is in charge of the First National. Neal Bugle is still in charge of the Pathe. John R. Simpson presides over the S. A. Lynch Enterprises, and has been since 1916. All these gentlemen shook hands with our traveling representative, Nat Bregstein, while passing through Georgia's capital city.

* * *

Joseph Friedberg states that the Carlyle Blackwell production made in California recently has been disposed of to Robertson-Cole. It will be released as "The Third Woman."

* * *

Nat Royster, former manager of Hallmark in Atlanta, is now publishing a film paper of his own and will soon open a state rights office. R. M. Savina, one of the oldest state rights buyers in the Southern territory, is still doing business at the old stand.

* * *

"Ken" Spear, production manager of Master Films, Inc., has taken a short trip to the White Mountains to make arrangements for one of the forthcoming Sewell Ford "Torchy" films.

* * *

M. A. Lichtman is directing the Criterion Film Service and handles the Equity pictures and the Pioneer. Mr. Lichtman was formerly an exhibitor at Sheffield, Ala., before starting business in Atlanta. He is doing a big state rights trade.

* * *

Frank Curby is producing a picture, "The Daughter of the Devil," in Atlanta. The leading man is Kempton Green, the leading woman is Irma Harrison. The other members of the cast are William Corbet, Walter Lewis, Lawrence Ashbrook, James Larbell, Jack Burns and E. Heritage.

* * *

The Reeves and Grey serial, "The Mystery Mind," being produced by the Supreme Company, has been held up for several days owing to the sickness of the leading woman, Peggy Shanor, who is down with the "flu."

Arthur Lang Is Convalescent.

Arthur Lang, manager of the export department of the Nicholas Power Company, New York City, is recovering from influenza and pneumonia. He has been ill for two weeks. It is hoped that he will be back at his desk within three weeks.

HOW DRY IS TEXAS?

Well, Read Our Exclusive Story from Phil Fox on Page 1493 and Learn the Disastrous News

Live News from Everywhere

Minneapolis Musings

Special Office Established.

SPECIAL PICTURES CORPORATION, an organization formed on the Pacific Coast for one and two reel weekly films, will have an office in Minneapolis. Following a recent visit to Minneapolis by H. J. Roberts, of the company, Thomas Kress, special representative of the Robertson-Cole organization, was made manager of the local branch. The company will begin its releases in the Northwest about March 1, Mr. Roberts announced.

Another Independent.

A new independent film exchange—the First Film Company—has opened offices in the Loeb Arcade, Minneapolis. B. L. Hadfield is manager and Jack Hickey is office manager. They have had considerable experience in the film industry in Milwaukee and will have among their early releases the four Clara Kimball Young pictures produced by the Equity Pictures Corporation.

Barnes and Rothchild for Fox.

W. C. Barnes, Minneapolis, has been appointed branch manager for the Fox Film Corporation at Detroit. Mr. Barnes was special representative of the Minneapolis branch of the Fox company for eighteen months. His place in Minneapolis will be taken by Jack Rothchild, salesman.

Erickson Is "Featured."

Charles Stombaugh, manager of the Minneapolis Pathe exchange, has appointed Edward E. Erickson feature salesman for the Minneapolis territory. Mr. Erickson has been assistant manager of the Pathe branches at Pittsburgh and St. Louis.

Nelson Succeeds Pielow.

Stewart Nelson has succeeded Ralph Pielow as Minneapolis exchange manager for the American Film Company. Mr. Nelson has been connected with Detroit and Indianapolis branches of the American. He has office space on the seventh floor of the Produce Exchange Building.

Nemec in Stillwater Also.

Frank Nemec, manager of the Nemec Theatre, St. Cloud, Minn., has taken an option on the Auditorium at Stillwater, Minn. He has gone to Stillwater to continue negotiations.

Woenpner Buys Another.

Oscar Woenpner has purchased the Third Ward Theatre, Minneapolis, a large suburban theatre. Mr. Woenpner is owner and manager of the New York Theatre, Minneapolis.

Publisher a Showman.

Purchase of the Torgerson Show at Marietta, Minn., is announced by Caverly & Ellickson. They have renamed the house the Amuzu. It will be under the direction of T. D. Caverly, publisher of the Marietta News.

Hail Jimmie Keough.

Jimmie Keough, veteran Minneapolis motion picture theatre manager, known to thousands of screen fans of the Twin Cities and the Northwest, has returned to Minneapolis to manage the New Strand Theatre, one of the most important of the Ruben & Finkelstein holdings in the loop district, where he first rose to fame.

Perry at Lyric.

Charles C. Perry, who has been managing the New Strand, has assumed charge of the New Lyric.

Oh, Very Young.

Ethel Clayton has the title role in "Young Mrs. Winthrop," a forthcoming Paramount.

Seattle Sketches

Montgomery Makes Successful Trip.

R. C. MONTGOMERY, star salesman for Realart, has returned from a three months' tour of Montana, which A. W. Eden, his manager, claims to be one of the most successful ever made through that territory. Mr. Montgomery is very modest in not taking all the credit to himself for his success. He says that the clever and original sales letters which J. V. Aust, assistant manager of the Realart office, sent out ahead of him made his way very easy, and he also wished to acknowledge the efficient co-operation of Miss Broom and Miss Shertzer of the staff.

Mr. Montgomery reports that the eastern part of Montana, which is largely dependent on crops for its prosperity, is now entering on a period that promises to be the best in the last four years. Good crops are expected this year. They have been spoiled for the last three years by drouths. The western part of the state had a period of unusual prosperity during the war on account of the great demand for its mine products.

Martin Buys Vollmer House.

The Film Theatre in Vollmer, Idaho, has been bought by C. H. Martin, editor of the Lewis County Register.

Good Jewelry Hooked on Nazimova.

One of the leading jewelers of Seattle co-operated with James Q. Clemmer in advertising Nazimova's latest, "Stronger Than Death." He placed in the back of window the large poster showing the bust portrait of Nazimova in the act of fastening around her neck a gorgeous jeweled collar. In the space in front of the picture was arranged one of the handsomest displays of precious stones ever seen in Seattle. It consisted of diamond and sapphire dinner rings, diamond sunburst brooches, large diamond bar pins, and a few handsome pearls.

Baltimore Banter

Hennessy Visits City.

J. HENNESSY, of New York, special representative of the Realart Film Company, visited Baltimore for several days during the week of February 9. He was introduced to many of the Baltimore exhibitors by W. H. Rippard, manager of the Washington, D. C., branch of Realart. Mr. Hennessy, who has been in the film business for some years, at one time acted as special representative for General Film in Baltimore.

B. L .Mendelsson Now Here.

B. L. Mendelsson, has now become associated with Realart and will represent that company in Baltimore. Mr. Mendelsson was connected with Select before joining the forces of Realart. He has been in the film business for six years and represented World Film in Baltimore at one time.

To Enlarge Waverly.

Work will probably be started next month on the enlargement of the Waverly Theatre, which is under the management of Harry Kahn. Plans are going ahead steadily and when the reconstruction is completed the seating capacity will be 1,400.

Mrs. Joseph V. McLaughlin Dies.

Having been ill with pneumonia for two weeks, Mrs. Joseph V. McLaughlin, mother of Leonard B. McLaughlin, manager of the Auditorium Theatre, died at her home in Baltimore on Wednesday morning, February 11. She is survived by her husband and four other sons besides Leonard.

Death of Mrs. Mary E. Henkel.

Mrs. Mary E. Henkel, wife of Harry A. Henkel, manager of the Academy of Music, died at Mercy Hospital on Monday morning, February 9. Mrs. Henkel was admitted to the hospital on Friday, January 30 and operated on the same day for appendicitis. Pleurisy later developed and caused her death. Mrs. Henkel is survived by two daughters besides her husband.

Out-of-Town Building Notes.

A moving picture theatre with a seating capacity of 700 will be built in Shippensburg, Pa., shortly to cost approximately $50,000, by Frank E. Holler, proprietor of the New department store in that city.

A two-story moving picture theatre to cost about $75,000, part of which will be used as an office building, is to be built in Beckley, W. Va., by Frank Middleberg, of Logan, W. Va.

The Broadway Theatre in Statesville, N. C., is to be remodeled by J. A. Knox and when completed will measure 115 by 22½ feet. This playhouse is under the management of W. D. Van Derburgh.

Personal Out of Town Notes.

The Star Theatre and Opera House at Westminster, Md., are both being conducted under the management of George Osborne. Mr. Osborne formerly ran only the Star Theatre.

C. C. Landis, proprietor of the Lyric Theatre at Shippenburg, Pa., died of the influenza about three weeks ago. Mrs. Landis is conducting the theatre at the present time.

Pittsburgh Points

Jeanette Theatre Remodeled.

OLIVER KITCHEL, of the Eagle Theatre, Jeannette, remodeled the interior of his house recently. Besides putting in new seats, he has had the interior beautifully redecorated, and also new lighting fixtures installed.

Stehler Now An Exhibitor.

H. E. Stehler, formerly salesman for the Pittsburgh Pathe Exchange is now manager of the Opera House and Coliseum theatres at New Castle, Pa. The former runs road shoys only, while the latter, vaudeville and feature attractions. Stehler says business is good.

Hats Off!

J. G. Furrier has completed two years as traveling representative of the Standard Film Service, Pittsburgh. Mr. Furrer is one of the youngest as well as one of the best liked film salesmen in the Pittsburgh territory.

Here Comes the Groom.

One of the Browarsky Brothers, Morris, was married February 8 to Miss Sadie Edlis, sister of B. C. Edlis, of the Craft Film Service. The couple have gone on an extended honeymoon trip, on which they will take in New York, New Orleans and Los Angeles.

Right at 'Em!

I. Frankel and Charlie Flarity, two new salesmen at the Pittsburgh Goldwyn exchange, are reported as hitting the high (sales) spots at a lively clip.

Once More the Groom!

Thomas Bello, of the Bijou Theatre, Belle Vernon, Pa., was married Wednesday, February 4, to Miss Mary Costello. The couple spent several days at Cumberland, New York, Philadelphia and Washington, D. C.

Good Business.

Mather-Collieres have erected a new $80,000 theatre to seat 600 at Mather, Pa., which it is expected will be open about the first of March. The Pittsburgh U. T. E. has equipped the house in its entirety.

"A Record"—A Real One.

"Mickey" has just repeated for the third time at the Globe Theatre, Washington, Pa., with a three-day run, and broke each of its previous records. Manager Mercer has booked the production for a three-day fourth repeat run.

Noah Richards Dies.

Noah Richards, an usher at the Regent Theatre, East Liberty, died recently, a victim of the flu. Noah was 18 years of age and well liked by patrons of the Regent as well as the employees.

Detroit Dottings

Metro Landing Big Ones.

W. N. SKIRBOLL, of the Detroit office, has landed a number of first-runs and reports that he has negotiations pending which will practically assure Metro of a first run on all future releases. "Stronger Than Death" recently played a week at the Majestic, later was shown at the Regent for a week and is booked into the Orpheum for a week. "Should a Woman Tell?" with Alice Lake, has been booked for a week at the Madison Theatre, starting February 29. "Lombardi, Ltd.," will be shown for a week at the Majestic, ending February 23. Mr. Skirboll reports that he has practically closed contracts for first-run on Metro in all of the leading state theatres.

Tripling Capacity.

Charles Kane is enlarging the Castle Theatre, Detroit, from 400 to 1,400 seats, making it one of the largest houses on the east side.

A Regular "Magnate."

H. A. Ross, Detroit manager for Famous Players-Lasky, is on a two weeks' trip to Florida, where his family is spending the winter.

Young Goes to Kansas City.

Fred Young has resigned as Detroit manager for Hallmark to accept the management of the Robertson-Cole exchange in Kansas City.

Family Equipment.

Ernest Forbes, manager of the United Theatre Equipment office in Detroit, is all smiles these days. There's a good reason —the arrival recently of a seven-pound baby boy.

To Build Two.

The Schlossman Amusement Company, of Muskegon, has been incorporated for $100,000. Practically all of the stock is held by Mr. Schlossman, who plans to erect two new theatres—one in Muskegon proper and another in Muskegon Heights.

We're "Fur" H. T. Snowden.

H. T. Snowden, who for the past five years has been connected with various exchanges and newspapers, has been appointed manager of publicity and exploitation at the Detroit exchange of Robertson-Cole. For three years he was in the Northwest putting over such pictures as "Crisis," "Birth of a Nation," "Cabiria," etc. For a number of years he was an exhibitor. He has for some time frequently contributed clever material to Moving Picture World's "Rambles Round Filmtown."

Realart to Release Service Tales Made by Director Charles Miller

CHARLES MILLER productions have been acquired by Realart. Mr. Miller is to make a series of out-of-door pictures based on the works of Robert W. Service. The news of the deal, concluded with Mayflower Photoplay Corporation by President Morris Kohn, of Realart, was announced last week. Mr. Miller is already at work near the Canadian border in New York state on his first Mayflower production, further anouncement of which will be soon forthcoming.

In concluding negotiations with Mayflower for the release of these out-of-door photoplays, President Kohn declared that Director Miller will bring to the screen a product, every detail of which, even the Robert W. Service poems themselves, will be of his own choosing.

"The new contracts entered into by Charles Miller with Mayflower Photoplay Corporation, mark the approach to an ideal in the motion picture industry," said Mr. Kohn. "The creation of a picture play is the business of an artist, and with complete freedom to follow his own inspirations, unhampered by any consideration whatsoever, Mr. Miller is achieving a dream that has been the aim of a lifetime. He brings to Realart the experience of many years as a director of motion pictures, as an actor and stage manager and as a student of film technique in all its branches.

Made Many Successes.

"We all know Mr. Miller can make pictures which have big box office value. 'The Flame of the Yukon' not only proved this, but established him as the foremost interpreter of dreams of the great out-of-doors. Exhibitors will recall 'The Ghost of Yesterday,' 'By Right of Purchase' and 'The Sawdust Ring' as among other succesful Miller productions, and there are only a few titles which come to mind at the moment."

Charles Miller was 38 years old when the motion picture first appeared to him as a field to which a man of ideas and ideals could turn profitably. To learn to make photoplays Mr. Miller abandoned a salary as actor at $350 per week and as a $3-a-day super began to study at the Thomas H. Ince studios in Santa Monica, Cal.

Gun Man? Nope, Night Watchman.
A shot from "Dangerous Hours," a Thomas H. Ince production for Paramount-Artcraft.

Cameragraph Club Dinner and Party Is Big Success

THE big winter event of the Cameragraph Club, the theatre party to see "Aphrodite" and dinner after at Reisenwebers, New York, which took place Saturday night February 14, proved a great success and was well attended by members of the club. The members of the Cameragraph Club, many of them veterans of the industrial film world and charter members of the International Order of Associated Film Fans, were of the opinion that "Aphrodite" as a thriller was not in it compared with many of the good film plays that are shown nightly on the screen.

Among the members of the Cameragraph Club who were present were Edward Earl, president of the Nicholas Power Company; Alfred D. Bell, treasurer, and W. C. Smith, general manager; Theodore F. Uhlemann, president of the Cameragraph Club; Raymond Dengel, vice-president, and Bennet Goldsmith, secretary and treasurer; Louis Merkin, James Stillman, P. A. McGuire, Charles Linderer, Thomas Uhlemann, Max Bauer, William Ellwood, Ferdinand Elsbeck, Charles Wickerscheimer, Gabriel Rigger, Joseph Koch and Joseph Abrams. The wives of many of the members were present and they were also of the opinion that the Cameragraph Club ought to see a film play next time it was looking for thrillers.

Philadelphia Paragraphs

To Show "Brat" on Percentage.

MANAGER YECKER of the Fulton Opera House, Lancaster, Pa., will play "The Brat," the Metro production, on a percentage basis, beginning the week of February 16. N. E. Milligan, Metro's special representative, will supervise the showing and will carry on an extensive advertising campaign.

Mrs. Weiler Ill.

Mrs. Weiler, wife of the manager of the Colonial Theatre, Egg Harbor, N. J., is reported to be seriously ill. Her many friends in the film business wish her a speedy recovery.

"Erstwhile Susan" on Percentage.

G. W. Lederer, Jr., exploitation manager for Realart, is on a visit here, offering his services to local and out-of-town exhibitors. G. M. Krupa, of the Hamilton Theatre, Lancaster, arranged with Manager Emanuel of the Realart to play "Erstwhile Susan" on a percentage basis during the week of February 16. Mr. Krupa promises to extend his advertising ability during the coming week.

League May Revive.

There are indications that the Exhibitors' League of Pennsylvania will be revived shortly. A special meeting was announced for next week, when the election of officers will take place.

"Everywoman" Successful.

"Everywoman" concluded its third successful week's showing at the Palace Theatre, where it is engaged for an indefinite run.

Hoosier Happenings

Kokomo Paramount Changes.

A DEAL was closed at Kokomo, Ind., this week between A. R. Nelson and Ernest Walton by which the former becomes owner and manager of the Paramount Theatre, on Mulberry street. Mr. Nelson recently purchased the Star Theatre, at the corner of Walnut and Buckeye streets. Both will be operated under his supervision.

Shining Up in Logansport.

Finishing touches are now being made on the new addition to the Paramount Theatre at Logansport, Ind. The improvements, which have been in progress for the last two weeks, consist of a new lounging room and lobby. Four large mahogany finished doors have been placed at the entrance and the interior of the structure has been redecorated in a light colored design. Two large indirect lights have been placed in the lobby and a large and attractive mirror now adorns the wall.

Karl Goes Into Business.

F. R. Karl, owner of a cigar stand at Anderson, Ind., has purchased the Cozy Theatre of that place from Frank Lockwood and will take charge of it immediately. Mr. Lockwood will give his entire time to the management of his other theatre, the Madison. F. L. Walker, who operated the Isis Theatre at Anderson, has gone out of business. The Isis was originally known as the Nicholodian and as such was the first motion picture theatre in the city.

Hotel Installs Theatre.

A new motion picture theatre has been built in the West Baden Springs Hotel at the famous watering resort at West Baden, Ind. It will be open to guests of all the hotels at the springs.

Heasman and Buck in Danville.

William Heasman and Fred Buck, of Attica, Ind., have bought the Colonial Theatre at Danville, Ill., from John W. Hollin and his wife, Lela N. Hollin, who have operated it for the last few years. The new managers have announced that they intend to make some extensive improvements in the place in a few weeks.

In Again—Out Again.

The Misses Lavaughn and Ellen Parish, who recently purchased the Midway Theatre at Knightstown, Ind., last week sold it to R. Sipe and Howard Bundy, of Newcastle. Mr. Sipe operates the Starette Theatre at Newcastle.

Kankakee Luna Opens.

The Luna Theatre at Kankakee, Ill., owned and operated by the Luna Amusement Company of Lafayette, Ind., was opened to the public last Saturday. Between $4,000 and $5,000 have been spent in remodeling the building, formerly the old Gaiety Theatre, into the new Luna. A five-act vaudeville program will be given on Saturdays and Sundays and the other days of the week will be devoted to motion pictures.

San Francisco Shots

Licenses May Be Doubled.

RALPH M'LERAN, chairman of the finance committee of the Board of Supervisors, has proposed the adoption of an ordinance doubling all license fees in San Francisco to make up the loss suffered by the elimination of liquor licenses. Moving picture exhibitors are voicing strenuous objections.

Asked to Forego Electric Signs.

Owing to an unprecedented drought, which has cut the supply of hydro-electric power to a low level, electric light companies throughout the state are requesting theatre owners and others to cease the operation of large electric signs and all unnecessary lights. Should the shortage continue it is likely that power will be sold only for the most necessary purposes.

Many New Theatres to Open.

Many new theatres in the San Francisco territory are nearing completion and openings will be of almost daily occurrence during the next few weeks. The Ramona Theatre of Theo. Berling at Walnut Creek will be opened on February 26 with "The Isle of Conquest" the opening attraction. This is an exceptionally fine house for its size, 400 seats, being handsomely decorated and equipped with a stage. Provisions have been made for the construction of a balcony when necessary. Shows will be given three nights a week at first.

The Majestic Theatre at Benecia is nearing completion and will be opened this month. The Merced Theatre of C. H. Douglass at Merced is also about ready and, if possible, this will also be opened with "The Isle of Conquest," which also opened Sam Gordon's new house at San Rafael. The new California Theatre of Enea Brothers at Pittsburg, a 1,200-seat house, will be opened in March, and Vail & Waters are remodeling the old Grand Theatre in Alameda and will open it shortly as the Royal. Carl Mortensen is making arrangements to open the Isleton Theatre at Isleton at an early date.

Kiddies Strong for Essay Stuff.

Ben Goodman, manager of the Frolic Theatre, has been making special efforts to get the good will of the youngsters since taking over the management of this house and of late has been featuring Saturday morning matinees at intervals with good success. At a recent event of this kind he presented "Tillie's Punctured Romance" as one feature of a double bill and offered money prizes for the best essays on the feature of the show that appealed most to the young folks. The kiddies flocked to the theatre and responded with a flood of literary efforts.

Cleveland Chips

House at "Five Points."

ONE of the largest neighborhood theatres in Cleveland will shortly be built at what is known as the "Five Points." This is at East 152d street and St. Clair avenue. Within the last two or three years this section has built up wonderfully, many factories being located to the south of the "Five Points."

The promoters behind this enterprise are John Kalafat and associates. About two months ago Mr. Kalafat sold out his two theatres, the Jewel, at East 124th street and St. Clair avenue, and the Savoy, at East 103d street and St. Clair avenue.

Sharp Promotes in Columbus.

A new theatrical firm was incorporated at Columbus, Ohio, the first week in February, known as the Sharp Theatres Company, of Cleveland.

B. B. Sharp is one of the promoters. He is not known widely in the Cleveland motion picture or theatrical field.

Surrell at Jewell.

Jimmy Surrell, for years associated with Paul Gusdanovic in the ownership of the Orpheum and Strand theatres, Cleveland, is now guiding the destinies of the Jewell Theatre, one of the popular east end neighborhood houses.

Jimmy recently sold out his interests in the Orpheum and Strand to Mr. Gusdanovic.

Loew Incorporates at Columbus.

Loew's Ohio Theatres Company, of Cleveland, has been incorporated at Columbus. This concern, it is understood, will hold the present Loew houses in the state and develop new ones, being a subsidiary of Loew, Inc.

Cincinnati Chats

Wolfberg Promoted.

HARRIS P. WOLFBERG, manager of the Cincinnati office of the Famous Players-Lasky Corporation has been appointed district manager for all the Paramount offices east of Chicago, according to an announcement made today. These include among others the offices at Cleveland, Cincinnati, Indianapolis, Buffalo, Pittsburgh and Philadelphia. Fred Streif, who is one of the oldest and most popular film salesmen in this territory, succeeds Mr. Wolfberg as the resident manager of the Cincinnati exchange. Mr. Wolfberg has only been out of the military service for about a year, and has been markedly successful as Cincinnati manager. He is the president of the Cincinnati Film Board of Trade, but will resign that position, and his successor is to be named at the next meeting.

Walle Retires Temporarily.

Owing to an affection of the foot, from which he has been suffering for some time, Al Walle, resident manager of the Palace Theatre, Cincinnati, will retire temporarily from the business, while undergoing treatment. He is to be succeeded by H. R. Beattie, former manager of the Keith Theatre, 125th street, New York, who is already in this city to take up his duties.

Forest Theatre Sold.

The beautiful Forest Theatre, Avondale, costing $80,000, has been purchased by the McMahan & Jackson Film Exchange. The deal was completed last week. Negotiations had been under way for some time. The new owners will not take possession of the theatre until May, 1921, when the present lease expires.

Hettesberg with McMahon & Jackson.

Steve Hettesberg, for many years connected with the various film exchanges in this city, has accepted a position with the McMahan & Jackson Film Exchange as traveling representative.

Cradle Rocking for an Infant Industry

Glancing Into Moving Picture World Ten Years Ago

TO "the most important announcement ever made in the history of the moving picture industry" (up to that time) Moving Picture World dated February 26, 1910, gave just eleven lines under the heading "$2,500,000 Company Incorporated." Articles of incorporation of the General Film Company were noted as filed in the office of the Hudson County Clerk in Jersey City.

"To manufacture and deal in moving picture apparatus" was the stated purpose of the corporation. Harry M. Gough, of Glen Ridge, N. J.; Guernsey R. Jewett, of Brooklyn, N. Y.; Willoughby J. Kingsbury and Emil O. Mann, of Manhattan; William G. Hovey, Woodmere, L. I., and Harry J. Mullineaux, of Bethlehem, Pa., were listed as the incorporators.

The fellow who writes "Ten Years Ago" nine years from now will be recording the fact that General Film surrendered in bankruptcy after having led a life that numbered the crucial years of the Infant Industry. That a $2,500,000 corporation could be formed without "Wall Street" was, of itself, an event. *But "The Street" hadn't heard of the movies ten years ago!*

Mounting the Ladder of Fame.

Now the brokers and bankers and messengers and everybody down there are "fans." And stock in picture corporations is listed along with steel and copper! *The Infant is growing like an elephant's stepchild.*

While General Film was forming and fomenting the Burton Theatre, at Thirty-ninth and Cottage Grove Avenue, Chicago, was sold to a young man who continued its previous policy of giving a dollar show for 5 cents, kids; 10 cents, grown-ups. The young man was stepping on to the bottom rung of the ladder of film-fame.

Just like we used to "fist" a ball-bat to decide "first choose" the young man went after the ladder, hand over hand. You'll find him now with United Artists —biggest "4" of all the "Fours"—as general sales manager. *Shake hands with Ralph O. Proctor!*

St. Louis Republic Pioneering.

Fifteen "movie" houses were represented in a full-page reproduction of a full-page exploitation of the "exhibition" game in the St. Louis Republic. It is reasonable to believe that the first advertising page in a daily paper fully devoted to the exploitation of picture theatres was there represented. *Just to start a possible argument and to provoke research we'll say it was!*

Not a Rivoli, Rialto or Capitol was mentioned. Those listed were the Grand Central, White House, Savoy, Broadway, Alice, Dewey, Astor, Family, Hippodrome, Victor, Nightingale, Casino, Novelty and Gem. There was also an advert of the St. Louis Calcium Light Company—and Buster Brown Shoes! *The "merchandising hook-up" was under way ten years ago!*

The Infancy of an Infant.

Down the middle of the page ran a column of text headed: "The Moving Picture Theatre Now a Permanent Factor in Public Amusement" from which we quote a phrase: "In the earlier days, *when the moving picture was in its infancy,* it was natural that those who saw its possibilities in a commercial sense should waste as little time as possible . . ."

All of which led into a fine "boost" for theatres that had electrical musical instruments, carpets on the floors and a fine atmosphere of "uplift." While the movies are seriously considered by some papers, ten years has not served to open the eyes of some publishers to the fact that in a family of five *four are interested in films while baseball "thrills" only one.*

Walter E. Greene was running a film exchange in Boston; William H. Swanson was similarly occupied in St. Louis and Eugene Cline was "the whole thing" in Chicago. We mention Eugene thus because he carried a full page, back cover, *stating he was all that—and more.*

Something About "Projectionists."

William Havill was pictured in dress suit as chief of Chicago's Board of Moving Picture Operators' Examiners. He was then in his third year, having been president of the very first board, established October 5, 1908. The writer knew Bill Havill—but never saw him with his "soup and fish" on board. *It was doubtless Havill's sartorial example that has since raised machine operators in picture houses to the higher estate of "projectionists."*

The veil of secrecy was being lifted from the photo-player. Pathe submitted a picture of Victoria Lepanto, an Italian actress ("Carmen") as a "get back," probably, to Edison for picturing Mme. Pilar-Morin.

Chicago Notes: George Kleine unreeled a batch of "educative" films to an admiring Moving Picture World man, and others. "If Andrew Carnegie would only put some of his millions to *build picture palaces to show educational films,"* said the World man, "he would do better work than the building of so many public libraries."

Mr. Carnegie is gone to greater rewards, but the opportunity is still open to Wall Street.

Early Rumbles of "Rambles."

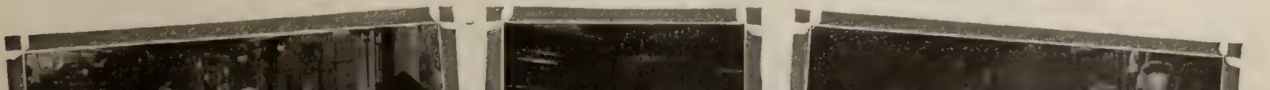
Candy stores were going out of business because the kiddies were spending all their pennies, nickles and dimes in the movies theatres, said an editorial. The Confectioners' Review was reported as being in a condition of editorial panic because *so many small stores had been "K. O.'d" by the screen.*

"Some scientists have gone to the trouble to prove," said an editorial note, "that celluloid film if placed in a corked bottle and the bottle be subjected to heat, that enough gasses will be generated to explode the bottle. Ignorant writers in the daily papers have siezed upon this to point out the danger in theatres where celluloid films are being shown, but reasoning from the result of the experiment *it would require a million or more feet to explode a building and even then it would have to be as tightly closed as the bottle."*

"Letters from Readers" disclosed a kick because the name of the authors did not appear in the proper place for credit in advertising and in throwing pictures on the screen. It was declared that a famous name saw the light but *only when they were famous enough to carry an advantage to the manufacturer.*

The search for news of the Growing Infant may produce better results in the issue of March 5, 1910, which we will tackle with undaunted spirits next week. Better stick along!

W. K. H.



Says American: "'The Honey Bee' Is Going to Lead a Whole Storming Swarm of Dollars Into Your Box-Office."
So get out the old $$ beehive for this American feature, starring Mme. Marguerita Sylva.

Arrow Has Two New Press Books.

Handsome press books have been prepared by Arrow Film Corporation on "The Desert Scorpion" and "Wolves of the Street." A striking portrait of Edmund F. Cobb, who stars in both pictures, is shown on each cover, and in addition on the book for "The Desert Scorpion" are scenes from that production.

There are many hints and suggestions which will be of benefit to exhibitors in exploiting these pictures in an unusual manner, and in addition there are reproductions of a full line of accessories, including, cuts, slides, posters, and cuts.

Special Pictures Gets Belgian's Color Process

THE Handschiegl color process, first used in the De Mille feature, "Joan the Woman," has been acquired exclusively for the Special Pictures Corporation, according to Louis W. Thompson, president and general manager of this new organization, and will be used in connection with a series of Art Color Scenics, to be featured as a part of the comedy-art release.

Handschiegl, a Belgian, after several years of experimenting has succeeded in bringing this process for coloring films to a point which now insures its success commercially, it is said. Although it was at first believed that it would prove to be the most revolutionary device brought for the motion picture, its success was limited by the fact that film could not be colored through this method in sufficient quantity to make the process of commercial value. Now, however, Handschiegl has overcome this drawback, and Mr. Thompson believes that the way is now open for practical color photography for the picture theatre.

Production with the new company is progressing rapidly, according to Ward Lescelle, director general. The first release is practically ready and arrangements are now under way for the adding of other companies as rapidly as accommodations can be obtained. At present, production headquarters for the company is at the Balboa studio in Long Beach, Cal.

Thinking of installing a new projection machine? Be rid of the old one through The World's Classified Advertising. It's a quick way.

George Fitzmaurice-Ouida Bergere Join in New Deal with Famous Players-Lasky

GEORGE FITZMAURICE, whose special Famous Players-Lasky feature production, "On With the Dance," has established him as a most skillful director, has just signed a new contract with Jesse L. Lasky. By the terms of the new agreement Famous Players-Lasky Corporation is assured of all Fitzmaurice productions for several years to come.

At the same time that Mr. Lasky signed this contract with Mr. Fitzmaurice, he signed another with Ouida Bergere (who in private life is Mrs. Fitzmaurice). She has written the scenarios for all of the subjects which have brought Mr. Fitzmaurice so prominently before the photoplay public.

The probability is that the Famous Players-Lasky Corporation will release five or six Fitzmaurice productions each year. It is the intention of the management to provide such funds and cooperation of every nature that these productions shall be rated as second to none.

Listing Fitzmaurice Productions.

It was several months ago that it was announced that owing to the success scored by the Elsie Ferguson features, "The Avalanche," "A Society Exile," "The Witness for the Defense" and "Counterfeit," all of Mr. Fitzmaurice's future pictures would be known as George Fitzmaurice Productions. The first picture so produced was "On With the Dance," featuring Mae Murray and David Powell, just released and already shown in several cities.

He is at present working on "The Man Who Killed," an adaptation of the play by Pierre Frondaie and novel by Claude Farrere, "L'Homme Qui Assassina." The play was translated into English by Gilbert Canon and Francis Keyser and was reproduced at His Majesty's Theatre, London. Both of these screen adaptations were made by Miss Bergere.

Born in Paris of Irish parents, Mr. Fitzmaurice obtained his early education in that city and embarked on a business career which took him all over Europe and to India. Coming to this country, he was attracted to the field of motion pictures.

He joined the scenario department of Pathe, where he wrote adaptations and original stories. Eventually he became a director, and from the outset was successful.

When Dan Cupid Came In.

It was while Mr. Fitzmaurice was with Pathe that he met his future wife. Ouida Bergere had deserted the stage for a screen career, and it was while acting in a picture that she turned over to the director a story which earned for her a place in the scenario department of Pathe.

She and Mr. Fitzmaurice worked together on "Via Wireless" and it was then that their romance started. Later Miss Bergere opened an agency and became associated with the American Play Company.

Again turning to scenario work, she went to the coast with Mr. Fitzmaurice and there made adaptations for all the photoplays in which Fannie Ward appeared under his direction. In addition to her many notable adaptations, she has written a number of original stories for the screen.

Title Named for Second Hank Mann Two Reeler

THE second release of the Hank Mann series, "The Paper Hanger," will be released this week. As evidence of the popularity of the Hank Mann Comedies, Arrow reports that nearly every territory in the United States has been sold on series of two-reelers.

The Arrow Film Corporation has gotten out a series of cards on these comedies showing the Hank Mann beauties, and these are being sent for distribution to all theatres that are showing the comedies.

Various theatres are devising different schemes in using these cards. Some are handing them out in complete sets to all patrons, others are dealing them out one at each showing of the pictures, while others are having them thrown from airplanes.

As Flames Go, We'd Offer Nothing Warmer Than "The Flame of Hellgate" for Consideration.
Beatriz Michelena and her own company put the fire into this Superior picture for Robertson-Cole.

Corinne Griffith on Police Beat Meets a Courteous Taxicab Driver

By Edward Weitzel

THE ceiling of the room was at least twenty feet above our heads and the window in the north wall filled the entire space. It was the workshop of a painter. Not the abode of a struggling young artist, but the studio of a man who has made his name and can afford to occupy a suite in the Hotel Des Artistes and have his living rooms and workshop combined. The most noticeable decoration of the room was southern moss, made into wreaths or festooned over the doorways.

"I haven't had my Christmas decorations taken down yet," explained Corinne Griffith. "I'm from the South, you know, and I had the moss sent from home."

"Is this your first winter in New York? How are you enjoying our snow?" I asked politely.

Miss Griffith's reply was not enthusiastic but tactful:

"Oh! quite as much as the rest of the New Yorkers!" said she.

"Thank you for them kind words; I'll pass 'em on to Mayor Hylan. He needs a few—also a few more snow shovelers and an additional man or two with picks to dig down and bring the famous New York City pavements once more to the surface. You must find your trips by automobile between your apartment and the Vitgraph studio in Brooklyn rough, but invigorating—a sort of midwinter 'bumping the bumps.' But how did you come to select this apartment? Are you going to set up an atelier and turn out some masterpieces of your own?"

"Oh, dear no! I've sublet it from an artist. This is a community hotel and professional folk of every description live here. The original settlers own their apartments and have a voice in the running of things."

Winning the Beauty Prize

"This is where they had the ball the other night and awarded a prize to the most beautiful woman present?"

"A golden apple—yes."

"Wasn't it winning just such a contest that brought you into moving pictures?"

"Yes—in New Orleans."

"It's a wonder some one doesn't write a scenario about this place, have that ball for one of the big scenes, and cast you for the prize-winning lady. It would be like playing an old part over again."

Miss Griffith thought for a moment.

"It sounds promising," she said. "I'll suggest it to our scenario editor; only I think I'd rather play one of the girls who doesn't get the prize."

"May I ask why?"

"Because so many fail where one wins and it takes so much character to accept defeat bravely and keep on trying to do the best on can. Do you remember the lines of Joaquin Miller's poem, 'But to him who tries and who fails and dies, I give great honor and glory and tears.' My own struggle was not a hard one, but since reaching New York I realize that thousands of clever girls come here every week hoping to start a career and never get a foothold on the first rung of the ladder. Lots of them have so much grit and come up smiling after every knockdown of fate. I should like to play a girl of that type. I met one the other day—she'd been trying to get an opening in moving pictures and had been going the rounds of the agencies for weeks without receiving any encouragement, and her money was running very low. A streak of luck brought her a letter of introduction to the casting director of one of the companies and yesterday she came in to tell me she had been given a small part in a picture and would start working next week."

"I hope she didn't forget to thank you for that letter."

The Vitagraph star shook her head:

"No—I didn't give her the letter—I only asked a friend of mine to get it for her."

"Your influence was the key which unlocked the door; and, anyway, she's no longer among the failures."

"I hope not, but the test is yet to come. I shall never forget that dreadful first day at the studio while I was waiting to take part in my scene. Everybody was kind to me, but I kept thinking—suppose I fail!"

"And now you're a star in your own right, and have to be bored by an interviewer when you'd much rather be reading an interesting book. By the way, you've been learning something about the writing game yourself lately, I believe."

"You mean as the heroine of 'Dead-

(Continued on page 1521)

"Not That I'm for Grape Juice and Prohibition—But—"

We'll finish it for her—"Because it looks so nice." Our compliments to Corinne Griffith, Vitagraph star.

Many Prominent Picture Players in the Cast of "The Honey Bee"

WHEN the casting director of the American Film Company was given the scenario for Samuel Merwin's novel, "The Honey Bee," several notables both inside and outside the world of film were brought together. First, the star, Madame Marguerita Sylva, the Belgian diva of world wide operatic fame; Thomas Holding, an English actor, a dark six-footer of athletic build, who has carried the leading roles in many plays on the "legitimate" stage, and Nigel Barrie, recently discharged from the Royal Flying Corps of the British Army, and Albert Ray, the New Yorker, who made his advent on the stage at the age of seven years.

Madame Sylva is one of the most versatile artistes on the international stage, and, although of Belgian birth, is an American doubly, if not trebly. She won her first and greatest professional triumphs in this country, beginning at the age of fourteen, when she arrived in this country with the late Sir Herbert Tree.

Within a few years she had won such distinction and success that she became the star of the Marguerita Sylva Comic Opera Company. Returning to Europe she began her operatic career, and, under Hammerstein's direction, created something of a sensation in "Carmen."

Holding Began Career in London.

Thomas Holding began his career in London in Charles Frohman's productions and then appeared in New York as Billie Burke's leading man in "Love Watches." Following two years for Klaw & Erlanger in "Ben Hur," Mr. Holding returned to London for a vacation, where Hugh Ford of Famous Players asked him to go into pictures. His first appearance on the screen was as leading man for Pauline Frederick in "The Eternal City," filmed in Rome.

Nigel Barrie, who also may be considered by some spectators of "The Honey Bee" as the leading man, as he seems the favored suitor through three acts, is in real life the scion of an aristocratic English family, born in Calcutta, India, and educated in England and Heidelberg, Germany, and trained for service in the English Army.

His first appearance in theatrical work was with Frank Benson in Shakesperian plays, and later, in "Half an Hour," he was Grace George's leading man. Musical comedy leads and vaudeville claimed Mr. Barrie until the screen lured him for Jane Grey's support in "When My Ship Comes In."

Ray a Pioneer.

Albert Ray, who puts over an excellent comedy role, is one of the pioneers in motion picture acting. He began his stage career at the age of seven in "Buster Brown." During the summer months between road engagement Mr. Ray worked in several of the Biograph pictures, having had his first experience with the old American Mutoscope Company. Later he became a director of comedies in New York, but returned to the silent drama, and made a hit as "Peck's Bad Boy."

George Hernandez, Dell Boone, Kid McCoy, Harvey Clark, Ethel Ullman, Charlotte Merriam, Ruth Maurice, and Harry Tenbrook complete the cast. Rupert Julian was both the writer of the scenario and the director.

"Harvest Moon" Finished; Now Being Cut and Titled

THE final scenes of the Deitrich-Beck production, "The Harvest Moon," starring Doris Kenyon, for Hodkinson release, were completed at the Leah Baird Studios in Cliffside, N. J., last week. J. Searle Dawley, who directed the production and Theodore C. Deitrich are now cutting, editing and titling the picture.

"The Harvest Moon" is a picturization of Augustus Thomas' play of the same name, which ran for an entire season at the Garrick Theatre in New York, was played for three seasons in practically every city in the country by road companies and has been presented by many leading stock companies.

The story has a big theme dealing with the power of suggestion for good or evil and is replete with tense and dramatic situations and amazingly beautiful and artistic surroundings. Some wonderful lighting effects are used to demonstrate the psychology of light upon suggestion.

A strong cast supports Miss Kenyon in the production. Among the principals are Wilfred Lytell, George A. Lessey, Earl Schenck, Peter Lang, Marie Shotwell, Stuart Robson, Grace Barton, Marcia Harris, Mrs. E. M. Holland, Fred Radcliffe, E. H. Leffler, Ellen Olson, famous Swedish emotional actress who is making her first picture in this country, Daniel Pennell and Fred Kallgren.

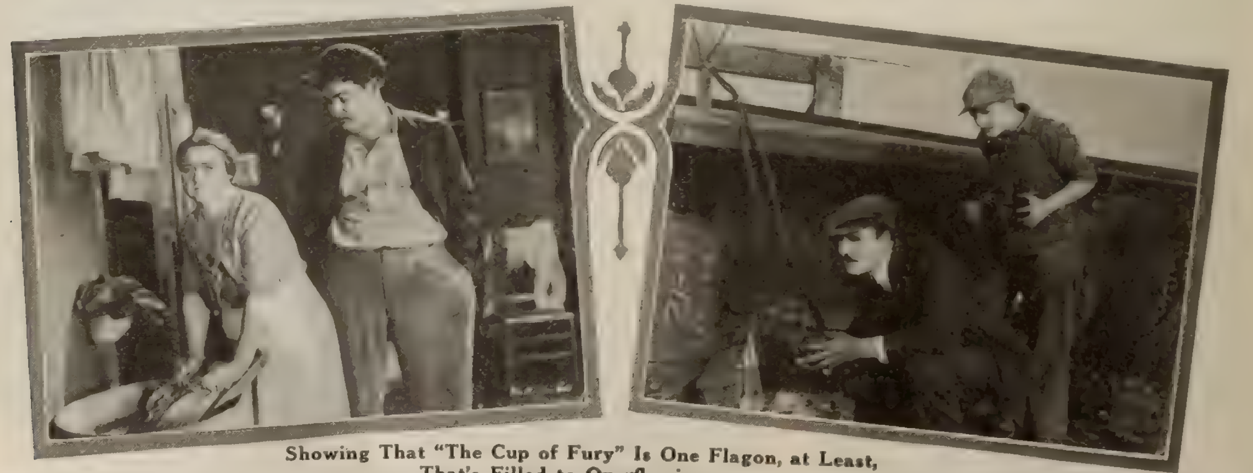
"His Temporary Wife" to Be Seen This Week

"HIS TEMPORARY WIFE," Joseph Levering's vivid picturization of Robert Ames Bennet's leap year romance, will be the subject of simultaneous trade showings at all Hodkinson exchanges the week of February 21, many of the big first run exhibitors throughout the country having evinced keen interest in the maiden effort of a producer with the ability and foresight to corral such screen celebrities as Ruby De Remer, Edmund Breese, Mary Boland, Eugene Strong and W. T. Carleton.

Few productions this year have been made with so lavish a hand, it is said. Interior settings reveal the technical perfection reached by Mr. Levering, one of the screen's pioneer directors, in "His Temporary Wife." Similar attestation that nothing was left undone to make the production a scenic as well as a dramatic triumph is found in the creations worn by the leading feminine members of the all-star aggregation.

Pathe Lists Fifth Blackton Picture.

J. Stuart Blackton, who has given Pathe four big pictures since affiliating with the distributing organization, follows a new line of effort for his fifth release. In "The Blood Barrier," which has just been completed, he has given Pathe a production marked by rapid and forceful action from start to finish. The melodrama is the work of the late Cyrus Townsend Brady, and was written in his most effective fashion.



Showing That "The Cup of Fury" Is One Flagon, at Least, That's Filled to Overflowing.

Filled with dramatic moments, of course, from the Rupert Hughes story picturized by Goldwyn in his Eminent Authors series.

Booze Gurgles Up Only to the Border

Wave of Mexican Wetness Beats Against Adamant Boundary; Even Cat-fish Pole Sluggishly Toward Three-Mile Limit.

Dean Law in Texas Prohibits Even Juleps in Kentucky. Kunnel Films 'n Moonshine in Tennessee

Glasses Clinking on Lone Star Screens Might Raise Huge "International Thirst," Choke up Bridges and Dam River.

By PHIL FOX

NOT content with the Federal canonization of the camel, Texas legislators have passed a law which "pumps his hump," so to speak. This parched palate measure, the very acme of dryness, is known as the Dean law and is the product of long and scientific delving into the laws of superaridity.

Booze Wave Stops at Border.

The United States may be dry, but Texas, as wet as a red hot stove, flaunts its Lone Star escutcheon to a moistureless world as an example of oven-baked sterility.

A wave of wetness, a maelstrom of Mexican moistness, tons of tequila, flagons of foaming "cerveza" beat and gurgle ineffectively against the adamant beverage boundary of the Rio Grande. The optimistic population of the border country announces that the center of population is moving swiftly southward despite the fact that rebel horses still swim the silvery international stream. And Galveston, as an embarkation point for Cuba, has put on a new assumption of waterfront bustle and enterprise.

Much "International" Business.

But the fact remains that the international bridges to Mexico merely linger as monuments to times gone by and as roadways by which the red-nosed and bibulous may, if proper business credentials are presented to the customs officers, stride confidently forward for a one day's souse. Twenty-four hour leave the court the canteens is all that is granted nowadays to the thousands who have ingeniously devised excuses for pressing border business of international scope.

So dry is Texas that its drought affects every human being, every living creature, every entity tangible or intangible within its border lines.

Dust from Catfish's Goatee.

The solitary scorpion in the Big Bend country curls up and dies of thirst amid its native sand hills. The very cactus withers.

Catfish, dust flying from their whiskers, tediously pole themselves along dry water courses leading toward the Gulf of Mexico and the three-mile limit. Human thirst is intolerable.

Naturally the moving picture business, which provides the main recreation stimulus to hundreds of thousands of amusement hungry Texans has not escaped the blight of the redoubtable Dean law. The legislative measures, so dry that the text of the league of nations is comparatively a limpid brook, restricts all alcoholic demonstrations upon the picture screen.

No Moonshine, No Juleps.

Glasses in Texas may no longer clink in actuality, even in the sub-basement, nor can they touch as animated shadows in the realm of moviedom. The noiseless toasts of the moving pictures, even though they be quaffed in nothing stronger than cold tea, are banned here. The Dean law forbids them.

No longer may Texas picture fans legally grip the arms of their chairs as Burglar Bill hoists three stiff drinks of rock and rye before gouging the eye of his childhood sweetheart. The drinking of the hard stuff here, even on the film, is verboten.

No longer can the gray-haired colonel stroke his goatee and smile quietly in the hiding shadows of the playhouse as on the screen is reflected a good old log cabin, brush-camouflaged still-house, from which smoke is rising and around which a feud is waging. Any pictures showing the distillation of intoxicating liquors are barred in Texas under the Dean law.

They Might Create a Thirst.

Movie drinks, whether frapped on the screen in plays of high society, drained from the bottle in Bowery romances or gulped amid a hail of pistol shots in a portrayal of the Wild West of 1917 are barred by the Texas law.

Such demonstrations and picturizations create a bad example, the legislators think. Or maybe they create a thirst, which lacking realization, may turn to something desperate. Anyhow, all drinking scenes are exiled from Texas movies. The writer of this article expects arrest for even thinking about the subject.

Growing Demand for Short Subjects.

A renewed demand for two reel subjects, similar to the Baby Marie Osborne series distributed by Pathe, has been noted by the short subjects department of Pathe Exchange, Inc. Within the last few months, exhibitors who, heretofore shunned the short subjects, have been giving them an especially big play.

Bookings on the Baby Marie Osborne pictures, which included "Baby Marie's Round-Up," "Daddy Number Two," and "Little Miss Gingersnap" have mounted skyward, indicating the exhibitors' attitude towards the short subjects.

Here Are the "Empty Arms."

Gail Kane and Thurston Hall put over this title version of "Arms and the Man," produced by Lester Park and Edward Whiteside and released on state rights basis.

Republic Buys "The Great Shadow," a Picture on Present Social Unrest

FURTHER indication that serial productions are becoming as widely popular and as much in demand in America as in foreign countries is evidenced in the news that is current this week to the effect that Republic Distributing Corporation is considering the release to exhibitors of some of the best serial features obtainable.

This announcement follows closely on the heels of the recent announcement from the offices of Selznick Pictures that Lewis J. Selznick has made all arrangements to produce serials and that Albert Payson Terhune has been engaged to write the first one.

When seen in regard to the serials for Republic, Mr. Beach, president of the distributing corporation, said: "Yes, Republic in its rapid progress is laying plans to include serial productions. We have received many communications from representative exhibitors throughout the country who, pleased with our productions, ask if they can expect any serials. The serial as it is produced today is a big improvement over those made recently as two years ago. I believe there is still room for improvement, and Republic will endeavor to supply exhibitors with serials that surpass any made thus far."

Popularity of Short Reels Increasing.

Mr. Busch further declared that short subjects, as released by Republic, are making steady strides forward in the favor of both exhibitor and public. The Charlie Chaplin reissues, twelve in number, are reported as booking so steadily that all prints are working regularly. Prizma is said to be pursuing its colorful way at a pace that had awakened attention throughout the industry. The Judge Brown series is announced as very popular, and Kinograms holds its own with the best news reels being circulated.

Republic Distributing, through Mr. Busch, has announced its willingness to negotiate with persons having extraordinary serials. Independent producers are already conferring with Republic on this, it is reported.

"Flame of Hellgate" is Michelena's Next Robertson-Cole Production

"THE FLAME OF HELLGATE," a thrilling melodramatic picturization of the great outdoors starring Beatriz Michelena, is the current Robertson-Cole release. This picture, which gives the former operatic singer a chance to display her real dramatic ability, was written by Earle Snell and directed by George E. Middleton.

"The Heart of Juanita," the last Michelena release for Robertson-Cole, was a picture that made good with exhibitors, and it is declared that the current production excels by far her work in the emotional role of the "girl of the dance hall."

Michelena is seen as the head of a band of outlaws. How she rides and the manner in which she copes with the daring exploits of the great outdoors is portrayed in vivid form. Robertson-Cole officials believe that the name of the picture and the star linked with Middleton's name as a director will put the production over in a really big time style.

The story, told in a series of melodramatic incidents, concerns the fight between an unscrupulous cattle king and a hardy old mountaineer of the west, which fight is carried on by the daughter of the mountaineer after her father has been murdered by the cattle king who dominates the valley.

Miss Michelena is supported by one of the finest casts of depictors of frontier types obtainable. The plotting, domineering cattle king is made real by Albert Morrison. Clarence Arper is the bigoted and cowardly reactionary sheriff. D. Mitsoras, the half-breed gunman, and William Pike, the regenerated man who plays opposite Michelena. Other parts are played by Cliff Thompson, Katherine Angus and Jeff Williams

Many Fete Maeterlinck on Trip to Study Photoplay Technique in West

WELCOMED by reception committees comprising city officials and leading citizens, the guest of honor at banquets and the subject of front-page stories in newspapers, Maurice Maeterlinck is being given a royal ovation on his journey from New York to the Goldwyn studios at Culver City where he will study the technique of photoplay construction preparatory to writing one original story a year for production by Goldwyn.

The Maeterlinck party, which includes Mme. Maeterlinck, Henry Russell and Mrs. Russell and others closely associated with the Belgian poet and philosopher, is travelling in the private car Mayflower customarily reserved exclusively for the use of President Wilson.

The last report was dated Kansas City where the Maeterlinck program covered the entire day, starting with the greetings of the reception committee headed by the mayor of Kansas City. Three hundred Camp Fire Girls escorted the visitors to the Hotel Muehlebach. M. Maeterlinck was entertained at luncheon at the Woman's City Club and then went to the Men's City Club, where he was received by Governor Gardner, Irving Cobb, Dr. Burris Jenkins and other celebrities.

In Chicago, Cleveland, Detroit and other cities visited, the welcome was no less cordial.

Leonard Company Leaves for Coast.

Benny Leonard and the members of his supporting cast including Stuart Holmes, Ruth Dwyer, Marie Shotwell, Mme. Marstini; supervisor Wally Van, director J. Gordon Cooper, assistant cameraman, Glenn Kunkel left Tuesday, February 17, for Los Angeles stopping en route at Cleveland, Chicago, St. Louis, Denver, San Francisco and Los Angeles where the remaining twelve episodes of the champion's serial "The Evil Eye," written by Roy L. McCardell, will be completed.

"Luck of Irish" Has Big Pre-Release Demand

THAT the policy of "box-office tested pictures" has gained considerable popularity among exhibitors is attested by the brisk pre-release demand for "The Luck of The Irish," an Allan Dwan production presented by Mayflower Photoplay Corporation. Following a successful pre-release eastern showing of the feature at the Capitol Theatre, New York, exhibitors in the East opened negotiations for early bookings, although the general release date was several weeks off.

The box-office test at the world's largest theatre was described in the following letter sent by Edmund Bowes, managing director of the Capitol, to Morris Kohn, president of Realart Pictures Corporation, on February 16, following the week of showing: "It is quite a pleasure to inform you that 'The Luck of The Irish' proved quite as pleasing to our patrons when shown on the Capitol screen as was the case with the management when we viewed the picture to book it. The general impression was that it was a good, clean, wholesome picture, with splendid entertaining qualities, and this general satisfaction was reflected in the box office."

"The Luck of the Irish" had its pre-release try-out at Grauman's million dollar theatre in Los Angeles. The premiere was unattended by any large-scale publicity or advertising, but the Mayflower special demonstrated a remarkable box-office strength, as Sid Grauman's enthusiastic comments and the resulting bookings in that district showed.

Lichtman on Exchange Tour.

Al Lichtman, general manager of the department of distribution, Famous Players-Lasky Corporation, has left New York on a tour of the company's exchanges in the Southern and Middle Western territories. He will take up with the various branch managers the details of the plans formulated at the recent convention of the sales organization held in Chicago.

The offices which Mr. Lichtman will visit are Atlanta, New Orleans, Dallas, Oklahoma City, Kansas City and probably St. Louis, Omaha, Minneapolis and Chicago.

New Director for Aubrey Comedies.

Jess Robbins, pioneer director of comedies, and associated with Charlie Chaplin during the Essanay days of that comedian, has been obtained by Vitagraph to direct Jimmy Aubrey in Big V laugh-getters. Leo White, who played the part of the Frenchman in many Chaplins, has also joined the Aubrey company.

Moreno Completes Serial.

Antonio Moreno has completed the fifteenth and final episode of his current Vitagraph serial, "The Invisible Hand" at Los Angeles Harbor, San Pedro, Cal., where daring scenes aboard a liner were taken. Director William Bowman, who has been ill for two weeks, was back at work and took charge of the climax of the serial. Mr. Moreno did his own directing during Mr. Bowman's absence. Mr. Moreno will take a rest of two or three weeks before he does any more picture work.

Fox Adds Four Writers to His Western Staff

TO meet the ever growing demand for its productions, Fox Film Corporation has expanded its staff of writers at the Hollywood, Cal., studios by the addition of four prominent men. Three of them, by a peculiar coincidence, bear an identical Christian name—Stephen Fox, Stephen Reynolds and Stephen Chalmers. The fourth is Arthur Jackson.

Stephen Fox is a journalist and fiction writer with an enviable reputation in the profession. His talent runs towards fundamental questions in human relations. Some of his writings have been published under the name of Jules G. Furthman. The society drama in which delightful Vivian Rich makes her debut as a star, "Would You Forgive?" is from his pen.

Stephen Chalmers is a well known newspaper man. His short stories and poems have won a wide circle of admirers. As long as fifteen years ago he was already a respected journalist, working on the New York Times. Since then he has published many works, among them a "Life of Dr. Trudeau," which he based upon personal investigation.

The first work of Arthur Jackson under the Fox standard, "Leave It To Me," will soon be ready for release. It is an absorbing romance of a rich young man and makes an excellent vehicle for William Russell, under the direction of Emmett J. Flynn. Mr. Jackson's writing has secured for him a solid standing in the profession. He possesses a scintilating sense of humor that makes him and his work welcome everywhere.

May Stage "Prince of Pines."

It became known this week that "Prince of Pines," which is being produced by Selznick Enterprises with an all-star cast, under the direction of Burton George, will in all likelihood be presented on the speaking stage in the near future.

Willard Mack, it is said, is making plans to produce it as a spoken drama and play the stellar role himself. Mr. Mack wrote the story for the screen, and R. Cecil Smith made the adaptation and wrote the continuity for it.

Butterfield to Build in Lansing.

W. S. Butterfield, owner of many theatrical enterprises in Michigan, has just completed arrangements for the erection of a half million dollar playhouse at Lansing. The theatre will play vaudeville and pictures. Ground will be broken March 1. The seating capacity will be in excess of 2,000.

"The Third Woman," a Robertson-Cole Release, Is Story of Racial Difference

CLAIMING equality with the other important announcements which have been made recently by Robertson-Cole comes the word that this company will release "The Third Woman," a superior picture with an all star cast. In obtaining this picture for distribution Robertson-Cole executives believe that they have put their name to one of the greatest stories of the plains which has been put on the screen.

"The Third Woman" is a story that is bound to please. Its big sets taken at large expense together with the society theme and the exciting moments of the fashion drama compel recognition of the elaborate feature. Clothes a year ahead of the times linked with the modes of men and women of the day will no doubt break records for every exhibitor who books this production.

The production is an intense study of the question of racial difference along an angle which has not been touched before. J. Grubb Alexander wrote the continuity from the story by Raymond L. Schrock, and the picture was directed by Charles Swickard. While the greater part of the action is laid in Arizona the opening is in the East, where scenes are laid in a number of homes of the wealthier class.

Possibly the greatest artistic triumph of the picture are the great series of scenes which have for their background a picturesque Pueblo village in which the everyday life of the tribe is logically connected with the action of the story effectively. The white vivid light of the sun beating down on this little city of baked mudbricks was taken splendid advantage of for the photography is superb in its clearness. In every direction stretches the boundless sands above which the Indian city rises, tier on tier, as it has been built by generations of patient brick-makers.

Heightening the dramatic effect is a glimpse of the quaint Pueblo custom of the betrothal, which has a direct bearing on the story, and there follows also an excellent series of night pictures, showing the out-door fire celebration of the betrothal.

Helen Ferguson Will Support Lewis in Picturization of "Burning Daylight'

HELEN FERGUSON, a girl of eighteen who has played leading parts in motion pictures for several years, has been engaged by Metro to play Dora in "Burning Daylight," the first of four Jack London stories to be picturized for C. E. Shurtleff, Inc., with Mitchell Lewis as the star.

Miss Ferguson was stenog in "The Lost Battalion." She comes to Metro from Fox, where she appeared in "Shod with Fire" with William Russell. She was once before with Metro in New York, where she played the role of Amy Gordon in "Why Germany Must Pay" opposite Creighton Hale. She was leading woman to Mitchell Lewis in "Life's Greatest Problem," a picture produced by Blackton last year.

Miss Ferguson did her first screen work with Henry Walthall in "Temper" for Essanay. She was with Essanay for three years. She has had leading parts with Bryant Washburn, Taylor Holmes and Harry Morey.

Edward ("Ted") Sloman, who will direct "Burning Daylight," has gone to Huntington Lake, Cal., to look over possible locations for scenes of the production. Like most of the late novelist's works "Burning Daylight" is a story of Alaska, and many snow scenes are necessary.

Filming of these will start in about three weeks, as several interior settings are to be used at the Metro studios in Hollywood before the company goes northward. The first setting for the production, the New York office of "Burning Daylight," which part Mitchell Lewis will enact, is now being constructed. The company expects to start work next week.

Jackson Rose has been engaged as cameraman for the production. He has had a varied experience.

Metro Acquires California Park for Elaborate Outdoor Settings

THE Metro Pictures Corporation has taken a lease for a term of years on Rose Hill Park, a tract of sixty-three acres at the northern limits of Los Angeles. The park will be used for motion picture settings too extensive for the five-acre open lot that adjoins the main studio plant in Hollywood.

The sixty-three acres cover wooded, hilly land, with a beautiful level space of six acres across the center. The hills are covered with pepper, eucalyptus and pine trees. In places there is a luxuriant undergrowth. Wide opportunity for development of exterior scenic effects is afforded in a variety of natural settings in the tract and its lease is another example of Metro's policy of expansion on a large scale.

The first setting to be constructed will be an East Indian town which figures prominently in "The Hope," a screen version of the celebrated Drury Lane melodrama by Cecil Raleigh and Henry Hamilton, now in preparation with an all-star cast including Jack Mulhall, Frank Elliott, Ruth Stonehouse and Marguerite de la Motte. This elaborate setting is to be destroyed by an earthquake in the course of the picture.

Here will also be constructed scenes for the coming productions of the other Drury Lane melodramas obtained by Metro, including "Hearts Are Trumps," "The Great Millionaire" and "The Marriages of Mayfair."

Metro officials have had their eyes on the park for a long time.

The Wire Tapper.
Madge Kennedy sounds a flat (iron) note in her Goldwyn, "Two Cents Worth of Humaneness."

Addressing Nation's Exhibitors, Goldwyn Guarantees Co-operation

SAMUEL GOLDWYN on his arrival at the Goldwyn studios in Culver City, this week, made the following statement to the exhibitors of America:

"Goldwyn will give the public, via the exhibitors, the best that motion picture production affords. That we mean what we say is no better evidenced than by the list of the pictures that Goldwyn has announced as part of its future program. The stage successes and big sensations have been combed and scanned with the utmost care and no obstacle has stood in the way of securing these great themes for screen presentation.

"Within the past few weeks we have purchased the motion picture rights to such features as 'The Great Lover,' Clyde Fitch's 'Truth,' 'A Tailor-Made Man,' 'The Slim Princess,' 'Stop Thief,' 'Officer 666,' 'Milestones,' Hall Caine's 'The Christian' and numerous other novels and plays of equal repute. With reference to work on these, I can only say that the Goldwyn company will give each picture the minutest care in every detail of direction and casting.

"No Exhibitor's Competitor."

"The Goldwyn Company stands for the integrity of the producer as well as the integrity of the exhibitor. Goldwyn is a producing organization. As such it is willing to help every exhibitor who shows the Goldwyn product. We want to help and improve the theatre of the progressive exhibitor. We want to help him get more business through better entertainment. And at the same time, we are going to be sure that there is a home for Goldwyn pictures, where such homes do not exist today. We are and shall be no exhibitor's competitor.

"The day of bulk production is passed. Each Goldwyn picture is a unit and will be presented to the exhibitor as such. It will be exploited and advertised as a unit.

"We shall continue to produce in California and increase the scale of our production there. California is just as great a place for motion picture making as it ever was. Indeed, we have acquired twenty acres adjoining our Golden City studios as an evidence of our belief in this.

Develop Facilities Everywhere.

"But the East is vital to our needs no less than the West. While it provides that variety of scenery which is essential to variegated types of production, it also, we feel, is not good to have too many production units working in one place. The separation of our production centers by the width of the entire United States is a psychological asset to a viewpoint that will not become warped, so we shall develop production facilities in the East.

"I feel proud to have allied to the production sources of my organization the brain and inspired pen of Maurice Maeterlinck, and to establish as a policy of Goldwyn the desire to secure the greatest creative brains from the world's literati. We have already on exclusive contract Rex Beach, Rupert Hughes, Mary Roberts Rinehart, Gertrude Atherton, Gouverneur Morris, Basil King and Leroy Scott. To these we have added, besides Maeterlinck, Ben Ames Williams, who wrote 'Jubilo,' and Arthur B. Reeve, author of Craig Kennedy.

"We stand sponsor for and support anything that will develop our industry and nothing can do this so effectively as great pictures. Whether these pictures be made by individual producers is no less of a tribute and a source of pride to us all, and I shall continue to take as keen a pleasure in the transcendental work of an independent producer as if this work were done by Goldwyn."

Fox Adds to West Technical Staff to Facilitate Completion of Films

ANOTHER step in the steady advance of Fox Film Corporation toward perfection in product and service for the exhibitor is marked by the announcement that each of the seven companies now engaged in making Fox pictures at the western studios has had assigned to it a regular editor and cutter who will devote his or her entire time to the assembling of films.

Some time ago—in fact, when the William Russell company went to the West Coast with Emmett J. Flynn as director—William Fox sent with the company C. R. Wallace in the position of film editor. Mr. Wallace has remained with the Russell-Flynn combination ever since, and the result, as seen in "The Lincoln Highwayman" and more recently in "Shod With Fire," has proved Mr. Fox's contention that the use of separate editors for each picture affords the best results so far as continuity of story is concerned, as well as in the amount of time consumed in this important department of the industry.

Therefore it was natural that Sol. M. Wurtzel, superintendent of the West Coast studios, should at once appoint a film editor and cutter for each of the six other companies engaged at Hollywood.

The following appointments thus far have been made, affecting four of the remaining six companies:

Four Appointments Announced.

Miss Della Conley, a young woman of wide and varied film experience, has been assigned to the Denison Clift company, now engaged upon the final scenes of "The Iron Heart," in which Madlaine Traverse is the star.

For Edward J. LeSaint, who is directing Gladys Brockwell in the first of the Barbar Le Marr Deely stories, "The Mother of His Children," Earl Turner has been appointed editor.

To Tom Mix, now on location making exteriors for his newest picture, "Desert Love," under direction of Jacques Jaccard, Mr. Wurtzel has assigned Lloyd L. Nosler, whose special bent is western melodrama and whose knowledge of film technique has been gained by years of experience in this field.

Miss Shirley Mason's new starring vehicle, a comedy-drama entitled "Molly and I," which is under the direction of Howard M. Mitchell, will be edited by Carl Himm. Mr. Himm has been attached to the Mason company permanently by Mr. Wurtzel.

A definite assignment for the William Farnum and Buck Jones company has not yet been made, although both these stars have begun work on new photoplays. Mr. Farnum's play is a screen adaptation of Clarence E. Mulford's western novel, "The Orphan,' 'and Buck Jones' story is taken from "Forbidden Trails," by Charles Alden Seltzer. Until film editors for both companies are named, J. Gordon Edwards, veteran Farnum director, will continue cutting and trimming, and Scott Dunlap will cut the Jones picture in addition to directing it.

Japs Appreciate "Flying A" Star.

Margarita Fisher, who is playing the leading role in American's new superdrama, "The Dangerous Talent," appears to be as popular with the Japs as with American fans. The Players Graphic, published in Tokyo, carries a photograph of the star on its cover, and makes its appeal through the Japanese, Chinese and English languages. Rupert Julian, director of the latest "Flying A" Special, "The Honey Bee," also appears to have made a hit with the almond eyes, as he is featured in the midst of a bunch of stars. Shigeru Imura, the editor of the Graphic, says, "Nothing is more appreciated in the Japanese market than the American films now-a-days, the most popular of which is, no doubt, five reels dramatical play. Italian productions are just as well powerful and popular, and have large admirers too. Keen competitions between American and Italian films is worth paying attention."

Leatrice Joy Poses for Statue.

A life-sized statue called "Blind Youth" is used in the National Pictures production of that name and Carle Romanelli, one of the most distinguished sculptors of the West, was engaged to make the model. It fell to the lot of Leatrice Joy, who has been in other National productions made at the Selznick West Coast studios, to pose for this statue.

General Manager Woody of Realart Urges Fight on Bill Before Senate

A BILL passed recently by the United States House of Representatives and now under consideration by the Senate Interstate Commerce Committee would, if properly interpreted in dispatches printed in newspapers, bar from the screen many of the great masterpieces of the English speaking stage, such as Shakespeare's "Hamlet" and "Macbeth," Hugo's "Les Miserables," Dumas' "Monte Cristo" and Du Maurier's "Peter Ibbetson."

The proposed legislation, according to news reports, provides that all motion pictures in which the hero has committed a crime shall be barred from interstate comerce and foreign exportation.

Declaring it to be arbitrary and discriminatory legislation, J. S. Woody, general manager of Realart Pictures Corporation, suggests exhibitors take immediate steps to defeat it. He urges that they enlist the aid of their patrons in the fight. Mr. Woody argues that a "free screen" is as vital to American liberties as a free press and is inseparably a part of that institution.

Fight for a "Free Screen."

"Exhibitors should place the facts squarely before the public in their publicity and on their screen," Mr. Woody says. "The aid of newspapers should be enlisted and theatre patrons should be urged to write immediately to their senators urging the defeat of the proposed bill. The occasion should be made the start of a fight for a 'free screen.' It seems to me that the principle of a 'free screen' is as strictly American as the well-established principle of a free press The two are inseparably linked.

"The measure is discriminatory because the stage and newspapers are not affected. Plays in which the character is a crook or murderer may still hold the boards in our cities and be allowed to travel from state to state and into foreign countries. Magazines and novels presenting the same theme are not affected. But when motion pictures do what the stage and the press are allowed to do, the act becomes a crime!

What the Law Would Bar.

"Take Shakespeare's 'Hamlet' and 'Macbeth' as brilliant examples of plays which would be barred from the screen under the proposed law. Consider the Robin Hood stories for children that were made into one of the best operas of our time. Goethe's 'Faust' would come under the ban, and hardly one of the great operas of Wagner, Mascagni, Verdi, Beethoven and others could survive a strict interpretation of the proposed law.

"Hugo's 'Les Miserables' and Duma's 'Monte Cristo,' both masterpieces of literature and drama, and the numerous plays by Pinero, Jonas and Ibsen would be banned. And what would happen to screen productions of Du Maurier's 'Peter Ibbetson' or Tolstoi's 'Power of Darkness?'

"The theme of sin and regenaration is one of the most powerful in drama, poetry, literature and opera. It is a vital part of religion, life and art. Is it to be barred arbitrarily from motion pictures? If its presentation encourages crme in motion pictures, should it not be barred at the same time in plays, opera, poetry and literature?

"Half a Law Already."

"There is another practical aspect of the case which is of interest. Must the federal courts and the Interstate Commerce Commission be called upon contnually to decide what productions present a crook or murderer as their principal character.

"Let no one get the idea that this measure will be defeated unless there are protests. It is half a law already, having passed the House of Representatives, and the chances of its passage by the Senate will be materially strengthened if it is recommended favorably by the committee to which it has been referred. The time to protest is now!"

"My Dear! a Press Agent!"
Pauline Starke extends the "welcome" in Goldwyn's "Dangerous Days," by Mary Roberts Rinehart.

William Fox Starts Pearl White and George Walsh on New Vehicles

WILLIAM FOX has started two companies on location. Pearl White, who will be directed by Charles Giblyn, has left for Port Henry, N. Y., to make the exteriors of "Tiger Cub." George Walsh, under the direction of Dell Henderson, has left for Tennessee, where the exteriors of "The Dead Line" will be made.

All interiors for the eastern companies of Fox Film Corporation are now being photographed in the new Fox building on West Fifty-fifth street. The companies have been recalled from the four studios formerly leased by Fox and interiors will be confined to the new large stage.

During the week "The White Moll," starring Pearl White, was completed, as was "A Manhattan Knight," with George Walsh as the star. The films will be placed on the Fox schedule of releases in a short time.

In making "The White Moll" from the Frank L. Packard story, Pearl White, most popular of all international favorites, is seen in a role entirely different from any in which she hitherto has appeared, and one that promises to be a revelation to her followers. It is the first time that this popular actress has definitely deserted serials.

Other Artists.

"A Manhattan Knight," the George Walsh picture which George Beranger directed, is founded on Gelett Burgess' well-known novel, "Find the Woman." It is described as a novelty melodrama and promises much in the way of action. Virginia Hammond plays opposite Walsh and, incidentally, this is the first picture that the former star of World Pictures Corporation has made for Fox.

The first part of "While New York Sleeps," the big Fox special which Charles J. Brabin is making with an all-star cast, has been completed. Estelle Taylor, Marc McDermott and Harry Southern are studying their parts for the second edition of the picture, which is declared to be a distinct novelty, full of tense, dramatic scenes.

In the West, Gladys Brockwell has just completed "The Mother of His Children," under the direction of Edward J. LeSaint. Miss Shirley Mason, the delightful star whose work in "Her Elephant Man" has been universally praised, is at work on "Molly and I" under the direction of Howard M. Mitchell. Tom Mix is working on "Desert Love," with which picture Jacques Jaccard makes his debut as a Fox director.

Buck Jones Hurt.

"The Iron Heart," which Denison Clift wrote, adapted for the screen and is directing, is the new vehicle for Madlaine Traverse, while William Farnum is at work on "The Orphan" under the direction of J. Gordon Edwards, Louise Lovely is playing opposite Farnum. William Russell's next picture will be "Leave It to Me," on which he will begin work in a few days.

An injury to his toe interrupted temporarily Buck Jones' work on "Forbidden Trail." However, he will soon resume work on the picture which he is making under the direction of Scott Dunlap.

Buys "God's Country" for Japan.

I. Omita, Japanese film magnate, has purchased the rights for "Back To God's Country," the Curwood-Carver Production distributed by First National Exhibitors Circuit, for Japan.

Mr. Omita left recently for his native land with his film and a giant Great Dane Dog. He intends to make extensive use of this dog in the exploitation of "Back to God's Country," in Japan. According to Mr. Omita, his Great Dane will be the first of this species to be seen in the Eastern land.

"When I return to New York," said Mr. Omita, "it will be with as much weight in money as I took away in film, dog and advertising matter."

New York Showmen Discuss Poster, Juvenile and Percentage Problems

ONE of the best attended meetings of motion picture exhibitors in Greater New York was held on Friday, February 13, in the Hotel Astor. More than 200 theatre owners representing every borough of the Greater City were present.

The call had been issued by the officials of the state league to consider the following questions: The refusal of certain exchanges to sell unmounted paper to the poster companies from which exhibitors are now renting mounted posters, and the report of the legislative committee of the state organization in reference to pending and proposed legislation. An invitation had been issued to the F. I. L. M. Club and to the mounted paper renters. Both invitations were accepted and members of the F. I. L. M. Club attending were I. E. Chadwick, Mr. Connors, Henry Siegel, I. Schmertz and W. E. Raynor. All of the five companies dealing in slides, accessories, photos and mounted posters were represented.

O'Reilly Speaks for Exhibitors.

State President Sydney S. Cohen asked for opinions on the question of mounted posters. Charles L. O'Reilly stated that he could not understand the big minds represented in the national association bothering themselves with such petty details as six sheets and one sheets. The mounted poster was an absolute necessity for the small exhibitor, he said. The exchanges having declined to furnish posters to the men who had heretofore mounted and sold them, the exhibitor was in a serious predicament.

Mr. Raynor of the F. I. L. M. Club replied that it was merely a question of having the poster department break even. Under present conditions, Mr. Raynor said, the poster departments are losing money because the men who bought paper for mounting purposes naturally decreased the quantity of sales from the exchange to the exhibitor. To this Mr. O'Reilly responded with the suggestion that the producers cut out the tons of literature now shot at the exhibitor for the purpose of telling him how to run his business.

Would Have Matron Appointed.

Mr. Chadwick suggested that a committee be appointed to consider this question. The chair named Gus Koenigswald, I. Saphier, H. Snediker, E. Falter, S. Sheer and A. Knaster.

State President Cohen spoke on the legislation to be introduced at Albany to repeal the present law which absolutely prohibits the admission of unaccompanied minors into the motion picture theatres. Mr. O'Reilly explained that he hoped to get the co-operation of the Gerry Society in the form of a bill which will be satisfactory to everybody. The bill will provide for a matron whose appointment must be approved by the Gerry Society and who must be licensed somewhat in the same manner in which children are licensed today for appearance on the public stage.

President Cohen called attention to hostile legislation proposed in Albany. He said that there was talk of a state-wide license bureau and of a bill making an hour's intermission between each performance compulsory. Censorship bills are also in the making.

Protest Percentage Booking.

"This legislation which seriously affects our investment we can only defeat by 100 per cent. organization," he said. "It was in this way that the old blue laws were repealed last year. Every one of you has an opportunity to show his faith and interest in the organization by attending our state convention, which will be held on March 9 and 10 in Utica."

Mr. Cohen invited an opinion from the meeting on the question of percentage booking. Executive Secretary Samuel I. Berman said that southern exhibitors have put up forfeits obligating themselves to deny access to their screens to any proposition that is offered them on a forced percentage basis.

Mr. Manheimer said he did not believe that there were any arguments in favor of percentage bookings. A motion was quickly passed declaring the unanimous protest of the meeting against forced percentage booking.

The Smoke Lifted; the Big Guns Wheeled into Position—and Had Their Pictures Taken.

A group of Metro-Loew big guns shot at the Metro studios. From left to right are: Irving Ackerman and Sam Harris, W. E. Atkinson, Richard A. Rowland and Marcus Loew.

"Checkers," Racing Drama, Pleases British Public

THE racing drama "Checkers," which took the United States by storm in its screen version, is fast gripping the motion picture public of Great Britain, according to reports that have reached Fox Film Corporation from its exchanges in England. With the all-star production booked for a solid week at the great Birmingham Picturedrome, at Sparkbrook, Birmingham, a success on the English screen paralleling the American triumph is foreshadowed.

The management of the Picturedrome has communicated directly with the executive offices in New York, expressing satisfaction at being able to book the great photoplay and congratulating the producer upon the valuable press sheet and exploitation aids issued for the picture.

"Checkers" is a visualization of a most famous racing drama. Its showing on the speaking stage was responsible for more slang phrases now in popular use than any other single play. It fairly bristles with plot and counterplot and tense situations, and the real racing scene taken at the Belmont Park track furnishes a climax of its kind never surpassed in thrilling effect.

The likelihood of an overwhelming success for this screen drama in England is particularly strong because of the tremendous popular interest in horse racing in that country. The story of "Checkers" is so realistic both in its clear cut detail and in its entirety that it should capture the popular mind.

Mary Beaton Makes Her Screen Debut with Metro

COMING to motion pictures fresh from a girl's finishing school near Philadelphia, Mary Beaton has joined the Metro forces at the company's studios in Hollywood, Cal., as the only feminine member of the studio stock company. Miss Beaton was placed under contract recently by Richard A. Rowland, Metro president, during his visit to the Pacific Coast in company with Marcus Loew.

Miss Beaton, who is a young woman of singular beauty of face and figure, had long been desirous of launching upon a career in the silent drama. She is well known in the younger social set in and about Philadelphia.

Before going to the Pacific Coast Miss Hampton posed for test pictures at Metro's New York studios in Sixty-first street, and the results were so satisfactory that she was sent to Maxwell Karger, Metro director general in Hollywood.

"THE EVIL EYE"

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Mayer Engages Rene Guissart.

Rene Guissart, recognized as one of the foremost picture photographers of the day, has been secured by Louis B. Mayer to take charge of the camera work on future Anita Stewart productions. His first picture will be Harold MacGrath's "The Yellow Typhoon," in which Miss Stewart will be drected by Edward Jose.

Mr. Guissart comes to the Mayer studios with an enviable record for photographic achievement. For years he was manager of the Reutlinger studios in Paris, later holding the same position with the Felix Company. From there he went to Eclair, and then decided to try his fortune in America. He was associated with the Manuel Tourneur Productions, where he was in full charge of the camera work.

"Jiggs in Society" Is First Bringing Up Father Comedy

THE first of the "Bringing Up Father" Comedies from the MacManus cartoons just completed at the Christie Studio in Hollywood has been christened "Jiggs in Society."

The comedy is in two reels. It was directed by Reggie Morris, a recruit from the Sennett studio, under the superision of Al Christie, and it will be released by Pathe within the next two months under a distribution contract made by International Film Service Company, Inc.

The principal roles are played by Johnny Ray as "Jiggs," Margaret Cullington Fitz Roy as 'Maggie" and Laura La Plante as the pretty Jiggs heiress. Other important parts are played by Marjorie Payne, Ward Caulfield, Jack Henderson, George Burton, Eddie Baker and Gus Leonard. A. Nagy and A. L. Lane were the cameramen.

The second "Bringing Up Father" feature comedy is being produced at the Christie studio under the direction of Reggie Morris. Johnny Ray, Margaret Cullington Fitz Roy and Laura LaPlante who enacted the principal roles in the first Jiggs comedy are also in the second.

Hodkinson Promotes Branch Heads; Puts on More Men

F. B. WARREN, vice president of the W. W. Hodkinson Corp., announces certain managerial promotions and changes in the branch sales organization as follows:

Rudolph Berger, Hodkinson manager in Washington, has been promoted to the management of the Philadelphia Hodkinson office, succeeding Charles Henschel, who has resigned to enter the brokerage business with his brother.

J. J. Milstein, manager of the Hodkinson interests in Omaha, has been promoted to the management of the Hodkinson Washington, D. C., interests as successor to Mr. Berger.

H. K. Moss, former manager of the Triangle office in Detroit and later manager for the Stephen A. Lynch interests, has been placed in charge of the Hodkinson sales in Omaha.

G. H. Quigley, formerly one of the honor salesmen in the Pathe organization, has been made Hodkinson manager in Buffalo, succeeding, O. T. Schroeppel, resigned.

United Artists to Release "Romance;" Doris Keane Plays the Leading Role

EXCELLENT progress has been made on the screen production of "Romance," Edward Sheldon's popular story, for United Artists Corporation, in which Doris Keane plays the leading role. The release date of the picture will be announced shortly.

"Romance" is one of the most exceptional stories that has ever appeared on the stage and is filled to overflowing with the emotional glamour of love, in which on the speaking stage, Miss Keane appeared more than 3,000 times, in New York, Chicago, Boston and London, and which has had continuous runs in those cities for more than five years.

The story is that of the romance of a famous grand opera singer and a young clergyman, who despite their different callings are drawn together by a profound and sincere love. The woman has drained the cup of life so deeply, that her marriage to the minister is impossible, yet in the hour of trial, she rises to sublime heights of self-denial, proving herself stronger than the man.

The charm of "Romance" has proven irresistible on the stage. Its sentiment is delightful and the acting of Miss Keane most admirable, for it is a quaint story of sentiment, love and power, one that grips at the heart-strings of its every audience.

Sparing No Expense.

As Mme. Cavallini, the prima donna heroine, Miss Keane has unlimited opportunities to give vent to her qualifications as one of America's foremost emotional actresses. Her impersonation of the difficult role on the stage still is conceded to be one of the most brilliant acting achievements of the past decade.

United Artists is sparing no time and expense to make this picture a remarkable production. It will vividly portray the life of New York's society during its most interesting period and the most minute care is being taken to faithfully represent its every well-known detail, as the plot of the story confines much of its action to the well known section of New York's Greenwich Village, which has necessitated the erection of big settings. Chet Withey is directing the production.

The book and the play have been internationally proclaimed by critics the greatest story of life, passion, action and power, containing in its whole, an exceptional amount of action and heart-interest, sufficient suspense and with the very necessary qualification, an ultimate justification.

Warner Oland Comes East Starts on New Pathe Serial

WARNER OLAND, famous interpreter of serial villain roles, has arrived in New York from Los Angeles to begin work before the camera at the George B. Seitz studio in the Pathe serial "The Mad Talon," which is being directed by Bertram Millhauser and offers Juanita Hansen in the star role.

Apparently the only way for Mr. Oland to get a little vacation from the studio is to alternate between the coast and New York, for he finished work at the Gasnier studio on "The Third Eye," a forthcoming Pathe serial in which he will be co-starred with Eileen Percy Wednesday, January 3, packed up and boarded a train for New York on the 6th, arrived in New York the 10th, at noon, and the following day was at the Seitz studio arrayed in full make-up in time for the first "camera" call of the day.

Work on the serial was started sometimes ago and Mr. Oland said that he expected he would be worked at top speed to make up his share of the scenes for the early episodes of the serial.

"Be Careful! Don't Drink That too Fast!"—There's a Reason. (No Advt.)
Crawford Kent imbibes the old stand-by in his Edgar Lewis Pathe Production, "Other Men's Shoes."

"Land of Opportunity" Receives Praise of Prominent New England Men

IN the Americanization plan of Franklyn K. Lane, secretary of the interior, wherein he asked the cooperation of the motion picture industry, "The Land of Opportunity," the Ralph Ince-Lincoln picture, presented by Lewis J. Selznick, seems to have struck a lead for others to follow.

The first of the Americanization pictures to be released, it has been watched very carefully and the volume of congratulations sent to the Selznick offices show beyond a doubt that it has struck the right note. Governors of states, government officials and prominent exhibitors have forwarded telegrams and letters of congratulation unsolicited to Mr. Selznick, praising him for the promptness with which he responded to Secretary Lane's call as well as for the quality of the production.

Distribution Rather Than Profit.

In the first place, after the picture was completed and found to be about what was wanted, plans were promoted for extensive distribution during Lincoln Week. The result is that "The Land of Opportunity" was not only showing at every Broadway theatre with one exception during the week of February 8, but there is not a city in the United States of any size where it is not being screened in at least one theatre.

To assure extensive distribution, the following telegram was sent to all branch managers of Select who are releasing the play: "Extensive distribution of 'The Land of Opportunity' means more to me than the price for the same. We want the largest distribution possible and every print must be kept busy. Lewis J. Selznick."

The response to this telegram was most liberal and Select and Republic salesmen found that the exhibitors were more than willing to co-operate. The result has been that the Americanization plan has been given a big boost.

Big Showing in New Haven.

One of the biggest private showings of the picture took place in New Haven at the Bijou Theatre on February 5 before a distinguished audience of officials and Yale University men. There were present Ex-President William Howard Taft, President Hadley, of Yale; Mrs. Osborne, his secretary; Mayor David Fitzgerald, of New Haven; I. Osborne, the mayor's secretary; S. Z. Poli, L. M. Segal. O. C. Edwards, manager of the Palace Theatre, New Haven; Fred Valles, manager of the Bijou Theatre, New Haven; L D. Doty, auditor of the Poli Enterprises; J. J. Splain, general manager of the Poli Enterprises; L. D. Garvey, publicity director of the Poli Enterprises, and E. J. Poli, besides exhibitors and representatives of newspapers.

From Governor Coolidge, of Massachusetts, has come the following telegram: "Dear Mr. Selznick: You are entitled to great praise for your first Americanization picture portraying some anecdotes in the life of the great president and man. 'The Land of Opportunity' is a picture that can with profit be seen by everyone of us, as it shows where Abraham Lincoln plainly stood on the issue of Americanism."

From M. L. Brittain, state superintendent of schools of George, came a similar letter. These are but a few of the letters received.

To Start Production Next Month.

Geo. H. Callaghan, special representative of the Smith Syndicate of Los Angeles, which company has recently entered the picture producing field with ZaSu Pitts as its first star, announces that production activities will commence next month in its new studios now under construction in Hollywood. Miss Pitts is now finishing her last picture for Brentwood.

Sara Nason, who is responsible for most of Miss Pitts' successes, while under the Brentwood banner, has been engaged by the Smith Syndicate to write stories especially adapted to the star's personality.

"A Key City," Says General Pershing, Receiving the Key to the Goldwyn Studios.

The General seems pleased; so does Mayor Snyder, of Los Angeles; so does Clarke Irvine, in naval uniform, representing the studios on the General's recent visit.

Marshall Neilan Leases Studios in Hollywood

MARSHALL NEILAN, whose initial independent production, "The River's End," by James Oliver Curwood, will soon have its first showing in every large city of the United States, has just completed a deal with John Jasper, manager of the Hollywood Studios, Inc., on Santa Monica Boulevard, which provides that Mr. Neilan shall have the exclusive use of one of the big stages for a period of six months. At the end of this time it is expected that the new Neilan studios will be ready for occupancy. This puts an end to the rumor that the director-producer would soon come east to produce.

The Hollywood plant is one of the best and most modernly equipped in the country. It was built in 1919 under the supervision of Mr. Jasper. It consists of four separate units, each unit comprising a light and dark stage, individual lighting equipment, a projection room and a set of offices for carrying on the business affairs of the producing company.

The Neilan organization will take over one entire unit and the young producer is enthusiastic over the prospects of filming his pictures for the next six months without the delays which have handicapped him in the past because of the lack of available studio space.

New York Fire Fighters to Be Pollar's Guests

GENE POLLAR, back in New York from California, where he recently completed the star role in Numa Pictures Corporation's production of "The Return of Tarzan," will be host to officials and members of the Hook and Ladder Company, No. 20, of the New York Fire Department located at 157 Mercer street, at a special showing of the film, shortly. The affair is in recognition of the interest shown Mr. Pollar by these men who were, for a vigorous season, co-workers with him in the exciting task of guarding one of the most dangerous fire districts in the entire city.

Sought Genuine Thrills.

Mr. Pollar's enrollment as a member of the Fire Department followed an examination in which the big fellow received a 100 per cent. rating. It took place about three years ago, when the actor, bored with the imitation heroics and the uncertainties of screen and stage activities, decided that he must have some of the genuine thrills that he had been imitating so successfully.

Mr. Pollar left the Department to enlist in the United States Army where he saw nineteen months of service.

His guest list for the coming showing is headed by Chief of the Department John Kenlon, Deputy Chief H. B. Helm, Captain Edwin Hotchkiss and Captain Edward Harmon.

Carlin Joins Metro Publicity Staff.

George A. Carlin, until recently of the editorial staff of The Evening Sun, has joined the publicity department of Metro Pictures Corporation, under J. E. D. Meador, which is composed entirely of newspaper men. He is another addition to the former service men on the staff, having served a year in France as sergeant with the First Army Headquarters Regiment. He was admitted to the New York bar on his return from overseas. He passed his bar examinations in 1917, after he had enlisted in the Forty-seventh New York Infantry on his graduation from Fordham Law School.

List Big Advance Bookings on Pathe's "In Walked Mary"

EARLY reports from branch managers of Pathe Exchange, Inc., indicate that "In Walked Mary," the Albert Capellani production featuring June Caprice, will be put down in the records as the third great success of the director in the last year. Prerelease showings to exhibitors have resulted in important bookings and predictions that it would meet with the same popular favor as "Oh, Boy!" and "The Virtuous Model."

All of the clever human touches and the witty action that has marked the work of the director in past productions is given play in "In Walked Mary," and June Caprice delightfully interprets the spirit of the story. It is the romance of a Southern girl and a Northern boy and their happening together at times when each one needed the other.

The settings and the physical characteristics of the production, also, bear all remarks of a typical Capellani production. The interiors are in the best taste, with a richness not overplayed; the outdoor scenes were selected with the discrimination of the director.

Enthusiastic Exhibitors Want More "Pollyanna"

THE popularity of "Pollyanna," Mary Pickford's first production for United Artists, is best exemplified in the fact that it has not only broken box-office records in many sections of the country, but that there has arrived already in the home office of the corporation numerous requests for extended runs and repeat bookings on the production, from exhibitors who have made exceptionally successful engagements out of the picture.

Will D. Harris of the Grand Theatre, Columbus, Ohio, is exceedingly enthusiastic over the two weeks' engagement of "Pollyanna" and at the conclusion of it he wired United Artists to this effect: "Closed Mary Pickford in 'Pollyanna' last night after wonderful two weeks of good business. There was not one day of even fair weather, cold, rain, snow, slush, icy streets. Almost impassable. Send me contracts for her next production and also contracts for return engagement of 'Pollyanna' to be shown when the sun shines."

A wire was received from the Cabrillo Theatre, San Diego, Cal., to the effect that the management would hold "Pollyanna" over for a second week, since it was impossible for them to accommodate the tremendous crowds during the first week's engagement.

Canadian Parliament May Abolish Reel Tax and Raise Import Tariff

THERE is every prospect that the Canadian Parliament, at its session which opens at Ottawa, Ontario, on February 26, will take up the questions of re-arranging the tariff on moving picture imports into Canada. It has already been intimated that this tariff will be adjusted so that British moving pictures will be given decisive preference. This development has been assured to representatives of exhibitor associations who have interviewed a cabinet minister with regard to government taxation.

Another promise is that the special federal tax of 15 cents a reel a day will be abolished entirely and that the revenue from this source will be made up by an increase in the duty on moving picture prints from the United States. It has been intimated that there will be no increase on the duty on moving pictures from Great Britain, and if this plan is followed out there will probably be considerable preference in favor of British productions.

England May Have Preference.

Secretary Thomas Scott, of the Motion Picture Exhibitors Protective Association of Ontario, has been urging that the duty on British film imports into Canada be removed entirely so that the English producers would have free access to the Canadian market. Incidentally, the Canadian Exhibitors Exchange, Ltd., of Toronto and Montreal, which is a subsidiary company of the Exhibitors Association in Ontario, has contracted for the Canadian rights of eight British features, the first of which "Romany Lass," has already been presented in a number of Ontario theatres. More of these English productions are to be secured by the Canadian Exhibitors Exchange, it is intimated.

Sir Henry Drayton, the federal minister of finance, is the government representative who has prospective tariff changes in hand, and it has been intimated that one of his important proposals will be the abolishment of the so-called reel tax and the increase in the duty on American pictures. Up to the time that Sir Henry reached the decision to repeal the reel tax, exhibitors in all parts of the country made loud complaints against the injustice of the law, inasmuch as they were paying, in some cases, a larger reel tax total than the rental of their theatres by the year.

Promise Great Things for New Fox Feature

REPORTS from the West Coast studios of Fox Film Corporation, where the staging of "The Orphan" is under way, indicate that this first effort of William Farnum since his return to California will be flawless in its "atmosphere." Under direction of J. Gordon Edwards, who has an enviable reputation for consistently faithful effects, there is every reason to believe that the finished product will justify the reports.

Farnum at Palm Springs.

William Farnum and a company of 100 persons began work at Palm Springs on this story from the pen of Clarence E. Mulford. With a view to absolute authenticity of setting, an area of many miles around Los Angeles was canvassed painstakingly to find the right location. When the technical director had decided upon the types of houses to be used in "The Orphan," he had his plans duplicated for the interior scenes, which are to be done at the Fox studios in Hollywood.

The screen advent of "The Orphan" is awaited with great interest. The story is said to be tensely dramatic and to constitute a fine vehicle for the actor of manly characters marked by strength, passion and intense sympathy.

"Yonder Stripling Is an Upstart: He Must Die!"

Hope Hampton gains her point in "A Modern Salome" in which she stars. A Metro release

Reports from Select Exchanges Show Increase in Bookings and Service

THE severe winter has had little or no effect on the efficiency of the Select branch office forces, a statement from the home office contends. In fact, the statement says, the general trend of the exchanges is toward a constant increase in efficiency and service to the exhibitor.

From Philadelphia comes the report that four new towns were added to the list of that exchange. E. L. Castor, salesman, succeeded in booking Select productions in the four towns that heretofore had not been on the Select "map." Additional prints were called for by the Philadelphia office on "The Isle of Conquest," the Norma Talmadge Special production. The report says there is an extraordinary demand for this production in all parts of Pennsylvania. "A Regular Girl" headlined the bill at the Alleghany Theatre two weeks ago and last week this theatre showed the Owen Moore release, "Piccadilly Jim." The Alleghany is the largest theatre in Philadelphia.

Closes for Two Washington Houses.

A report from Seattle states that the two towns, Raymond and South Bend, Washington, had not shown Select Pictures for two years but that Salesman Knox of the Seattle office recently succeeded in signing the Reizner theatres in the two towns for two Select pictures a week, under a contract covering several months. Branch Manager Rennie, of Seattle, is at the present time touring Montana and his reports indicate an increase in Select's business in that state.

Exploitation representative J. H. Lichtenstein of the Pittsburgh office assisted in putting over the Talmadge production, "She Loves and Lies," which played at the Olympic and Cameraphone theatres last week and is now busy exploiting "Greater Than Flame," the Elaine Hammerstein release, which is showing at the same houses this week.

The Omaha office reports the success of Jake Cohn, who recently was appointed Eastern Iowa representative, in closing an unusual number of excellent contracts. These are not only on the regular productions but on the Specials as well.

"Fires of Love" Is Title of New Griffith Picture

D. W. GRIFFITH'S second attraction to be distributed by First National Exhibitors Circuit will be entitled "Fires of Love" and will be released in March. The greater portion of this production was screened on the Island of New Providence in the Bahama Islands, and it during the cruise to this location that the entire Griffith party was swept into the galé that for nineteen hours threatened their lives.

The cast for "Fires Of Love" is comprised of many Griffith favorites whose absence from the screen, it is understood, was for the extreme purpose of rendering their work fresher and more vivid in this attraction. Clarine Seymour, of "Cutie Beautiful" fame, has the role of her career in this production and among others who have prominent parts are Richard Barthelmess, Creighton Hale, Anders Randolph, Kate Bruce, Porter Strong, Herbert Sutch, Florence Short, Walter James, Thomas Carr, Adolphe Lestina and Ben Grauer.

Though not finally completed, "Fires of Love" is fast approaching the "finishing touches" stage.

Army Cameraman Joins Fox News Office Staff

HAVING travelled 17,000 miles in Russia as a captain in the signal corps of the United States army, during which journey he obtained priceless motion picture views of the doings of the Bolsheviki, the Czecho-Slovak soldiers and the scenes of the place where the Czar and his family were killed, Howard P. Kingsmore has been brought by Fox News to New York City where he has joined the home office staff of news cameramen. Kingsmore, who formerly lived in Philadelphia, was decorated by Admiral Kolchak, late leader of the anti-Bolsheviki forces in Siberia, receiving the Order of St. George.

Major Howard Price Kingsmore.

Returns laden with Russian pictures to join Fox News.

Few men have had an opportunity to see Russia in its darkest days so thoroughly as did Kingsmore. The cameraman, although honorably discharged from the army with the grade of captain, was commissioned a major in the Reserve Corps in recognition of his services in obtaining remarkable motion pictures in the heart of Russia.

"In November, 1918," says Mr. Kingsmore, "I boarded a Red Cross train at Vladivostok bound for Ekaterinburg, a distance of 6,000 miles. The train was made up of twenty-five freight cars filled with food, clothing and medicine for the thousands upon thousands of destitute refugees in the interior of Siberia and Russia proper. We were under way nearly a month before we reached Omsk, the headquarters of Admiral Kolchak.

"Part of the supplies were unloaded at Omsk; the rest was sent on toward Ekaterinburg, 1,000 miles farther west. It took us nine weeks of riding to get to Ekaterinburg. Our accommodations on the train were of the poorest sort."

Major Kingsmore tells of the great interest the Russians of all classes displayed in his motion picture camera, and of the great delight they had in film exhibitions at the army bases.

Begin on Fifth Kaufman Picture.

Following the showing last week of the first Kaufman Weekly entitled "Little Red Riding Hood," which Lewis J. Selznick will present through Select Pictures, it is announced that the fifth of the Kaufman editorials is about to be screened at the Selznick Bronx studios.

"Easy Money" will be started soon under the direction of John Lopez and William Duffy, assistant director. George Wright and Louise Lee play the leading roles. The scenario is by Merle Johnson.

"Rich Man, Poor Man, Beggar Man," the fourth Kaufman Weekly was finished recently, and has gone into the cutting room. Mr. Wright and Miss Lee also play the leads in this.

"Other Men's Shoes" Goes Big in the Larger Cities

"OTHER MEN'S SHOES," Edgar Lewis's first big production for Pathe release, in the initial week of its distribution has proved to be one of the best box-office attractions which Pathe has ever issued. Reports to the home office indicate that the most important first-run theatres in the United States are booking "Other Men's Shoes" for extended runs. The New York, Chicago and Indianapolis exchanges are particularly active in the booking of the Lewis extra special.

Among the big theatres booked out of Chicago are the Jefferson, Fort Wayne; Centennial, Warsaw, Ind.; West, Galesburg, Ill.; Avoy, Moline, Ill.; Liberty, Davenport; Orpheum, Rockford, Ill., and Strand, Freeport, Ill. These are all first-run accounts. Indianapolis records the booking of the Lewis attraction by the Liberty, Terre Haute; Murette, Richmond, Ind., and Wyaor-Grand, Muncie's leading screen palace. The Liberty, Spokane, will feature it as will the Pinney, of Boise, and the Burley, of Burley, Ia.

In New York, in addition to booking the foremost of the Loew and Fox theatres, the local exchange has placed the production in the entire M. & S. Circuit, the Plaza, B. F. Keith's Prospect, Pastime, National Winter Garden, Majestic, Keystone, West End, Fourteenth Street Theatre, Poli's Garden, Waterbury, Conn.; Strand, Bayonne; Empire, Port Richmond; Academy, Jersey City; Steinway, Astoria; the entire David Picker Circuit; the Beverly and the Crescent.

D. C. Naegley, who also operates the Opera House, Columbia, Pa., has taken over the Star Theatre, in that town, with Charles Shirley, his associate in both enterprises.

Rotchford Remembered on Birthday.

J. J. Rotchford, assistant to General Manager Sam E. Morris of Selznick Pictures, is wearing a new watch and chain as a silent reminder that he has passed another milestone upon the highway of life.

Upon Mr. Rotchford's birthday, a few days before the country solemnized the anniversary of Abraham Lincoln's birth, Mr. Rotchford was presented with the watch and chain by the branch managers of Select as a token of their esteem. The presentation speech was made by Morris Safier, of the Select New Haven branch.

Henry Siegel, manager of the New York branch, presented Mr. Rotchford with a gold knife as a charm to wear on one end of the chain.

Bert Lytell Will Do "The Temple of Dawn"

"THE TEMPLE OF DAWN," a novel by the young Australian author, I. A. R. Wylie, will be Bert Lytell's next Screen Classics, Inc., production following "Alias Jimmy Valentine," Metro officials announce. Arthur Zellner of the Metro scenario department has started work on a scenarioization of the novel.

"The Temple of Dawn" is the story of an English army officer, Leigh Dering by name, who through unfortunate circumstances becomes an outcast in India and later finds himself.

Miss Wylie is the author of "Towards Morning," a novel of the world war that attracted much attention. "Stronger Than Death," Nazimova's newest Metro release, was adapted from a novel by Miss Wylie.

Bert Lytell is now on his sixth week picturizing "Alias Jimmy Valentine," the famous Paul Armstrong stage play. He expects to complete the production in four weeks more. Production of "The Temple of Dawn" will be started immediately following the completion of "Alias Jimmy Valentine."

Kunsky Takes Over the De Luxe Theatre, Detroit

THE name of John H. Kunsky of Detroit again comes to the fore in the announcement of the taking over by Mr. Kunsky of the DeLuxe Theatre from its present operating company. The DeLuxe, recognized as perhaps the most beautiful of all residential theatres in the "city of the straits" adds one more to the already extensive chain of Detroit theatres operated by Mr. Kunsky and marks but one of a chain of several new theatres to be operated under the Kunsky banner.

With a capacity of 1,800 and with everything that money can purchase in the way of luxury and comfort, the DeLuxe operates daily to a clientele composed mainly of residents of the "Indian Village," Detroit's most exclusive residential district. It will be noted that the auditorium of the DeLuxe is constructed upon the Roman Coliseum style, thus allowing for added capacity and making the main floor and balcony one, thus eliminating much of the trouble experienced by the average theatre in inducing its patrons to be seated in the balcony.

Mrs. Sidney Drew Returns to Films in Third of Her Pathe Comedies

IN response to the written requests of thousands of motion picture patrons and the demands of hundreds of exhibitors throughout the country, Mrs. Sidney Drew has decided to return to the screen. She will begin work at once on the third comedy of the Mrs. Sidney Drew series and her initial appearance upon her return will be in this production, "The Emotional Miss Vaughn." The decision gives thousands of exhibitors who have booked her entire series of comedies an unexpected asset.

It was the original intention of Mrs. Drew to refrain from a screen appearance for some time, but the third picture of the series carries a part exactly suited to her talent, and this fact, coupled with the extraordinary demand for her, decided her. Her reappearance adds the finishing touch to the remarkable series of pictures which she is creating to fill the long-felt want for comedies made famous by the late Sidney Drew and Mrs. Drew.

Mrs. Sidney Drew.
Returns to acting roles in her comedies for Pathe.

Mrs. Drew the Guiding Power.

In all of her work with her late husband, and in the first two comedies of the present series, Mrs. Drew was the guiding power. She wrote, directed and appeared in the first Drew comedies, and in the new series she has adapted for the screen the "After-Thirty Stories" of Julian Street and has personally supervised the direction of the first two pictures, "The Charming Mrs. Chase" and "The Stimulating Mrs. Barton," in which John Cumberland will also appear in the third comedy.

"The Charming Mrs. Chase" is meeting with remarkable success with exhibitors in every territory. In New York City it makes its initial appearance at the Capitol Theatre and the management of that important picture house has booked the entire series. The finest theatres in the country contracted for the entire series without knowing that Mrs. Drew herself would be seen in some of the comedies, and the Pathe offices have received a multitude of telegrams of congratulations on the first comedy.

The second picture, "The Stimulating Mrs. Barton," has already been completed, and at the first showing it was generally agreed that it was an even better production than the first. The story is of the "spring urge," making restless the hearts of a nice married couple.

Harry McRae Webster to Direct "Determination"

HARRY McRAE WEBSTER has arrived in Washington with John J. Livingston, one of the largest motion picture representatives in the world, and has closed a contract with Capt. F. F. Stoll, author of "Determination," to direct the production of this photoplay. Mr. Webster has directed the following stars in features: Dorothy Dalton, Gloria Swanson, Beverly Bayne, Bryant Washburn, Dorothy Phillips, Delores Cassenelli, Francis X. Bushman, William Farnum, Louise Glaum, Stuart Holmes, King Baggot, E. K. Lincoln and many other well-known stars.

"Determination" is being produced by the United States Photo Play Corporation and actual production will start on June 1 at Grantwood, N. J. Between now and that date Capt. Stoll and Mr. Webster will be getting everything in readiness for this production. There will be an all-star cast. It will take at least eight months to produce "Determination," then the company will follow with "The Soul of Man," "The Home of Man" and "Deception," all ten-reel photoplays.

Many Popular Players in "Away Goes Prudence" Cast

JOHN S. ROBERTSON'S announcement of the cast for "Away Goes Prudence," the original story by Josephine Lovett which Billie Burke is working on for the Famous Players-Lasky Corporation, includes a number of names familiar to the stage and screen.

Percy Marmont, the well-known English actor, appears for the first time as Miss Burke's leading man. Though in America only two and one-half years, Mr. Marmont has made a big name for himself on the American stage and screen.

Prudence's father, Mr. Thorne, is played by Charles Lane. Mrs. Thorne is being characterized by Maude Turner Gordon. Dorothy Walters, who is making a hit in the part of Mrs. O'Dare in "Irene," has the comical part of the washerwoman, Mrs. Ryan.

In the part of the "tough guy," Mike, is Bradley Barker, who has just finished a principal part with Constance Binney in "Little Miss By-the-Day." Albert Hackett is cast as Jimmie Ryan. George Stevens and Walter James are also in the cast.

Winfield R. Sheehan.
Fox general manager, who sailed on annual foreign trip.

New York Critics Praise Lloyd's "His Royal Slyness"

CRITICS of New York's leading daily newspapers were high in their praise of Harold Lloyd's newest two reel comedy, "His Royal Slyness," which kept the audience of the Strand and Rivoli Theatres on Broadway in a constant mood of mirth during the week of February 8 S. Jay Kaufman, celebrated "round-the-towner" of the Evening Globe, aid the young Pathe favorite a high compliment, when he wrote:

"Harold Lloyd is one comedian who knows how to put over comedy on the screen."

The New York Tribune, in reviewing the Lloyd feature, declared: "Harold Lloyd is seen in a delightful comedy, 'His Royal Slyness', in which rakish-looking kings and queens let their crowns and ermine fall off, while the proletariat hammers at the door."

"Very funny" is the tribute paid the "His Royal Slyness" by the New York Times reviewer who saw the picture both at the Strand and the Rivoli.

Pantages Theatres Book Pathe Serial.

The Pantages theatres in Seattle and Tacoma, Wash., recently added to their programs the Pathe serial "The Black Secret," starring Pearl White.

"The Black Secret" was released by Pathe November 15, and in view of the fact that the Pantages houses usually show only first run pictures this booking is notable, and Pathe points with pride to the remarkable contract which put their serial in these Pantages theatres at this date, and also the statement by the theatre men that "The Black Secret" was booked in these theatres in response to an overwhelming popular demand

"Manager Wanted" is an advertisement frequently appearing in The World's Classified department. Give it a try and better your position.

Winfield R. Sheehan, Fox Official, Sails on Annual Trip to Europe

ON his annual European trip in behalf of the expanded activities of Fox Film Corporation, Winfield R. Sheehan, general manager of the company, sailed on Saturday, February 14.

Mr. Sheehan, whose regular European trips were not interrupted even during the war, will make his first stop in London, where he will remain several days and will be present at the opening of the new Fox Film building at 13 Burnham street in that city. This, it is announced, will be the model film building of Europe. It was formely occupied as headquarters for the Canadian army, and has been remodeled to make room for the larger film activities, which will include executive offices, shipping and poster departments, film vaults, projection rooms and equipment for the other departments.

After his brief stay in London, Mr. Sheehan will go to Copenhagen, making his headquarters at the Fox office there; thence he will proceed to Berlin, Vienna, Rome, Milan, Paris and Brussels, according to his present itinerary. In Paris he will join Abraham Carlos at 24 Boulevard des Italiens, the French headquarters of Fox Film Corporation, over which Mr. Carlos presides.

To Install Printing Plants.

Mr. Sheehan, while abroad, will arrange for the installation of two large film printing plants, one in England, to handle the output for the market of Great Britain, the other in Paris to care for the demands of the continental business.

The foreign activities of Fox Film Corporation have grown to such proportions that there now is a Fox branch in every leading city of Europe as well as in all the countries of the Orient, Australasia and South America. A system of operation has been inaugurated whereby the exhibitor is in direct contact with a Fox manager precisely as in the United States, and this has resulted in a cordial relationship which has increased still further the Fox business in the outside markets.

During his tour Mr. Sheehan will arrange for additional facilities for these branches to keep pace with their growth. It is expected that he will bring back with him on his return the usual number of foreign plays, and as the dragnet is already out for foreign stars some interesting announcements are awaited.

Hodkinson Managers Report Big Business on "Capitol"

"THE CAPITOL," third in Leah Baird's series of productions from Augustus Thomas' stage triumphs, gives every promise of passing the high mark set by Miss Baird's previous W. W Hodkinson release, "As A Man Thinks," to judge by the volume of the business reported by Hodkinson managers the past two weeks.

Listed among the big first run houses where "The Capitol" played to top-notch business recently are The Tudor, New Orleans, La; the Poli Theatres, at Scranton and Wilkesbarre; the Lyric, Buffalo, N. Y.; the Royal, Waco, Tex.; the Eagle, Manchester N. H.; the Rivoli, Columbia S. C.; the Empress Omaha, Neb.

Among the bookings reported on the production this week are The Casino, Jacksonville, Fla.; the Star-Palace, Sioux City, Iowa; the Rialto, Glens Falls, N. Y.; the Attaway, Charlotte, N. C.; the Lyric Fitchburg, Mass.; the Hippodrome, Pittsburgh, Pa.; the Dreamland, Colombus, O.; the Bucklin, Elkhart, Ind.; the Strand, Altoona, Pa., and the Belasco, Quincy, Ill.,

Reginald Barker Starts Work on "Branding Iron"

REGINALD BARKER has begun the direction of "The Branding Iron," based on a successful novel by Katherine Newlin Burt; the story which Rex Beach said that he wished he had written. "The Branding Iron" is a novel of lumber camp and ranch life in Wyoming, as well as a vivid picture of New York theatrical life.

Barbara Castleton has the remarkable part of Joan and is supported by an all-star cast including James Kirkwood, Russell Simpson, Nigel Barrie, Sydney Ainsworth, Marion Colvin and Wyndham Standing.

Reginald Barker, who directs "The Branding Iron." was recently married to Clara Williams, a motion picture star known both as a beauty and as an actress of emotional parts. Both Mr. Barker and Miss Williams attended local schools in Los Angeles. Miss Williams was associated in pictures with Lubin, Ince, Triangle and Paralta, but now declares that she is abandoning the screen forever.

Neal Burns Remains with National Film Company

SPURNING many legitimate offers from other producers, Neal Burns, who has been starring in a series of Capitol comedies with the National Film Corporation of America, put his signature to a contract on Monday, February 9, which gives the National a right to his services for another year, with a five years' option to continue the contract now in force.

It is understood that Neal Burns' new salary is almost double what he received on his first thirteen Capitol comedies.

Neal Burns' popularity is the result of the Capitol comedies, which the National makes for Goldwyn release, according to I. Bernstein, production manager of the National.

Mark Goldaine, who has been directing Neal Burns since he joined the National staff, will continue to handle this rising young comedian, who will be supported by Lucille Rubey, formerly the Paramount-Artcraft cross-country girl.

William Weisbrod's Elite Theatre, Philadelphia, opened February 16. The new house is located at Twenty-seventh and Girard Avenue.

Pathe Promises April 4 Release for Serial, "Trailed by Three"

PATHE announces that "Trailed by Three," the fifteen-episode serial produced by Arthur F. Beck, in which Stuart Holmes and Frankie Mann are co-starred, has been chosen to follow "The Adventures of Ruth" on the program of Pathe serial offerings and will be released on April 4.

The story and scenario are by Charles Turner Dazey, author of the famous stage success, "In Old Kentucky," and numerous screen successes, among them "Wolf Lowry," starring William S. Hart, and the Douglas Fairbanks feature, "Manhattan Madness."

The main line of action developing through the fifteen chapters of "Trailed by Three" centers about a priceless rope of pearls which represents the ransom of a tribe of South Sea Islanders from a group of villains practicing oppressions and cruelties of the typically serialesque character. The group is made up of three men who keep diligently on the trail, hence the title.

The characters are involved in a series of adventures which carry them from New York to the Arizona desert, San Francisco's Chinatown, an island in the South Pacific and thence to the bizarre and colorful atmosphere of India.

Vekroff the Director.

Perry Vekroff directed the production. Mr. Vekroff has directed for American Kinemacolor, Metro and Vitagraph. He was selected for this serial because of his familiarity with peoples and customs of the far East. Mr. Vekroff was born in Alexandria, Egypt; educated in Constantinople, and studied law and dramatic art at the University of Sofia, Bulgaria. His record with American producers as a director is one of distinction.

The supporting cast includes such well known actors as John Webb Dillion, Wilfred Lytell William Welch and Ethel Kay. Important parts are played by the well-known Chinese actor, Sam Kim, and an 11-year-old Oriental child prodigy whose name is May Toy. Sam Kim also assisted in the supervision of costuming and make-up of characters playing in the scenes laid in Chinatown in San Francisco.

Pathe has completed plans for an extensive advertising and exploitation campaign. "Trailed by Three" is to publicise on the same big scale accorded every Pathe serial. It is announced that "Trailed by Three" is a serial lending itself particularly well to novel exploitation ideas, and Pathe promises many suggestions and plans to aid the exhibitor.

Chaplin Film Blocks Traffic.

For the first time in the theatrical history of Atlanta, Ga., local police reserves were called out five different times to regulate traffic conditions about the Criterion Theatre during the showing of "A Day's Pleasure," Charlie Chaplin's fourth million dollar comedy released by First National Exhibitors Circuit.

"No matter how we judge it," said Willard Patterson, manager of the Criterion, "Charles Chaplin has pulled his very best picture this time. The box office receipts say so and there is no higher supreme judge than the grand total line."

Miss Louise Huff Weds Wealthy Manufacturer

LOUISE HUFF, who is well known to motion picture fans throughout the country through starring in many Paramount, Lubin and other features, was married on Monday, February 16, to Edwin A. Stillman, a wealthy machinery manufacturer of New York City.

Miss Huff recently obtained a divorce from her first husband, a motion picture director, with custody of her young daughter Mary Louise. Mr. Stillman also obtained a divorce from his first wife about a year ago. He is the son of Mrs. Francis H. Stillman, of a prominent Brooklyn family, and has been living of late at 52 West Fifty-second street, New York City.

The ceremony took place at the Marble Collegiate Church with the Rev. Dr. O. P. Barnhill officiating, only relatives and a few near friends of the bride and groom being present.

Mr. and Mrs. Stillman will make their home on Park avenue and Miss Huff will continue her career as a motion picture star. Her last appearance on the screen was in the American Cinema Corporation's feature "The Stormy Petrel."

Long Missing Cameraman Escapes from Bolsheviki

FEARS for the safety of Victor O. Kubes, a New Yorker, missing for months in the heart of Soviet Russia, were allayed on February 14 when a cable was received from Paris stating that Kubes had telegraphed from Berlin that he was on his way to the French capital. Kubes, formerly a lieutenant in the U. S. army signal corps, was a cameraman for Fox News, and left Paris October 26 last to try to make his way to the stronghold of the Bolsheviki.

It was known that he had succeeded in entering Russia by way of Finland, but after that no word was received from him. Alarmed by his silence of months, Fox News recently telegraphed to the State Department in Washington, requesting that the government institute a search for him.

In his message to the Paris office of Fox Film Corporation, Kubes said briefly that his journey had been full of excitement and hinted he had reached Germany only after the greatest difficulties.

Starts Studio Paper.

A semi-monthly studio newspaper, started by James Hood MacFarland, eastern studio publicity representative, with the modest purpose of interesting the employes of the eastern studios of the Famous Players-Lasky Corporation and in that way obtaining closer cooperation between the different departments and creating more interest in the publicity work of that organization, has just made its appearance. The newspaper, the first issue of which is in mimeograph form, is called "Long Shots and Close-Ups." It has received the hearty approval of J. N. Naulty, studio general manager, and will be a permanent feature.

"The Lone Wolf" Still Booking.

"The Lone Wolf," Select release starring Bert Lytell, which was distributed to exhibitors throughout the country some time ago, has shown a big spurt in bookings recently, according to reports from the Select offices at 729 Seventh avenue, New York.

This increase in the popularity of the film is attributed by Lewis J. Selznick to the declaration which has been made that "The Lone Wolf" is one of the best productions that Bert Lytell has appeared in. The box office reports and exhibitor satisfaction are cited as ample proof that this is so.

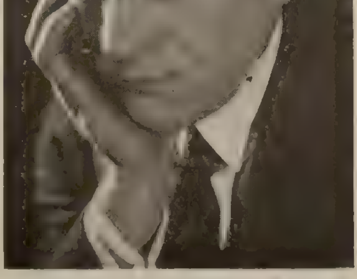
Neilan Loans Players to Tourneur.

Marjorie Daw and J. Barney Sherry, two of the leading players in Marshall Neilan's "The River's End" which will be released the middle of this month through First National, have been loaned together with Wesley Barry, Neilan's twelve year old boy star, to the Maurice Tourneur Company.

All three of the above mentioned stars are under long term contracts with Mr. Neilan but as the producer is contemplating a visit to New York City before starting work on a new picture, he agreed to Mr. Tourneur's request for the services of his talented players.

Eight Directors with National.

The National Film Corporation of America now has eight directors on its permanent directorial staff. They are: William A. Seiter, Paul Hurst, Mark Goldiane, Harry Edwards, Ward Hayes, Robin Williamson, Lou Carter and Jack Hoxie, and "Mickey" Caldwell, technical director, has been added to the studio council. Tom Gibson has been engaged to write the continuity.



Lon Chaney

Playing in "The Penalty," written by Gouverneur Morris for Goldwyn production.

Roanoke Operators Elect.

Many New Year's resolutions were made by Local No. 55, International Alliance of Theatrical Stage Employes and Moving Picture Operators, of Roanoke, Va., when it elected officers at its meeting of January 4, and the spirit of the organization since then points toward a realization of hopes for a happy and prosperous new year.

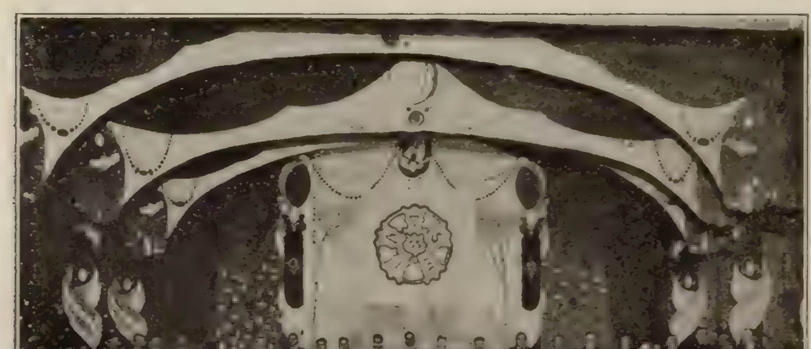
R. M. Hartigan was re-elected president and Stafford M. Price vice-president. Two other re-elections were J. R. Frazier, Jr., as secretary and treasurer, and L. C. Priddy as business representative. The other officials are: Cecil Simpson, press reporter; William M. Huff, sentry; Sid Priddy, E. Van Miller and Emmett E. Hughes, trustees; E. B. Brown, Bernard B. Glover, Charles K. Kennett, R. W. Cook, R. Knight, A. L. Chocklett, L. J. Duncan, R. O. Glover, Joe Darago, Ben Law, George R. Jannay, Lewis Evans, W. H. Rose, Bobby Jones, R. N. Sibold, Lewis Magalis, Rudolph Spencer, Earl Wysong, Kent Evans, Z. N. Dowdy and Ed. Jockson, honorary members.

Louise Glaum in New York; Star Acclaimed Enroute

LOUISE GLAUM is in town. The popular fascinator of the silver sheet enjoyed a thrilling trip 'cross country, having been "held up" at Kansas City by a dozen exhibitors and exchangemen who tried to induce the J. Parker Read, Jr., star to stay over for the premiere of "The Lone Wolf's Daughter" at the Newman Theatre. Ben Blotcky, the Hodkinson exchange manager, arranged the reception. In Albuquerque, N. M., and in Chicago, where S. J. Goldman, the Hodkinson representative, met Miss Glaum, the star also was warmly acclaimed.

"Give us another 'Lone Wolf's Daughter' was the text of the exhibitor.

Miss Glaum is in New York to "catch the liners from Paris with the latest Parisian creations," among other things. Miss Glaum is at the Claridge. Accompanying the star were Mrs. Porter H. Albright, her sister, and Sig Schlager, J. Parker Read, Jr.'s, press representative.



Banquet of Roanoke Local 55, I. A. T. S. E.

Followed recent election of officers for the ensuing year. R. M. Hartigan was re-elected president.

New J. Warren Kerrigan Production, "$30,000," Has Thrills and Laughs

THE W. W. Hodkinson Corporation announces for February 29, release J. Warren Kerrigan's fifth in his series of Bobert Brunton productions, "$30,000," a gripping, fast-moving adventure story of New York society life by H. B. Daniel, author of a dozen popular novels, including "Timber McKee," "What's Money?" and "Snobs.'

It is said that "$30,000" is the liveliest vehicle in which Mr. Kerrigan has been seen in many a day, the role of John Trask giving the popular star many opportunities to revel in that brand of comedy and dramatic situations that has won for him the big popularity he enjoys among patrons of the cinema. Besides cohesive action and a striking plot, "$30,000" is rich in rollicking humor.

Some of the most popular players of the stage and screen support Mr. Kerrigan in the new production. Fritzi Brunette, the clever little heroine of "The Lord Loves the Irish" and "Live Sparks," is again seen in the feminine lead. Others in the cast are Nancy Chase, an English beauty late of the London stage, who makes her first appearance on the screen; Joseph J. Dowling, who played the patriarch in "The Miracle Man," Thomas Guise, Arthur Millette and Carl Stockdale.

Director Ernest C. Warde, who officiated in the production of all previous Kerrigan-Brunton pictures, also directed "$30,000."

Stecher-Caddock Pictures "Going Big," Says Pioneer

THE Pioneer Film Corporation announces that the motion pictures of the Stecher-Caddock wrestling match are proving one of the season's genuine surprises, and wide interest is being manifested in them. At various centres throughout the country they are repeating the success made at the initial showing at the George M. Cohan Theatre in New York.

Already, the following territories have been disposed of: Iowa and Nebraska to Ernie Holmes of Omaha; Northern Pennsylvania and Southern New Jersey to Masterpiece Film Attractions of Philadelphia; Western Pennsylvania and West Virginia to S. & S. Supply Co. of Pittsburgh.

Leah Baird Completes Latest Hodkinson Picture

LOUIS JOSEPH VANCE'S "Cynthia of the Minute," Leah Baird's fourth in her series of Artco productions for W. W. Hodkinson distribution, has been completed at the Leah Baird studios, where it is now in the cutting stage.

The final scenes were taken at the Cliffside, N. J., studios following the return of Miss Baird and her company from Tampa, Fla., where the many thrills, always looked for in a Louis Joseph Vance story, were photographed. Not all of the tense situations were enacted in the South, however, much of the shipboard action having been taken aboard the former German liner Kronz Prinz Wilhelm in the Hudson River, before the vessel was turned over to the Cunard line.

Players of nation-wide repute were selected by Mr. Beck to support Miss Baird in "Cynthia of the Minute." Hugh Thompson, an actor with a long list of successful achievements, is Miss Baird's leading man. Burr McIntosh was assigned one of the outstanding roles. Others who support the star are Alexander Gaden, erstwhile leading man for Doris Kenyon in "The Bandbox" and later with Miss Baird in "The Capitol"; Ruby Hoffman, Matilda Brundage, William Welsh and John Webb Dillion.

"Cynthia of the Minute" has to do with the extraordinary adventures of a young American girl born to good social position and wealth, who finds herself by the exigencies of fate compelled to fight her own battle against a band of crooks bent on securing possession of her property and ready to use any foul means to achieve their ends.

Bobby Vernon Featured in "Petticoats and Pants"

BOBBY VERNON is the featured player in the newest Christie Special, "Petticoats and Pants," scheduled for March release. It is announced as one of the funniest as well as most elaborate comedies ever made so far as sets, costumes and photography are concerned, to say nothing of a use of the Christie Follies girls.

The chief action is laid in a lavishly equipped cabaret.

The principal feminine role is in the hands of Helen Darling, who appears as a solo dancer in a cabaret. William Beaudine directed. The story was written by Frank Roland Conklin and scenarioized by W. Scott Darling. The photography was by E. G. Ullman.

The Opera House, Green Lane, Pa., opened with pictures and vaudeville, January 15, giving shows the last half of each week.

"The Fortune Teller" To Be Released by Robertson-Cole as a Special

THE FORTUNE TELLER," the A. H. Woods dramatic production which played a record run in New York City and startled the country on tour, will shortly be given to the screen world by Robertson-Cole as an "extra special." This big production directed by Albert Capellani was obtained by Roberston-Cole this week. Marjorie Rambeau acts the leading role. She is supported by a cast of notable stage and screen artists.

"'The Fortune Teller' is without doubt the most elaborate and best staged film thus secured by Robertson-Cole," said A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation. "The picture is a dramatic setting of a play of the same name which had a continued run not only in New York City but in every large city in the United States.

"In this production de luxe, Albert Capellani outdid himself. It is true, he had a marvelous story to work with and a star who has been proved as one of the best drawing cards both on the legitimate stage and on the silver sheet but, on the other hand, his artistic touches, together with the elaborate scenes and dramatic settings, has stamped this as one of the best productions given to the picture field.

Wide Exploitation Planned.

"When we say that it is the greatest picture Robertson-Cole has ever been fortunate enough to release, we are not boasting—we want the exhibitor to know that the stamp of approval of this concern has made this not only a special but an 'extra special' feature production. This is the first time in the history of this corporation that we have given the trade an 'extra special.'

"'The Fortune Teller' will be exploited in the most thorough manner. The caliber of the picture will be told in national advertising; and its exploitation possibilities explained in publicity and advertising matter.

"The press campaign books, the lobby and the paper will be a surprise in motion picture work. We know what we have in this picture and we are not going to allow money or time to stand in the way of making this the biggest box office attraction of the times."

Boston Will Have Second Largest Theatre in America

PLANS for a new moving picture theatre, the largest in New England, were revealed with the announcement of the sale of the Seigal department store building, Washington and Essex streets, Boston. The great building, which has been vacant for several years, was sold by the department store trust to Benjamin A. Prager, of the Mayflower Photoplay Corporation; Max Mitchell, president of the Cosmopolitan Trust Company; Adolph Leve, of the New England Waste Company; L. Agoos and L. Agoos Company, wholesale leather merchants, and Reuben Broomfield, president of the Stoughton Mills.

Announcing that the eight-story $4,100,000 vacant store is to be converted into a motion picture theatre and a business producing building, the new owners said it is their intention to devote the rear portion of the building to a motion picture theatre that will be superior in appointments to any in the country. Its seating capacity will be 4,000, being exceeded in this respect by only one theatre in America, the new Capitol in New York City. The theatre will occupy part of the basement and sections of the first, second and third floors.

This theatre, the largest in New England, will fill a long felt want and will give the public a motion picture house unexcelled by any in America in attractions and equipment. It will show the highest class first-run pictures obtainable and will offer other features unique in the amusement business of New England. Just how the remainder of the building will be utilized has not been fully decided.

Maddened Steer Injures Joe Ryan, Delaying Exciting Vitagraph Serial

A MADDENED steer, with his neck twisted to the breaking point, several days ago made a last lurch and heave that hurled a Vitagraph serial many weeks out of its schedule. Joe Ryan, known widely as "the best loved villain on the screen," suffered the direct force of the steer's wrath.

Ryan lies bedridden with three broken ribs and contusions that will permit all the steers in California to breathe more easily for some time. His injuries are described as severe but not serious. They have caused Vitagraph, however, to issue formal announcement that the release date on the forthcoming Joe Ryan-Jean Paige serial is indefinitely postponed.

Joe Ryan was being raised, together with Jean Paige, the winsome little leading woman of many Vitagraph features, to serial stardom for the first time by this production. He has appeared as leading heavy in several of Vitagraph's recent serials.

The exploit of the new star and the healthy steer was being enacted as part of the third episode. The erstwhile film villain has a penchant for steer fighting. He has had long training on the plains and in his film characters as a handler of cloven-footed animals.

When the serial ultimately is resumed and completed, the actual scene of Ryan's fight with the steer will probably appear as one of its supreme high lights. The encounter lasted forty minutes and the final climax brought the complete defeat of the steer even more dramatically than the story required. For the steer died.

Republic Buys "The Great Shadow" from Adanac Co.

WHAT the Republic Distributing Corporation considers one of its most important purchases was announced when it became known that "The Great Shadow," said to be a powerful picture depicting the general social unrest of today, was bought from the Adanac Production Company for release at an early date.

While the picture is declared to be in no sense propaganda, it is described as timely in theme, vigorous in treatment and absolutely convincing.

While the play teaches the folly of capital and labor, who depend much upon each other, getting into a tangle, it also shows the logical and happy conclusion when the country recovers from a species of insanity.

The story is dramatic and full of action. The dominating character is played by Tyrone Power.

When Man Meets Beast.

Joe Ryan, Vitagraph villain, battaling for his life with a maddened steer for Vitagraph serial. When time was called Joe had three broken ribs, and suffered from many contusions.

Selznick Engages Red Eagle.

The Selznick studio roster of players now contains the name of a man whose ancestors date back farther in American history than those of any other American stage or screen star, or player.

This personage is Red Eagle, a real Indian who is a direct descendant of the chief of one of the oldest tribes in America. He has been engaged for the role of Payatuk in the new Ralph Ince special production for Selznick which is titled "The Law Bringers."

Charles Ray Studios Ready for Production

WITH a statement from Charles Ray promising exhibitors and public the best efforts of his organization comes the news that the studios of the Charles Ray productions in Los Angeles will be ready for actual production by the time Moving Picture World reaches subscribers.

Steady progress has been made on the extensive alterations and additions to the original Fleming street studios which will house the new Ray products, and the plant will be cleared for action in time to conclude plans for the first work of the star. Ray is enjoying a much needed vacation away from Los Angeles and will return to commence independent production in the latter part of the month.

Jerome Storm, who has declared his intention of continuing as director of the star, is already on the scene, making arrangements for the initial First National attraction in which the Arthur S. Kane Pictures Corporation will present the star. Mr. Ray is highly pleased to have obtained the services of Director Storm, who has long been a close associate of the actor. Mr. Ray believes that co-operation between all the vital factors in the making of photoplays is the first law of successful production, and that with such support he can safely promise both exhibitors and public even better and more entertaining pictures than he has done in the past.

New York Reviewers See and Admire "The Strongest" Despite Blizzard

DESPITE one of the most severe snowstorms which New York City has experienced in years, William Fox, overcoming all traffic obstacles, introduced to the trade press on Thursday, February 5, the all-star super-production of Clemenceau's great and only story, "The Strongest."

With all traffic lines blocked between the big new Fox studio building in West Fifty-fifth street, into which Fox Film Corporation recently moved, and the Fox laboratories at Fort Lee, the outlook for the trade showing of this widely heralded special looked rather dark. Mr. Fox, however, came to the aid of the projection department by turning over his private car, and in this high-powered machine the Fox messenger raced from the new building northward to the Fort Lee ferry in time to connect with one of the few boats that were kept running.

The trade paper reviewers, meanwhile, were entertained by the current issue of Fox News, a Sunshine Comedy entitled "Her Naughty Wink" and the latest Bud Fisher Animated Cartoon starring Mutt and Jeff in a timely subject called "I'm Ringing Your Party." With these three interesting features before them, the reviewers passed the time pleasantly.

A Sensational Entry.

The company's messenger on his return trip raced from the Fort Lee studios to the Fifty-fifth street building through snowbanks wheel-high, testing the power of the engine to the last ounce. Finally with his engine smoking hot, and snow piled high on all exposed portions of the big machine, Mr. Fox's chauffeur swung the car onto the Fifty-sixth street ramp which leads to the second floor of the big structure, and the messenger rushed in with the film. It was a sensational introduction for the sensational film.

The production of "The Strongest" at once impressed all who saw it as distinctive and without fault as regards the detail of its French settings. Another notable feature observed was the skilful performance of the entire cast, an all-star cast including Harrison Hunter, Carlo Liten, Georgette Gauthier de Trigny, C. A. de Lima, Jean Gauthier de Trigny, Florence Malone, Renee Adoree and the young Hal Horne, a juvenile who shows great promise.

Opinions of the reviewers regarding the Fox version of the great Clemenceau's book are more than gratifying to the producer and his organization, and the effect has already been felt in the increased demand for first runs on this special.

Arrange Foreign Distribution.

Arrangements have been made for shipment of a quantity of prints of "The Strongest" to France, England, Russia, Germany and other continental countries whose vital interest in the theme of the story finds its germ in the conditions resulting from the recent world war. Already the Fox representatives in these countries have reported the widest interest among the trade, and the international publicity which has been given this film has awakened exhibitors in districts where the big special type of screen entertainments never has been shown.

"The Strongest" is the fourth of the big Fox specials for the 1919-1920 season, the others being "Evangeline," "Checkers" and "Should a Husband Forgive?" A print of "The Strongest" complete, with the finished art titles executed in French, has already arrived in France on its way to the home of the celebrated "tiger of France." The Paris representative of Fox Film Corporation also is on his way to confer with the great statesman, and will cable the expressed opinion of the author concerning the Fox Film production of his only novel.

Watching the Dramatic Reaper Swing a Powerful Scythe Under "The Harvest Moon."

Scenes from "The Harvest Moon," a Deitrich-Beck production forHodkinson, starring Doris Kenyon, and directed by J. Searle Dawley.

Wolfberg Fights Censorship Bill.

Harris P. Wolfberg, manager of the Cincinnati exchange of Famous Players-Lasky Corporation, is martialing the forces of his exhibitors through Kentucky to make a determined fight against the state censorship bill introduced in the Kentucky Legislature by Representative T. C. Pryne of Lee County, Kentucky. Immediately upon learning of the censorship movement, Mr. Wolfberg sent out letters to every Paramount-Artcraft exhibitor in Kentucky urging them to have their senators and representatives take a stand against the censorship, outlining the dangers and difficulties surrounding the plan.

Exhibitors Already Begin Booking "Deadlier Sex"

THE announcement of March 28 as the release date of the Blanche Sweet production, "The Deadlier Sex," has brought exhibitors throughout the United States into the Pathe branch offices to book the attraction. Pathe is just starting on the sales campaign for the production and the demand at this time is therefore not due to sales effort but is caused by the remarkable results achieved everywhere by Blanche Sweet in "A Woman of Pleasure" and "Fighting Cressy."

In "The Deadlier Sex" Miss Sweet has of course, the advantage of a story by Bayard Veiller, author of "The Thirteenth Chair," another of the great successes of the year. In the production Miss Sweet appears in an entirely different role than any in which she has been seen in some time, that of a young woman who undertakes to run her father's railroad after his death. Wall Street railroad wreckers are after the property and in a battle of wits she proves herself the master of the situation.

Mahlon Hamilton, Miss Sweet's leading man, the Wall Street magnate, gives a fine performance of the man who couldn't be tamed. Russell Simpson, who has appeared in many notable productions and was last seen with Miss Sweet in "Fighting Cressy," is also in the cast. Walter Perry, Boris Karloff, Winter Hall and Roy Laidlaw are among others who strengthen the production.

Legislature at Annapolis Hears Arguments Favoring Sunday Opening

THE advocates of the George D. Iverson, Jr., bill, which will permit the opening of moving picture theatres on Sunday after 2 p. m., were heard by the House Judiciary Committee on Wednesday morning, February 11, at Annapolis, Md. Some of the facts brought out at the hearing were that minor crimes are lessened by moving pictures on Sunday, that the education of people and the Americanization of aliens is aided by the screen and that the people want the moving pictures on Sunday.

The principal speakers were Elmer J. Cook, representing the Whitehurst Theatrical Enterprises, of Baltimore, including the New, Garden, Parkway and New Century theatres; Charles E. Whitehurst, of the Whitehurst interests; George A. McDermitt, manager of Loew's Hippodrome; Howard Stanford, a citizen who said he represented the unorganized majority; Edward Hirsh, who represented the Castelberg interests operating the Strand Theatre, and D. C. Creecy, also appearing as a citizen, who was the attorney who defended the "Blue Law" cases recently heard in Baltimore.

Predict Favorable Action.

It was predicted that the bill permitting the Sunday opening of moving picture theatres would be reported favorably by members of the committee after the hearing.

The willingness to submit the matter to a referendum of the voters was expressed by all present. When questioned by Mr. Webb, a member of the Judiciary Committee, as to whether the employes of the moving picture theatres would be obliged to work seven days a week if the bill should be passed, Mr. Whitehurst gave an affirmative answer, but Manager McDermitt of the Hippodrome interrupted to state that it would be seen to by the union that these employes would be paid double time for Sunday work.

The county members of the Judiciary Committee were informed by Mr. Cook that no objection to the exemption of the counties from the operation of the measure would be offered by the supporters of the bill. He pleaded with the county members that Baltimore be not kept behind other cities.

The members of the committee were asked to visit the moving picture theatres on any Sunday afternoon to make their own observations.

Moves Studio Headquarters from Fort Lee to the Bronx

ANNOUNCEMENT of the moving to new quarters of the Selznick eastern studios headquarters was made this week. The staff, headed by Myron Selznick and Frank J. Hampton, studio manager is now located in the former Biograph building near Crotona Park, the Bronx. The move was made with a view of increasing the efficiency of the studio staff which recently has been augmented by several capable members. In the new headquarters there will be room to accommodate not only the present staff but the larger staff which Mr. Selznick is now about to assemble.

The former headquarters at the Fort Lee studios became too small for the staff and in addition the daily trips across the Hudson river caused a delay at times which will be overcome in the new location. The address of the new headquarters is 807 East 107th street. The entire upper floor which was at one time used by the Fox company is now utilized by Myron Selznick and his staff.

P. A. Powers on Way to Coast.

P. A. Powers, treasurer, and John Brownell, scenario editor of Universal, have left for Universal City, where they will confer with West Coast officials upon many topics of immediate importance. Mr. Powers will carefully survey the situation at the Universal studios and it is expected that some interesting announcements will be the result of his trip.

Mr. Brownell, it is understood, will stay on the coast for an indefinite period, during which time he will plan for closer co-operation between the members of his staff and the directors.

Take These Down: Facing the Future; Facing About; Facing the Mirror; Facing the Street; and "Face to Face."

A few facetious remarks, none of which are intended to detract from the serious nature of "Face to Face," the Grossman feature starring Marguerite Marsh.

Pathe Serial Sales Manager Tells of Big Demand for Dempsey Serial

EDGAR O. BROOKS, serial sales manager of Pathe Exchange, Inc., has completed his tour of the eastern branches. After visiting the cities of Boston, Buffalo, Cleveland, Cincinnati, Pittsburgh, Detroit, Washington and Philadelphia in the interests of Pathe's new serial, "Daredevil Jack," Mr. Brooks returned to New York with the report that the Jack Dempsey starring vehicle is being looked upon generally by exchange men and exhibitors as the greatest serial Pathe has offered to date.

"I found," Mr. Brooks stated, "everywhere expectations for this new serial keyed to the highest pitch. Our branch managers to a man expressed their confidence that in 'Daredevil Jack' they had a serial production of artistic qualities and drawing power that would enable them to achieve results surpassing their best records of the past. The number of unsolicited contracts concluded and the interest shown by exhibitors in the new serial heightens the conviction that 'Daredevil Jack' will set a mark difficult for Pathe to reach with future serial offerings."

Lynch Books Serial.

Some of the contracts reported for "Daredevil Jack" include a booking for every theatre of the S. A. Lynch Enterprises for the entire Atlanta territory. The Gaiety Theatre, Cleveland, has contracted for the serial for a week's run. Some of the bigger houses in Texas which will show Jack Dempsey as a serial star are the Dixie, Galveston; Lincoln, Houston, and Grand Central, Dallas. The Sunbeam and Diamond are the Duluth, Mich., theatres which will present "Daredevil Jack" for the first run.

It is reported that practically every regular Pathe serial user in the New York territory has booked or is negotiating for the picture. Negotiations are also under way with Pantages for presentation of the serial in all that organization's theatres in the West.

The Majestic Theatre, Albany, has booked the picture for a week's run and the T. L. Kerse Theatres in Charleston, W. Va., has taken it for runs of one week. It is unprecedented for a town the size of Charleston to show each episode of a serial for a week straight.

Two Houses Change Policy.

The Hauber Theatre, Pine Bluff, Ark., will present "Daredevil Jack" three days each week. Two houses in which serials have never been shown that have signed for Pathe's latest are the Klock, Pittsburg, Kan., and the Elk's Theatre, Parsons, Kan. The Model and Star, Sioux City Iowa, and the Rex Omaha Neb., are also on the list.

"Jack Dempsey as a screen star has won praise from exhibitors everywhere," said Mr. Brooks.

Plan Big Exploitation for "Smoldering Embers"

PATHE is living up to its promise to exhibitors by giving big exploitation aids to big pictures and an unusual amount of advertising will be launched for the new Frank Keenan production, "Smoldering Embers," to be released February 29. The combined efforts of the exploitation and art departments have left nothing to be desired by enterprising showmen in campaigning this new feature.

In "Smoldering Embers," Mr. Keenan, who not only stars in the play but also directed it, has endeavored to produce something different than any of his late vehicles. Getting away from political and labor dramas, the distinguished character actor appears as a wandering vagabond who returns to his former home town where the plot soon develops his past and gives him a big part to play in the life of his son. The whimsical comedy touches are something new, as undertaken by the star, and although he carries off many gripping situations, he also demonstrates he is an inimitable comedian.

As a character actor Frank Keenan has few rivals. For a supporting cast he has chosen Jay Belasco, Kate Van Buren, Lucille Ward, Russ Powell, Graham Pettie, Hardie Kirkland, Frances Raymond, Thomas Guise and Burwick Hamrick.

"12:10" Leads Republic's Films in Booking Records

IT was thought that last week was a banner week in bookings for pictures being distributed by Republic Distributing Corporation, but the sweep of the features put out by this organization not only continues to move on but is increasing in volume and number. "12:10," with Marie Doro, heads the list in popularity with "The Amazing Woman" and "The Blue Pearl" running close behind. "Girl of the Sea," the Williamsons undersea picture, featuring little Betty Hilburn, is also beginning to give a good account of itself. Its release date is March 15.

"12:10" bookings this week were in from two to four theatres in Boston, Cleveland, Detroit, New York, Pittsburg, St. Louis, Chicago Denver and Minneapolis. In New York alone there were fourteen new bookings playing the same day and date.

Boston, Cincinnati, Cleveland, Dallas, Texas, Detroit, Los Angeles, Seattle and New York also took kindly to "The Blue Pearl," and "The Amazing Woman" was booked in nearly all of the houses whose owners contracted for the other productions.

Two new pictures secured by Republic recently are "The Convert of Revenge" with Grace Davison, and "An Adventuress" with Julian Eltinge.

Shine Up the "Welcome" on the Mat; Dust off the Gingersnaps — Company's Comin' in Shape of Bill Hart.

Haven't Seen Bill for Quite a While; Here He Is in His First William S. Hart Production for Artcraft, "Sand."

Goldwyn's Western Studios Claim the Greatest Generating Capacity

THE installation of a 450 horsepower motor generator set at the Goldwyn studio, Culver City, Cal., gives this studio probably the greatest generating capacity of any studio in the world. This, supplemented with other generating sets already in use, gives a total capacity of 1,250 horsepower, which consumes an average of $70 worth of electricity each working day.

These huge studio "juice makers" are one of the reason for the clear and distinct photography appearing in Goldwyn pictures. The source of this important adjunct to motion picture production can be traced back into the mountain wilds, 100 miles from Los Angeles.

Carried over the mountains and valleys through huge cables suspended from lattice-work metal towers, the electricity finally reaches the new sub-station near Culver City, where these 60,000 odd volts meet with another force equally as strong, but generated at a steam-power plant nearby. This substation was constructed to meet the ever-increasing demand from the motion picture studios for adequate power service.

Continuous "Flow" Assured.

Power is furnished from this terminus of the two lines so that in case one line is interrupted the power may be directed from the other, thus assuring the studios a regular flow of "sunlight" twenty-four hours of the day. When this power reaches the studio in the form of 2,200 volts, alternating current, it passes through the large motor-generating sets which convert it to direct current, which produces a steady, even flow of light and eliminates all flickering.

The power generated by the studio generator sets is capable of furnishing lights for the five large glass-covered stages as well as for the mammoth "dark" stage, all of which have a floor space of nearly 100,000 square feet and which are continually in use by the companies producing Goldwyn pictures.

First West of Rockies.

The recent addition to the studio power plants, which are under the supervision of Louis Kolb, master electrician, is a new motor-generator set which holds the distinction of being the first of its kind to be installed west of the Rocky Mountains by the Ridgway Company of Pennsylvania, manufacturers of electrical equipment.

This generator set has a capacity of 300 kilowatts and is equipped with a 450 horse-power synchronous motor. With this generator is an immense switchboard consisting of four panels, two generating, one line and one alternating current, as well as the latest model Weston 57 instruments and all modern conveniences and mechanical effects.

Big Paris Picture Theatre Books Selznick Pictures

WITH the statement from Jean Rosen, general manager of the Select Pictures Corporation of France, that the new Select headquarters have been established in Paris comes another from the same source which states that Selznick productions have been booked in Paris' most exclusive house, the Letetia Wagram.

Export Manager Louis Brock received this information last week. The theatre is the premiere first run house in Paris and is said to be one of the finest in appointment in all France.

The new Select headquarters are on the Place Clichy. This is in the heart of the Parisian motion picture theatrical district and is of central location in the city.

Anita Stewart to Star in "The Yellow Typhoon"

A WIDELY discussed magazine story will find visualization on the screen when Louis B. Mayer presents "The Yellow Typhoon" for release through First National channels with Anita Stewart as the star.

Both the author, Harold MacGrath, and the story came in for much comment and praise when "The Yellow Typhoon" was introduced as a serial in the Saturday Evening Post, about a year ago. Since then it has been published in book form and has been in great demand throughout the country.

The two leading feminine roles in the picture, both of which are played by Miss Stewart, fit the star as perfectly as though the story had been written especially for her. She will be seen as Hilda and Berta Nordstrom, twin sisters who are identical in appearance except for the color of their hair. In their natures, however, the girls present a strange contrast.

Edward Jose is directing the picture from the screen version by Monte M. Katterjohn. Chief among Miss Stewart's supporting players are Ward Crane, Joseph Kilgour and Donald MacDonald. Rene Guissart is in charge of the photoplay and effects.

Selznick Campaign Books Now Contain Editorials

IN the evolution of the exhibitor campaign book from a conglomeration of meaningless and wasted words and phrases to a book that is of real benefit and value to exhibitors, Selznick Enterprises lays claim to the distinction of being among the first in the field.

Selznick's newest campaign book, the one for Owen Moore's production, "Sooner or Later," is probably the first supplied to an exhibitor with an editorial page incorporated. It is not a lengthy nor weighty editorial—it is an editorial for the busy exhibitor who has time only for worthwhile suggestions and helps. In the Selznick press books this editorial is carried under the head of "The Silent Partner." In the "Sooner or Later" book the Silent Partner says: "The leaders of mankind, the giants of industry, are men who not only do new things but also old things in, perhaps, a new and more efficient way. Any man may build a theatre, or rent one, equip it, project a picture upon its screen and call himself a showman. But, what kind of showman would he be? Do everything humanly possible to create public interest in your theatre and its attractions. That is your business—the business of creating public interest."

For the real worth of Selznick campaign books much credit is due to Watt L. Parker and Randall M. White.

Among Our Very Best Judys are Punch and Judy, Judy O'Grady, and "Judy of Rogue's Harbor."
Strange but true, the last named is the title of Mary Miles Minter's second Realart from which the above scenes are taken.

Harry Goldberg Packs Sun Theatre by Tie-Up with Local Newspaper

HARRY GOLDBERG, manager of the Sun Theatre in Omaha, tied up his exploitation of Mary Miles Minter in "Anne of Green Gables" with three local charitable institutions through the Omaha Daily News in such a way that 500 youngsters had a free outing to see the picture.

The box office record had been smashed only the week before by "Soldiers of Fortune," an Allan Dwan production presented by Mayflower Photoplay Corporation, but "Anne of Green Gables" came within a few dollars of equalling it, according to Mr. Goldberg.

Newspaper Gladly Accepted.

Mr. Goldberg was so enthusiastic over the two successive weeks of record-breaking business that he dispatched the following wire to J. S. Woody, general manager of Realart: "At last there is a company that has solved the golden rule of what the public wants, and that company is Realart. So far as I am concerned your batting average is 1,000 per cent. My heartiest congratulations."

Exploiting "Anne of Green Gables" from the angle of its childhood appeal and the youthfulness of the star, the management of the Sun Theatre invited the Omaha Daily News to entertain a party of youngsters at its house. The News liked the idea and invited the children in the City Mission, Father Flanagan's home and the Social Settlement. R. A. Leussler, president of the Omaha and Council Bluffs Street Railway Company, notified Mr. Goldberg that he must have a hand in the business, too. He arranged to have street cars at the various institutions to carry the youngsters to the theatre.

Theatre Got Much Publicity.

The Sun Theatre received much publicity. The entertainment was arranged for January 17, the last day of the week during which the picture was shown. For the entire week of showing the News carried a front-page story of considerable length each day, in addition to granting the attraction more than the usual space in the reading notices because of its own interest in the matter.

More than two columns of front-page space were printed about the affair during the week by the newspaper. On the day of the showing the account concerning it was the featured news story. It held the entire first column on the front page for all editions of the day, and in addition was accompanied by two large four-column photographs of the youngsters, one of which showed the cars loaded with children and bearing announcements that they were to be the guests of the News at a performance of "Anne of Green Gables" at the Sun Theatre.

Mr. Goldberg prepared a special and very effective lobby display for the production. In addition, a tie-up was affected with the one book store in Omaha and with two stores having book departments.

First Gale Henry a Straight Comedy.

Gale Henry announces she will start work in a few days on the first of her new series. Four weeks have been spent in preparing the first story, which is announced as a straight human comedy, with thrills, and here and there a touch of pathos. Her new contract calls for six two-reelers a year. Miss Henry has an entire new cast engaged.

Christie Working on Five Reeler.

The first five reel picture made by Al Christie will soon be under way. It will be a comedy drama starring Charles (Chic) Sale, the vaudeville headliner, who makes his film debut in "The Smart Aleck," a picturization of Irvin Cobb's Saturday Evening Post story of that name. "The Smart Aleck" is to be made under an arrangement with the Robertson-Cole company, and will no doubt be followed by a series of Chic Sale features.

S. E. V. Taylor, Noted Playwright, Adapted New Taylor Holmes Picture

THE scenario for "The Very Idea," the second of the Broadway comedy successes in which Taylor Holmes stars on the screen, was written by S. E. V. Taylor, for several years script-writer and production adviser to D. W. Griffith, and during the war in charge of motion picture work for the United States Government. Taylor Holmes Productions, Inc., is making "The Very Idea" for distribution through Metro Pictures Corporation. "The Very Idea" was adapted from the notable stage hit by William Le Baron.

S. E. V. Taylor has been playwright and production adviser to D. W. Griffith for the past two and a half years. During that period he had a personal hand in all the productions made in the D. W. Griffith studios. In addition to these, he either wrote the original stories or the scenarios of a number of productions by Mr. Griffith personally, and these include: "The Great Love," "The Greatest Thing In Life," "The Girl Who Stayed Home," "Scarlet Days" and "The Romance of Happy Valley."

Adapted "Broken Blossoms."

In association with Mr. Griffith, Mr. Taylor wrote the scenarios of "Broken Blossoms" and "True-Heart Susie." In addition to this, he also wrote the original story and scenario of "The Hun Within," produced by Chester Withey under the supervision of Mr. Griffith with Miss Dorothy Gish in the stellar role, and a number of other Dorothy Gish pictures, including "Battling Jane" and "Boots."

During the war, Mr. Taylor served as secretary of the Motion Picture War Service Association, of which D. W. Griffith was president, and Mack Sennett treasurer, and in this capacity had charge of all the motion picture work of the United States Government that was executed by the various units of the motion picture industry on the Pacific Coast.

Prior to this, Mr. Taylor had been for three years playwright and production adviser to D. W. Griffith with the Biograph Company, during which time he wrote more than 80 per cent. of the stories which were produced by the Biograph Company under Mr. Griffith's direction.

Before this, Mr. Taylor had been a writer of melodrama and vaudeville acts; also stage and stock company director in the Middle West.

When the Film Man Goes to Heaven.—By Sam Spedon.

HEAVEN
TOO BUSY TO SEE YOU. THE BOSS IS IN CONFERENCE
Spedon

"His Word of Honor" Stars Moore.

Word has been received from the West Coast that Owen More is now working with his company in "His Word of Honor," a story that was bought for him a few weeks ago by Myron Selznick, head of production of Selznick Enterprises.

This indicates that Owen Moore has finished production work on "Love Among the Chickens," which was scheduled as his third Selznick picture, following "Piccadilly Jim" and "Sooner or Later."

The Los Angeles report states that the Moore company is now in the Santa Monica valley near Los Angeles, where a country fair set has been erected.

In the supporting cast are Gloria Hope, Henry Miller, Jr., Emmett King and Charles Arling. Wesley Ruggles is directing.

Another Electric Sign for Selznick.

Another spot has been found along New York's great White Way for an additional electric sign. Crowded as the old thoroughfare was, room enough was discovered on the building at 727 Seventh avenue, for the erection of a big sign that will shine forth a motion picture message—and the message will be from Lewis J. Selznick, of Selznick Enterprises.

This latest electric sign to be erected by Mr. Selznick is probably one of the most intricate in design of the many in New York. Its colors will be many and its animations varied. The stars who will look down upon Seventh avenue throngs will be Owen Moore, Olive Thomas, Eugene O'Brien, Elaine Hammerstein, and Elsie Janis. "Selznick Pictures Create Happy Hours" is the slogan.

Fox News Cameraman Is Filming Asia Minor

THERE is much of interest to see and photograph in Smyrna and in all of Asia Minor. Viviane Whittall Adams, a Fox News camera-correspondent in the Near East, left New York early in December to return to her home in Smyrna and to take pictures there and in the Holy Land. She stopped in Italy and in Greece and now is back in Asia Minor, where she was born, her father having been an English merchant there.

Mrs. Adams writes that she expects to go to Jerusalem, boarding a train at Constantinople that will carry her through the most beautiful sections of Asia Minor and Syria. At present, she adds, the interior is overcrowded with Armenian, Greek, Syrian and Turkish refugees, all living together and helping one another while their governments are disputing about the ownership of the territory. The motion picture opportunities are unlimited, she says.

There are in Asia Minor excellent motion picture theatres of which the Turks are enthusiastic patrons. American pictures are very popular, the people tiring of heavy French and Italian films. The people there like American actors. Pearl White, Mrs. Adams finds, is a great favorite.

Blanche Sweet Picture Among the Pathe Features Scheduled for March

REPORTS from all branch offices to Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., indicate a most optimistic outlook for the coming spring months, and the volume of inquiries on the three Pathe productions to be released in March foreshadows a very successful month. June Caprice in "In Walked Mary" will be released on March 7; Dolores Cassinelli in "Tarnished Reputation" is scheduel for March 14, and the Blanche Sweet Extra Special Production, "The Deadlier Sex," will go out on March 28.

"Reports from every part of the country have indicated, with certainty, that this spring would find motion pictures in greater demand than ever," said Mr. Brunet, in discussing the situation, "and we find ourselves in the very fortunate position of being ready to fill this intensified public demand with several high class pictures.

"The breaking up of the hard winter conditions, which have kept people at home, and the coming of pleasant evenings permitting people to get out to the theatres, will undoubtedly make the next few months the best of the year. Exhibitors seem to sense this and there is an aroused interest everywhere in the new productions which may be had.

June Caprice in "In Walked Mary."

"In Walked Mary" is an Albert Capellani production. It is a story of the young love of a girl of the South and a boy of the North. Mary, in the person of June Caprice, has an odd trick of appearing in the life of the boy from the North, and a romance, of odd angles and unusual thrills, has been devised under Capellani's direction.

"Tarnished Reputations" is a tense dramatic story of an innocent girl in a small town, who becomes for the moment the plaything of an artist. She is deserted by him and faces a bitter struggle for existence in the city. A false charge sends her to the reformatory for thirty days, and, upon her release, she visits the home of the judge who sentenced her and demands redress.

It is a Leonce Perret production with Dolores Cassinelli in the title role, and the artistry of both director and star are clearly evidenced in the picture.

Blanche Sweet, whose first two pictures for Pathe, "A Woman of Pleasure" and "Fighting Cressy," are among the big hits of the year, is seen in "The Deadlier Sex," written by Bayard Veiller and produced by Jesse D. Hampton. It is a light drama which spreads from Wall street to the North Woods in its locations, and betrays a charming new style for Mr. Veiller in the creation of plays.

Paul Brunet Announces Promotions of Employes

PAUL BRUNET, vice president and general manager of Pathe Exchange, Inc., has announced the promotion of Frank Hudson to manager of the Atlanta branch; Jack Auslet as manager of the New Orleans branch, and Arthur Miller to the important position of superintendent of the Bound Brook Laboratories. All of the men promoted come from the ranks of employes in the Pathe organization. This is in line with the Pathe policy of rewarding those who display conspicuous ability and loyalty.

Mr. Miller started with Pathe fifteen years ago in the New York office as projection operator and was transferred in 1908 to the Bound Brook Laboratories, where he worked at first in the shipping department. He has been a keen student of the mechanical end of the industry, and a year ago became assistant superintendent at Bound Brook.

For the last six months Mr. Auslet has been special feature salesman at New Orleans and he has shown splendid results in that field. He has been with Pathe for about four years. Mr. Hudson was manager of the Pathe branch office at San Francisco several years ago. After an experience with other firms, he returned to Pathe as assistant manager of the Boston branch a few months ago.

"$30,000" Isn't Much in Film Circles, But It's Enough to Make Good Drama in Warren Kerrigan's Picture.
Which dollar title is the name of J. Warren's newest Brunton picture for Hodkinson.

He Only Does This in the Winter.
Nope, it ain't cocoanut cake. It's snow. Honest. Used exclusively by George Walsh in Fox pictures.

Jury in Portland Declares Confiscation of Feature Was Wrong and Restores It

By C. S. JENSEN, of JENSEN & VON HERBERG

Portland, Ore., February 18.

A LOCAL censorship ordinance has been proved in court to be imperative. The censors still maintain the right to make eliminations. The ordinance allows one individual as representating the board to eliminate or take off an entire film and control any situation as she desires.

The idea of allowing one person to tell the masses what they shall and shall not see is obnoxious, un-American and distasteful to the majority. We have proved that no legal permit has ever been issued in the nine years of local censorship.

The trouble broke over an elimination ordered by the board in "The Thirteenth Commandment." When the picture was viewed at the exchange after running two days the secretary maintained that examinations had not been made as ordered and confiscated the film in spite of the house managers asking to be allowed to make further eliminations and continue with the picture.

The film was taken off at 7 p. m. in spite of the fact the theatre was filled. Hisses and hoots followed the action.

The film was reclaimed and put back at 9 o'clock. The manager of the Paramount Exchange was arrested. The jury immediately returned verdict of not guilty and declared the film had been wrongfully confiscated.

The censor board is politically influenced and is used as a political asset by present office holders. This is what we are fighting.

The few demand stricter censorship under the present system, while the many are for a board consisting of three persons, one appointed by the city, one by the picture interests, these two to appoint the third. An ordinance to this effect will appear shortly.

Women's clubs and ministers are waging a campaign to have all films cut to suit children, when a careful computation of the attendance in our theatres shows from but 3 to 5 per cent. are children.

We are merely asking for fair and square censorship and most decidedly expect to win.

Metro Technical Expert Coming East to Prepare Studios for Big Features

M. P. STAULCUP, supervisor of art interiors for Screen Classics, Inc., is on his way from Los Angeles to New York, where he will prepare Metro's Sixty-first street studios for a number of big productions to be made there, starting with "The Four Horsemen of the Apocalypse."

Metro has not used its eastern plant for more than a year. Late in the fall of 1918, because of the exigencies of the war—chiefly on account of the restrictions placed on the use of coal—the company transferred its entire producing activities to the Pacific coast after having maintained two studios in simultaneous operation. Since then other companies have from time to time made use of the Sixty-first street studios as sub-leasees.

The coming to New York of Mr. Staulcup is in line with the recent announcement by Richard A. Rowland, Metro president, that the company would resume dual production operations with the advent of spring. Maxwell Karger, director general, will make his headquarters in the metropolis.

Preparing to Film "Four Horsemen."

Preparations for the early production, with an all-star cast, of "The Four Horsemen of the Apocalypse," the book by Vicente Blasco Ibanez, the Spanish writer, have been under way for several weeks. June Mathis, head of the Metro scenario department, has about completed her scenario from the book; an endeavor in which she received the personal co-operation of Senor Ibanez himself.

Ina Claire, the young Belasco star now playing in "The Gold Diggers," will make her appearance before the camera for Metro at the New York studios. Miss Claire is to be starred in a screen version of "Polly with a Past," the successful farce comedy by George Middleton and Guy Bolton, authors of the current stage hit, "Adam and Eva." Miss Claire was featured in David Belasco's stage production of this comedy.

Stern Produced N. Y. U. Film

We are glad to rectify a mis-statement in our issue of last week, to the effect that the New York University endowment and pro-Americanism film was directed by Vincent Roberts.

This picture, a three-reeler, made for the University's $6,500,000 endowment campaign, was written by Mr. Roberts, but directed by I. Martin Stern. Mr. Stern, a graduate of N. Y. U., like Mr. Roberts, had complete supervision of the production of the picture.

Mr. Stern, it will be remembered, put over the exploitation of "Yankee Doodle in Berlin," at the Broadway last summer. He will be connected with the second N. Y. U. production, a five-reel college and pro-Americanism production to be used to boost the university to preparatory schools and promote college education in general.

Exhibitors' Pays Dividend.

After being in business just thirteen weeks, the Exhibitors' Film Company of Kansas City, C. S. Edwards, president, has declared a semi-annual dividend of 5 per cent. on its preferred stock and 10 per cent. on common stock, payable March 1, 1920, to holders of certificates registered on the books of the concern at that date.

This company started active business November 3, 1919, with offices in the Gloyd building, and since then has earned sufficient profits not only to pay these dividends, but have created a reserve fund toward retiring their preferred stock at the expiration of five years. Both C. S. Edwards, president of the company, and his son, C. S. Edwards, Jr., who is a member of the firm, are well known to the film trade.

Hello, Lunnon! Here Comes Rothacker You'll Like Him.

NOW comes the super key-city, following in the wake of Watterson Rothacker's expansion and enterprise.

Chicago has known him since he began operations in a one-man way to develop a big man's idea. That was in 1910.

Ten years later and the Rothacker Film Manufacturing Company is an institution—in all the effectiveness and essentials the term implies.

He's going to make 1920 his big year. He is right now in Los Angeles establishing a branch plant on the site he has already purchased.

It doesn't take Rothacker long to "do things," so Londoners might better "put his name in the pot" for a cup of tea about mid-summer.

To Chicago and Los Angeles, New York will be added, the Rothacker arrangements for a plant here having already been completed.

London will make the fourth super-key city. And when the Rothacker laboratory starts "grinding," English films will take on a new luster before the eyes of our "cousins" across the briny.

Further and full details later. This is simply a tinkle of the warning bell. That is to say, Londoners are going to like Rothacker when he gets there and starts doing Rothacker things in the Rothacker way.

Kansas City Bandits Rob Loew's Garden and Get Away with $900 on a Bad Night

DARING motor bandits made a flying stop at Loew's Garden theatre, Thirteenth and McGee streets, Kansas City, at 11 o'clock the night of February 10, held up Al Strode, assistant manager and treasurer and escaped with $900, the evening's ticket receipts. The bandits escaped in a big brown touring car without their presence being suspected by the many pedestrians passing on the well-lighted downtown street.

Miss Vivian Miller, one of the ticket sellers, noticed a young man approach the window shortly after 10 o'clock. He asked how much of the show could be seen. She told him the pictures were being shown then. He declared he didn't want to go in if the vaudeville was over. He stood in the lobby and waited. Mr. Strode came down from the upper office and into the ticket office, emerging a moment later with a box in which the money was kept.

"You can give me that box," the young man said.

"What is this, a joke?" said Mr. Strode.

The bandit then whipped out a revolver and gave it to another young man standing near, the only other person in the lobby at the time, except the doorman who attempted to interfere. The bandit turned his gun on the doorman and commanded him to stand still.

The bandits then fled with the money. Both appeared to be about 23 or 24 years old.

"They picked a bad night," Wiliam Jacobs, manager of the theatre, said later. "Receipts are not so heavy now because of the influenza. Anyway, Tuesday is not our best night."

San Francisco Mob Likes Not the "Irish Stuff" in Film; Wrecks Theatre

OBJECTING to scenes of poverty in Ireland as portrayed in "Kathleen Mavourneen," featuring Theda Bara, a mob rushed the operating room of the Sun Theatre, San Francisco, on the evening of February 8, beat the operator, William Ulrich, smashed two new projection machines and made away with two reels of film.

After demolishing the operating room the mob turned its attention to the upper gallery and smashed railings and chairs. A riot call was sent in, but no arrests were made.

Manager Abe Markowitz was warned just before the raid commenced that trouble would be started by members of the American Committee for Irish Freedom who openly declared the film to be British propaganda. "There is nothing objectionable in the picture and we will continue to show it," said Manager Markowitz, "even if it is necessary to have police protection." Two reels of film to take the place of those stolen were rushed to this city from Los Angeles by airplane and the house was opened on time the following day.

Theatre Owner Asks Writ.

G. L. Hooper, a theatre owner of Topeka, Kan., who was arrested February 10, for opening his theatre in violation of a city health board ordinance closing all public meeting places during the influenza epidemic, announced he would seek a restraining order in the district court to prevent the city from interfering with his business.

McLaughlin Injured at Chicago.

Alexander McLaughlin, of Kansas City, was dangerously injured in a motor car colision in Chicago February 12, according to word reaching the former city. Both McLaughlin and his wife, who also was injured, are said to be in a dangerous condition in a Chicago hospital. Mr. McLaughlin was on his way to New York at the time of the accident to make final arrangements for the promotion of a big motion picture distributing and booking agency. The concern was known as the J. Cooper Theatre Company. Mr. McLaughlin was for two years manager of the Select Pictures Corporation branch at Kansas City.

The taxicab which is reported to have crashed into the machine containing Mr. and Mrs. McLaughlin, was said to have been speeding at the rate of 50 miles an hour. The police are searching for the driver of the taxicab.

Mann Reported Organizing $2,000,000 Film Company

CONRAD H. MANN left Kansas City February 14 for New York City, where he expects to spend ten days completing final arrangements for the promotion of a new two-million-dollar film company which will enter the producing and distribution end of the film industry. The concern will have its headquarters in Los Angeles and will be headed by Mr. Mann.

The new film venture will be backed by an influential group of Kansas City, Cleveland and New York capitalists, according to reports in circulation in Kansas City.

Mr. Mann is well known in business circles in Kansas City. He formerly was in the brewing industry in that city for many years, and with the coming of national prohibition January 16 began looking about for new fields of endeavor. Mr. Mann said he expected to have plans under way in a short time and that the actual production of pictures would be begun within a very few months.

Insures Newman Employes.

All the employes of the Newman Theatre of Kansas City, and of the Regent and Royal, all owned by Frank L. Newman, have been given insurance certificates covering both life and total disability. Included in the plan are more than 160 employes who are insured for amounts ranging from $500 to $1,000, the amount being based on the length of service.

Those in the employ of the company continuously for five years will receive policies of $1,000 each; less than five years and more than three years, $750, and less than three years $500. The plan was put into effect February 10.

The insurance provides for the services of trained nurses in case of sickness of any of the employes.

E. W. Hammons.
Vice-president Educational Films Corporation.

Tom North Joins Tom Moore

Tom North has been made managing director of Tom Moore's theatrical enterprises in Washington and assumes his new duties February 23. Only recently Mr. North resigned from the William Fox organization where he was in charge of sales and distribution of short subjects.

He went to Fox from Pathe and in his previous engagements has for years been active in every branch of the film, theatrical and circus publicity business.

Contracts for Dramas.

The Exhibitors Film Company, of Kansas City, has just closed a contract with the Clark-Cornelius Corporation to distribute its Goodrich, Kane and American five and six reel dramas, twenty-four in all, in the Kansas City territory. It also has contracted for twenty-one Rothacker outdoor scenic subjects. This concern is doing a large business with churches, schools, seminaries, universities, boy scout organizations and other religious and educational institutions in the Middle West territory.

Sensations in News Reel.

Pathe News No. Thirteen has some remarkable pictures taken at the navy's largest aerial base at Pensacola, Florida. The cameraman accompanied one of the aviators in a series of sensational nose dips and head spins which afforded some fine camera stuff.

Reviews printed in Moving Picture World are written with authority by experienced craftsmen; written from the production exactly as it will be presented on the screen of your theatre.

Robertson-Cole Selects Adolfi to Direct Carpentier; Picking the Story

JOHN G. ADOLFI, one of the foremost directors of screendom, has been selected by Robertson-Cole to produce the Georges Carpentier Special for exclusive distribution by the Robertson-Cole Distributing Corporation.

Mr. Adolfi signed his contract this week and is busily engaged with a staff of experienced scenario men to choose a story for Carpentier so that he can commence work on this special production as soon as he arrives in this country the latter part of March. In addition to the heavyweight champion of Europe, Descamps, his manager, and two sparring partners will arrive in New York City about March 22.

Will Write Story if Necessary.

Mr. Adolfi already has more than a dozen stories to choose from and he has been given free hand by Robertson-Cole to select the vehicle by which Carpentier will be introduced to the American public. If Mr. Adolfi should cast aside the scripts presented to him, plans will be made so that a new story can be written for Carpentier.

Robertson-Cole executives, together with Mr. Adolfi witnessed screen tests made of the French war hero this week and all agreed that from his appearance on the screen, one would never regard him as the logical contender to Dempsey's crown, but a matinee idol whose looks and personality wins admirers by the thousands.

Cast Will Be of the Best.

At the present time, Carpentier is traveling Europe on a six weeks' vaudeville and lecture tour. Present reports given to Robertson-Cole is to the effect that the Frenchmen is about to become a benedict and that the future Mrs. Carpentier is no less a personage than one of the famous Parisian beauties. If screen tests made of the woman are as good as those of the French fighter, then it is probable that Mr. Adolfi will cast her with Carpentier.

As soon as the story is chosen for Carpentier, Mr. Adolfi will seek his cast. No expense will be spared to secure the finest artists that are obtainable for the screen.

"There is no doubt that America will go wild about this chap," said Mr. Adolfi. "I was more than interested in him owing to his war record and when I had the privilege of seeing him on the screen, I decided that we had the bet of the year.

Carpentier a Good Screen Subject.

"Carpentier is not an experiment. He has made good and his screen tests bear out in detail the reports sent from abroad that he is an actor of no mean ability. He has natural poise, strength and character to back it up and a determination that spells success. He can play any kind of a role and is as much at home in front of the camera as he is in the squared arena."

The Georges Carpentier Special will be produced and exploited in the same elaborate, dignified manner as other Robertson-Cole specials have been. A big staff of publicity and exploitation experts have been employed to handle this phase of the Carpentier picture.

Georges Carpentier and John G. Adolphi, Star and Director.
Two men who will figure in the Robertson-Cole productions, starring the much-heralded French fighter.

"Sporting Duchess" To Be Next Alice Joyce Feature

VITAGRAPH has definitely decided on "The Sporting Duchess" as its next Alice Joyce release. Due to weather conditions, which even necessitated a trip by the company to New Orleans for the racing scenes, the special production occupied more than the usual time in the making.

The star and her supporting company spent more than two months on outside locations in the vicinity of Rye, N. Y., and Stamford, Conn., where country estates of typical English architecture were found, and more time was consumed at various points on Long Island than at other country homes and at the seashore.

But few scenes remained to be made after the company returned from New Orleans, a trip made necessary by the closing of the race tracks in the North, and now that they have been completed and the necessary cuts made the feature is practically ready for a public showing.

Tower Prepares Unique Exploitation for "Tillie"

IN reviving Mack Sennett's masterpiece of comedy, "Tillie's Punctured Romance," the six reel feature which will be released on the state rights market soon through the Tower Film Corporation, the picture is said to have been re-edited, and reconstructed to make it even more attractive than when originally released and to have been brought up to the minute in every respect. The prints are all new and in excellent condition. Special art titles have been made. The draggy portions of the film have been eliminated and the picture has been re-edited.

A complete and new line of "punch" advertising matter has been prepared, consisting of two styles of ones, threes, sixes and a twenty-four sheet poster. There are 8x10, 11x14 and 22x28 lobby display photographs. A special hand painted, beautifully colored 30x40 and 40x60 lobby display has also been prepared. In addition there has been completely outlined for the exhibitor's use a unique and practicable exploitation campaign in which are included many novel and inexpensive "stunts" that will bring attractive results.

Paramount-Artcrafts for Solid Month at Capitol

MANAGING DIRECTOR BOWES, of the Capitol Theatre, New York's biggest motion picture palace, has booked Paramount Artcraft pictures solid for four successive weeks starting March 7.

Leading off the Paramount Artcraft month is Dorothy Dalton in her Thomas H. Ince production, "Black Is Black," which was directed by Charles Giblyn. The picture is based on a story by George Barr McCutcheon. The week of March 14, Ethel Clayton in "Young Mrs. Winthrop" will be the main attraction. This is an adaptation of the play by Bronson Howard and was directed by Walter Edwards.

The Maurice Tourneur special production, "My Lady's Garter," based upon the famous novel by Jacques Futrelle, is the feature for the week of March 21, while for the week of March 28 the Cosmopolitan Production, "April Folly," with Marion Davies, will be presented. The last named picture is taken from the story by Cynthia Stockley and was directed by Robert Z. Leonard.

Buys Territory on Dooley Comedies.

The Peerless Film Service, of San Francisco, has purchased the rights from Tyrad Pictures, Inc., on the Johnny Dooley Comedies for the Hawaiian Islands. This company also holds the franchise on these comedies for California, Arizona and Nevada.

Change in Release Date.

"Man and Woman," originally scheduled by Tyrad Pictures, Inc., for March 1, has been put forward on the program and will not be released until March 15. Betty Mason is the star of this production.

Allan Dwan Discusses Associated Producers

THAT important developments in connection with the Associated Producers, made up of Thomas H. Ince, Marshall Neilan, Allan Dwan, George Loane Tucker, Mack Sennett and Maurice Tourneur, may soon be expected, was indicated by the arrival in New York, early last week, of Allan Dwan, who will be followed shortly by Thomas H. Ince and J. Parker Read, acting business representative of the new organization.

Mr. Dwan brought with him from the West Coast his three latest productions, "A Splendid Hazard," "In the Heart of a Fool" and "The Scoffer," an original by Val Cleveland, a New York newspaperman who died recently of influenza. These pictures will be presented by the Mayflower Photoplay Corporation, of which Isaac Wolper is president. While Mr. Dwan is in New York, exploitation campaigns for these productions will be outlined as the result of conferences between the producer and Mr. Wolper.

Kremer Chaplins Active in Sales and Showings

VICTOR KREMER Film Features, Inc., announce The Feature Film Company, Inc., of Minneapolis, has acquired for North and South Dakota and Minnesota four Chaplin reissues.

"A Burlesque on Carmen," the four-reel Chaplin reissue was shown at the Rivoli Theatre in New York and the two reel Chaplin, "The Champion," will be shown at either the Rialto or the Rivoli within the next three weeks.

Arthur C. Bromberg, of Atlanta, states that "A Burlesque on Carmen" has been booked for a week's run at one of the most important first run theatres in the South, which will present it as the feature attraction. One hundred twenty-four sheet stands will be used, extra space taken in the newspapers and ten thousand of the miniature scene cards, carrying the chorus of the song "Carmen" on the reverse side, will be distributed by this theatre.

Production Started on Second Olive Tell Film

THE first scenes for Olive Tell's second Jans Picture, which is based on Charles Belmont Davis' novel "Nothing a Year," has already been filmed at the Peerless studio in Fort Lee. The working title of the script is the same as the novel, but it is announced that the picture will probably be given another title.

Prominent in Miss Tell's support are Lucille Lee Stewart and Edmund Lowe. Other members include Donald Hall, Annette Bode, Warner Richmond and Stanley Walpole. The story is laid in the South and around New York City, opening with a "shot" at Fifth Avenue and Forty-seventh Street.

Announce New Starring Vehicles for Lovely Katherine MacDonald

ANNOUNCEMENT is made by Attractions Distributing Corporation of the stories that will be screened as starring vehicles for Katherine MacDonald as the second series of three releases through First National Exhibitors Circuit.

The first of the new series, following "The Turning Point," third of the first series, will be an adaptation of "The Guests of Hercules," by Mrs. A. M. Williamson, who, in collaboration with C. N. Williamson, her husband, has long been in the forefront of American literary ranks. "The Guests of Hercules" is a story of Monte Carlo and an American girl of mysterious parentage, reared by nuns in a French convent. She is a girl of such extreme beauty that it commands sensational attention at the famous resort and results in an amazing and dramatic series of events.

The second production will be an adaptation of "Curtain," a dramatic story of domestic life written by Rita Weiman and published in a recent issue of the Saturday Evening Post. Miss Weiman will go from New York to the Katherine MacDonald studios in Los Angeles to write the continuity. The third release in the second series will be a screen version of the "The Notorious Miss Lisle," from the book by Mrs. Bailey Reynolds. The continuity is now being written. It is a drama of mystery and adventure.

James Young, who directed Norma Talmadge in "A Daughter of Two Worlds," her initial release through First National Exhibitors Circuit, has been engaged to direct Miss MacDonald in "Curtain." Mr. Young is now in Los Angeles awaiting the arrival of Miss Weiman, with whom he will collaborate in drafting the scenario. Miss Weiman is an experienced dramatist and the author of one of New York's big stage successes, "The Acquittal."

"The Turning Point," which was released on February 2, is the most recent of the novels by Robert W. Chambers to be screened, and as a starring vehicle for Miss MacDonald is proving a great success. Her first release through the Circuit was "The Thunderbolt" and the second was "The Beauty Market."

Brandt Will Soon Show "The Kentucky Colonel"

JOE BRANDT announces that the first showing of "The Kentucky Colonel," the first of the National Film Corporation's All-American photoplays, will be held immediately upon arrival of the print, which will be the last week in the current month.

This picture, based on Opie Read's novel is being cut by Director William A. Seiter into seven reels. The cast is headed by Joseph J. Dowling, supported by Francis McDonald, Elinor Field, Lloyd Bacon, Cora Drew, Frederic Vroom, Fred Kohler, Thelma Salter, Gordon Griffith and Ed. Bracy.

Morey in Role of Seaman.

Harry T. Morey, who has played about every sort of a motion picture hero, from policemen and a detective of the Nick Carter type to tramps and society gentlemen, is a sea captain in his next Vitagraph feature, "The Sea Rider." Early in the story he is only the mate of a fishing smack, but he rises to the dignity of captain of a sizeable schooner. He has been working on his new picture for more than a week, sailing both the smack and schooner around in Sheepshead Bay, New York, and the Lower Bay.

English Actor-Athlete to "Invade" American Field

NO, it couldn't be called "an English invasion of American film circles." There isn't a large suggestion of hostility in the appearance of this clean, athletic-looking young Englishman. But even though it isn't an English campaign as such, Bruce Gordon, British film actor, seems sure of making the results the same—namely, his entry into American picture acting.

And he appears well equipped. He carries with him a batch of reviews of pictures in which he starred in England, and the critics write such laudatory things as "charming personality," "subtle touches," "tactful handling," "mastery of technique" and "unlimited future." Mr. Gordon has acted under the banners of Progress Film, Gaumont, and Phillips Productions.

Most everybody in the film business quit something else to join the picture circle, and Mr. Gordon, not to be at all outdone, casually mentioned to the Moving Picture World man that he quit surgery for the screen, after having been a student at St. Bartholomew's Hospital, London, for three years.

Mr. Gordon is a keen athlete and looks forward to enjoying America's sports. He is twenty-six years old, stands six feet in a nationally advertised brand of holeproof hosiery we can't mention, and should have little difficulty in landing stellar or leading man roles under the tuition of American producers.

Bruce Gordon,
English actor, sportsman and athlete in America to play in her films.

Late Productions at Universal City Feature Players of Special Talent

FIVE new feature productions have been started at Universal City within the past two weeks and a strong cast has been engaged for each of them.

Frank Mayo is starring in "The Girl in Number Twenty-Nine," a photoplay based on Elizabeth Jordan's popular novel, "The Girl in the Mirror." He is supported by Claire Anderson, Elinor Faire, Harry Hilliard, Ray Ripley, Ruth Royce, Arthur Hoyt, Robert Bolder and Bull Montana. Jack Ford is directing.

Edith Roberts is starred, supported by Katherine Kirkham, Harold Miller, Rudolph Christians, Stanhope Wheatcroft, Ogden Crane, Leonard Clapham, Virginia Ware, Henry Woodward and Leota Lorraine, in the comedy drama "The Daring Duchess," which is being directed by Harry Franklin.

Eddie Lyons and Lee Moran are proceeding with their first five-reel comedy feature, "Everything but the Truth," from the magazine story by Edgar Franklin. Their support includes Anne Cornwall and Katherine Lewis.

Ten in Carey's Cast.

Harry Carey has a splendid cast surrounding him in his current production, "Bullet Proof," based on John Fredrick's story "Luck," which is being directed by Lynn Reynolds. The company includes Robert McKim, Kathleen O'Connor, Beatrice Burnham, J. Farrell MacDonald, Charles LeMoyne, Will Ryno, Bob McKenzie, Joe Harris, Fred Gamble and Captain Anderson.

In her new feature, "A Tokio Siren," Tsuru Aoki, Universal's popular Japanese star, is supported by Jack Livingston, Arthur Jasmine, Eugenie Ford, Toyo Fujita, Caro Kino, Fredrick Vroom and Elinor Hancock. Norman Dawn is supervising.

Oakman and Beery Together.

In Priscilla Dean's production, "The Virgin of Stamboul," under Tod Browning's direction, Wheeler Oakman and Wallace Beery were cast in the important male roles.

In "Burnt Wings," just finished at Universal City under the guidance of Christy Cabanne, appeared Frank Mayo, Josephine Hill, Betty Blythe and Rudolph Christians.

In Von Stroheim's production, "The Devil's Passkey," now in the cutting, appeared Clyde Fillmore, Una Trevelyn, Sam DeGrasse, Maude George, Mae Busch and Leo White.

In Dorothy Phillips' latest feature, "Ambition," directed by Allen Holubar, Robert Andersen, Rudolph Valentino, Frank Elliott, Emily Chichester and Elinor Fields made up the strong supporting cast.

In Mary MacLaren's recent production, "The Forged Bride," directed by Douglas Gerrard, Barney Sherry, Dagmar Godowsky and Thomas Jefferson appeared, while Edward Peil and Bonnie Hill are seen in prominent roles in her newest feature, "The Road to Divorce," directed by Philip Rosen.

Eason Begins Western.

Reeves Eason has begun work on an action western starring Hoot Gibson and entitled "The Rattler's Kiss." Prominent in the cast are Mildred Moore, George Field, Toto DuCrow, Charles Newton and Breezy Eason.

"Held for a Honeymoon," a snappy western photodrama by W. C. Tuttle, is now in the course of production under Arthur Flaven's direction. In the company are Josephine Hill, Bob Reeves, Edward Moncrief, Otto Nelson, Chick Morrison and Louis Pattee.

Eddy Polo and Edward Kull have reached the ninth episode of the Polo serial, "The Vanishing Dagger." Mr. Polo's principal support includes Thelma Percy, Peggy O'Dare, Ruth Royce and Ray Ripley.

Director Philip Rosen, who has just completed "The Road to Divorce," with Mary MacLaren, is selecting a cast for "Virginia," a southern drama based on Ida M. Evan's popular magazine story of that name.

As soon as Edith Roberts has finished her current production, "The Daring Duchess," Universal will star her in "Jewel," a screen adaptation of Clara Louis Burnham's book, which attracted much attention a few years ago.

"The Dangerous Talent" Throwaways.

The "Flying A" salesmen are "starting something" with neat little throwaways, bearing a warning to exhibitors: "All Is Discovered, Beat It!" But on closer inspection they find that "All is discovered in Margarita Fisher's Latest Production, 'The Dangerous Talent.' Beat it to the nearest Pathe Exchange and ask for the American representative."

C. A. Stimson, the general sales manager, has had several thousand of these cards printed in red and blue, the two lines quoted above in bright red type, eighteen and twenty-four point, respectively, with the explanatory lines in six and eight point, blue ink, so small that they do not detract from the effect of the story which appears at first glance.

The same style of card with a little change in the wording of the explanatory small type lines would make this card a "fetching" throwaway for the exhibitor's use.

Jack Nelson to Direct MacLean-May Features

JACK NELSON, former leading light of the "legitimate" stage and later an ambitious pupil under Thomas H. Ince at Inceville, has been placed under contract by Mr. Ince to direct the Douglas MacLean and Doris May productions.

Entering the theatrical profession as a "lead" in one of the successful Broadway attractions, Mr. Nelson, in 1911, abandoned the legitimate stage in favor of a berth with the Selig company in Chicago. In 1913, he migrated to California and promptly attracted the attention of Mr. Ince. He was placed among the leading men of famous Inceville and later appeared with Clara Williams, Charles Ray, Jack Kellar and Robin Adair in prominent roles.

After three years at Inceville, Mr. Nelson went to Fox. While playing juvenile lead with Tom Mix, his director was compelled to retire because of sudden illness and Nelson was called upon to complete the direction. His vivid imagination and keen appreciation of the requirements of drama and art served him to fine advantage and the title of director remained steadfast.

A Pair of Goldwyn Releases, "Roads of Destiny" and "Duds."

Pauline Frederick in wig and chips, stars in the one and Tom Moore, in navy blue in the other.

Abounds with Comedy Touches.

According to advices from the Thomas H. Ince studios, the new Ince special, "Wheelbarrow Webster," featuring Lloyd Hughes, is a picture redolent of humor and human interest. Hughes first appears as a country boy with a longing to do big things in life. Tired of pushing a wheelbarrow, he engages in the study of law, though much against the desires of a father whose dearest wish it is that his son uphold the family reputation of "unexcelled farmers." He is at last seen elected district attorney.

Foundation Films Boosting Releases with Exploitation

ACCORDING to reports received by M. W. Garson, general manager of the Foundation Film Corporation, "The Blindness of Youth," the first release of the company, is developing quick profits for state right buyers. Circuits already have booked the picture and leading theatres of the country are planning to run it in the near future.

Little difficulty was experienced in disposing of the territory, according to Mr. Garsson's statement. "State right buyers appreciate the co-operation we are giving them in helping to make the production a success financially," says he.

"We are going to continue to advertise the picture, directing our campaign exclusively toward the exhibitor," continues Mr. Garsson, "and in order to assure its success as far as the showman is concerned we have prepared effective exploitation material for his campaign direct to the public.

"We are going to continue this policy with all of our releases. Our second picture, 'A Dream of Fair Women,' will be handled in the same manner. We already have in preparation unusual and distinct mediums of exploitation for this picture and it is indicated, from the interest it already has created, that it will be just as successful as our first release."

Full-Page Advertisements Helped Exhibitor to Offset "Flu" Scare

MAKING capital of an exhibitor obstacle seems as irreconcilable as patting yourself on the back when you hit your finger with a hammer or slip in the mud. Yet it has been done, is being done and was accomplished only recently by H. M. Thomas, the energetic manager of the Rialto Theatre, operated under the ownership of the A. H. Blank Enterprises at Omaha, Neb. This time the obstacle was something hard to combat. It was the potent force of public opinion, educated, alarmed and warned against attending public gatherings for the reason that it was a hard battle to be exposed and not to join the victims of General Influenza's army.

There was a formidable antidote to offset the public's stay-away feeling. There was a method that, applied universally, would convert the refrainers. This system was a special feature attraction and an exploitation campaign that in its intended intensity has had no equal in the theatrical history of that part of the country surrounding Omaha.

Full-Page Advertisements.

Thus it was that "In Old Kentucky," the Mayer-made Anita Stewart production distributed by First National Exhibitors Circuit, went into the Rialto Theatre at Omaha accompanied by the most concentrated efforts in the way of newspaper exploitation that Mr. Thomas and his publicity assistants, Bill Karbach, Gordon Bennett and Tom Knisely, could conceive. Full page advertisements, a number of them made from drawings by members of the Rialto's art department, were the medium that Mr. Thomas used to fight the "flu" scare. During the opening stages of the attraction, no display ad less than five columns by twenty inches was brought into play.

Cartoon sketches of Anita Stewart were the cardinal feature of the newspaper displays. A six-column spread brought the portrait of the star and a suggestion of the Kentucky negro life into play. Well displayed word matter stated the attraction strongly and briefly and no elaboration was used regarding the production except a statement that a "special old plantation prologue combining jubilee singing, buck and wing dancing and special stage and electrical effects" was on the program.

According to Mr. Thomas, ad space properly used will offset any kind of an anti-theatre scare. And the box office receipts of the Rialto during the run of "In Old Kentucky," showing the second best week in the history of the theatre, bear him out.

Tyrad Pictures Buys a C. A. Taylor Production

TYRAD PICTURES, INC., has secured the world's rights on "The Whiphand," a five-part feature written and produced by C. A. Taylor. This photodrama has just been completed in California and is one of several secured by Matthias Radin, president of the Tyrad organization, now in Los Angeles, where he is attending to final details regarding contracts before announcing the titles of the other subjects he has obtained for his company.

"The Whiphand" is a strong drama with an unusual theme. Many tense scenes depict in sequence the principal points in the story, while a vein of human interest runs throughout the entire production.

A cast of popular screen stars was asembled by Producer Taylor. Clare MacDowell makes a reappearance on the screen in a role admirably suited to her type. Little Ben Alexander, a popular child actor, plays a prominent part. Frank Mayo and Prudence Lyle are the featured members and are ably assisted by Tom Sawyer, Dell Boone and George Gebhardt.

A Little Bit of Everything? Well, the Kink's English Fails Us, That's All.

Scenes from Mack Sennett's latest comedy, his five-reel special, "Down on the Farm."

Clergymen View "Empty Arms."

A number of clergymen were guests of Lester Park and Edward Whiteside at a private exhibition of their initial production, "Empty Arms," Willard King Bradley's motherhood and birth control.

From all reports the clergymen were intensely interested in the film's message and all seemed to be united in the opinion that "Empty Arms" will yield a great influence for good.

A Catholic priest who was present stated that in some episodes of the picture sin and vice are painted in deepest black and this only went to emphasize and accentuate the whiteness of a number of charming scenes devoted to driving home the sweetness and purity of mother love.

S-L Pictures Buys Tales; To Release Through Metro

S-L PICTURES, INC., has bought for production and release through Metro Pictures Corporation, the picture rights to two big stories; one, "The Trap," a novel of modern society life by Maximilian Foster, at present running serially in McClure's magazine and to be published in the spring in book form; and the other, "The Fallen Idol," Guy Bolton's dramatic stage success of a few years ago, which was first presented at the Comedy Theatre, New York, under the management of Joe Weber, afterward playing on the road to big success. These two productions are to be the first of a series of five pictures S-L will make for distribution through Metro this year.

As may be noted from the nature of the purchases, "The Trap" and "The Fallen Idol" are to be adaptations of a popular novel and of an outstanding stage success. S-L Pictures, Inc., has announced that only novels and stage successes will be used as material for its super-productions.

Production of the first of these two features will be begun by S-L within the next few days, according to a statement from Arthur Sawyer and Herbert Lubin, of S-L Pictures.

The newsstand price of Moving Picture Picture World is 15 *cents. The subscription price is* $3 *the year. Subscribe direct, save* $4.80 *and miss no issues.*

New York State Exhibitors to Meet in Important Convention at Utica

WHEN the motion picture exhibitors of New York will assemble for their State convention in Utica on March 9 and 10, they will be invited to give their views on some of the most important motion picture bills ever proposed in the State Legislature. The one subject on which definite action will be taken before the exhibitors adjourn is the "Children's Bill," as it is called.

This bill repeals that section of the Penal Code which makes it a misdemeanor to admit minors, actually or apparently under the age of sixteen, into a motion picture theatre. The phraseology of the law "actually or apparently" under sixteen years of age has been a source of harrassing experiences to motion picture theatre owners throughout the State and especially in the city of New York, where it is enforced with drastic severity.

Seek More Liberal Definition.

The committee which has charge of the subject expects to be able to make a satisfactory report to the convention. This hope is based on an effort of the committee to use ideas expressed by the late Justice Gaynor in a decision in which that jurist defines the word "guardian" in a more liberal sense than the strictly legal one, when applied to the man or woman who accompanies a minor into a theatre.

In addition to the "Children's Bill," action will be taken on hostile legislation now pending or about to be introduced. One of these bills provides for intermissions of one hour each between every performance in the motion picture theatre.

These questions will provide ample material for serious consideration and action of the convention, but they do not by any means constitute the entire program. Plans to defeat any censorship legislation will also be discussed.

"Big Guns" at Convention.

It may interest every exhibitor to know that many of the big film men and exchange managers will be at Utica, assurances to that effect having been received both by President Cohen and Treasurer Linton. The idea is to have exhibitors meet these men personally and get acquainted with a view to the establishment of more friendly relations.

A good many annoying wrinkles will be ironed out in this way. The exchangemen propose to establish headquarters in the Hotel Utica, each producer to be represented by booths and boxes of their own. The F. I. L. M. Club is going to be represented in a body.

As to the lighter side of the convention, there is talk that the Utica newspapers will arrange a "popularity contest." The young man and young woman heading the poll will be assured of enacting a scene under the supervision of a well-known director, the picture thus made to be screened the night of the movie ball.

"Movie Ball" to Be Feature.

Various news weeklies have displayed considerable interest in the convention. Arrangements are being made to have motion pictures taken of all important events of the convention and of the exhibitors who will attend.

The "Movie Ball" will be a spectacular feature of the program. Permission has been secured from the Governor for the use of the State armory, in which the affair will be staged on the evening of March 10. Picture stars and directors will be prominent and numerous in attendance and the scene will be handsomely put on.

Mr. Linton, the State treasurer, who is on the ground (his home being in Utica), reports an extraordinary exhibtor interest in the convention. He says that his circularization campaign promises to produce the most gratifying results.

**What the "Big" Men Say
Read the Export Section**

Three Beauties Taking the Air.

Don't tell anyone but in the picture the surplus clothes are in the tree's trunk. Scene three proves that there's a chance for a fine catch in Hank Mann Comedies, distributed by Arrow.

Corinne Griffith Story

(Continued from page 1491).

line at Eleven'—yes. It's a newspaper story and was written by a newspaper woman, and George Fawcett, the director, took every precaution to have the correct atmosphere."

"What's your part?"

"One of those independent American girls who refuses to exchange the fortune left by her father for a title, and who gets a position in a newspaper office so that she can learn what earning one's own living is like."

"What did you do—study the subject at close range?"

"Nearer than that, we got close enough to touch the target. All of the newspaper scenes were taken in the old editorial rooms of The Sun, and I did the police beat with a real reporter and absorbed local color at the criminal courts and the 'Tombs.' Helen Stevens, the heroine, is supposed to be given the 'Advice to the Lovelorn' column when she starts working on the paper. This leads to her unearthing a crime and clearing the man she eventually marries. There is all of the excitement of getting a daily to press, coupled with a dramatic love story right in the editorial rooms of the paper. You know, of course, the meaning of the title, 'Deadline at Eleven'?"

"Oh, yes; that's the hour at which all copy must be in for the first edition."

"This editorial rule is connected cleverly with the human interest of the plot and makes an excellent name for the picture."

"You must have seen a good many interesting touches of human nature while on the police beat."

And Miss Griffith made this unbelievable answer:

"The most amusing incident had a courteous taxicab driver for its hero."

"It starts like a fairy tale," said I.

"It ends like one," said she. "His cab stood in front of the Tombs. A lady who was passing suddenly clutched her skirts and sent out other signals of needing a harbor of refuge. The driver opened the door of his cab and invited the lady to enter. She accepted immediately and the door was slammed shut. A moment later she stepped from the cab, smiled sweetly at the driver and no longer clutched her skirts. And he didn't charge her for the time she was in the taxi."

Picture Theatres Projected

LOS ANGELES, CALIF.—Thomas F. Power is preparing plans for brick theatre to be erected at Western avenue and Santa Monica boulevard, with seating capacity of 750. Address Martin Kane.

SAN FRANCISCO, CALIF.—A. C. Blumenthal & Company have plans by G. Albert Lansburg for large theatre to be erected at Ackerman, Harris, Taylor and Market streets, with seating capacity of 800.

STOCKTON, CALIF.—Moving picture theatre is planned by F. A. Giesea.

BRIDGEPORT, CONN.—Paul C. Reilly, 749 Fifth avenue, New York, is preparing plans for moving picture theatre to be erected at Main and Howe streets.

ST. AUGUSTINE, FLA.—St. Augustine Amusement Company will erect fireproof moving picture theatre, with seating capacity of 800. Address Frank Genovar, manager.

CARLINVILLE, ILL.—O. B. Therson has contract to build an extension to Landale Theatre.

CHICAGO, ILL.—Brighton Theatre Company has leased moving picture theatre at 4221-27 Archer avenue to Pastime Photoplay Company.

CUBA, ILL.—Orpheum Theatre has been purchased by W. C. Miller.

MONMOUTH, ILL.—Frank Barrows has leased Elite Theatre to Glenn Brown.

AUBURN, IND.—Eugene E. Pierce, Newcastle, Ind., has purchased New Empire Theatre.

CLINTON, IND.—Theatre is being erected on Main street by Standard Theatre Company.

COLUMBIA, IND.—Site at corner Van Buren and Main streets has been purchased by Fred F. Morsches, James D. Adams and Arthur E. Hancock for erection two-story fireproof theatre, with seating capacity of 1,000. Will be known as New Columbia. Pipe organ will be installed.

NORTH WEBSTER, IND.—Recreation Moving Picture Theatre has been reopened by W. H. Bockman and Edwin Black.

CLINTON, IA.—New main entrance will be constructed to St. Mary's Auditorium, at 8th avenue and 5th street.

*LOUISVILLE, KY.—A. Markham & Company, 434 South Floyd street, have contract to erect two-story theatre at 9th and Walnut streets, for Samuel Rubin, care Mutual Amusement Company, 714 West Walnut street; to cost $40,000.

ALMA, MICH.—Raymond J. McLaughlin, St. John's, Mich., has purchased Genesta Theatre.

ROCKFORD, MICH.—Stock company of local business men have plans by Benjamin & Weemholp, Grand Rapids, Mich., for moving picture theatre with seating capacity of 500.

ST. CLAIRE, MICH.—Harry Goseline has store property and will convert it into up-to-date moving picture theatre.

DULUTH, MINN.—New moving picture theatre has opened here under management of A. J. Knowlton.

NORTHOME, MINN.—Building has been purchased by village. It will be converted into combination community hall and moving picture theatre. Address P. J. McLinn, village recorder.

BILOXI, MISS.—Biloxi Amusement Company has been incorporated with $150,000 capital by George T. Overing, George J. Loeffel and others.

McCOMB.—L. D. Dickerson and J. E. Alford will erect three-story moving picture theatre with seating capacity of 1,500.

QUITMAN, MISS.—Long-Bell Company reported to erect moving picture theatre here.

ST. LOUIS, MO.—Yale Amusement Company, a new corporation, has leased Yale Theatre at 3700 Minnesota avenue.

BOUND BROOK, N. J.—Pathe Exchange, 25 West 45th street, New York, has plans by Stone & Webster, 120 Broadway, New York, for contemplated brick moving picture studio.

NEW BRUNSWICK, N. J.—K. S. and K. Amusement Company has been incorporated with $50,000 capital by Philip Klivan, David Snapper and S. R. Kilsey, Perth Amboy, N. J. Company has leased Strand Theatre on Albany street.

NEWARK, N. J.—Prospect Amusement Company has been incorporated with $5,000 capital by Henry Austerman, 100 Tedden Terrace.

PRINCETON, N. P.—Princeton Theatre Company plans to erect large theatre here next spring, with seating capacity of 1,000. Pipe organ will be installed.

WOODBURY, N. J.—Site for moving picture theatre has been purchased by W. L. Wilkins.

HORNELL, N. Y.—Majestic Theatre will expend $6,500 in making alterations to theatre at 320 West Ferry street. Address E. E. Peters, manager.

JAMAICA, L. I., N. Y.—W. C. Baker, 76 Hardenbrook avenue, has plans by W. H. Spaulding, 34 Bergen avenue, for moving picture theatre to be erected on south side Fulton street, east Standard place; to cost $4,000.

NEW YORK, N. Y.—Sidney Stone Productions has been incorporated with $200,000 capital by D. Arden, P. A. Zizelman and Sidney Stone, 264 W. 57th street, for purpose of conducting theatrical and moving picture business.

NEW YORK, N. Y.—Walter C. Jordan has purchased site at 208-16 West 41st street, for erection of theatre, 111 by 110 feet.

NEW YORK, N. Y.—Silber Amusement Company will erect one-story moving picture theatre at Seventh avenue and 145th street; to cost $50,000.

ONEONTA, N. Y.—McFee & Borst, 43 Market street, have contract to make alterations and build an addition to theatre for O. H. Hathaway; to cost $75,000.

POUGHKEEPSIE, N. Y.—J. Savage, Highland Falls, N. Y., has leased Empire Theatre, address William Gallagher, local manager

First Run Picture of First Run Exhibitor With First Run Trade Paper—First —Always First

YOU know the idea—getting THE picture taken with THE champion. Sometimes it's a cow, sometimes it's a $5,000 hen, sometimes it's a family, and sometimes it's a trade paper. In this case Henry C. Schweppe, owner of the Colonial Theatre, Elmira, N. Y., picked his champion trade journal.

And which one did he pick? Why, the one with the meat, the name, the service, the policy that backs the clean things of the industry at any cost. Sure there it is, plain as day—"Moving Picture World"—with Jack Meador's layout on Nazimova on the cover and everything.

Prosperous looking, Henry Schweppe, eh? You bet! The M. P. W. does the trick for him at the box office.

"I'll Tell the World."

"It's the trade paper for me"—an exclusive interview with Henry C. Schweppe, owner of the Colonial Theatre, Elmira, N. Y.

Latest Reviews and Comments

Conducted by Edward Weitzel, Associate Editor

Sidelights and Reflections

THE Lincoln week observances in the moving picture theatres in Times Square brought the character of The Great Emancipator graphically before the eyes of the throngs which filled four of the pictures houses on Broadway. "The Copperhead," which was transferred to the Rialto after being shown at the Rivoli, is strongly influenced by the spirit of Lincoln all through the story, although the man himself appears only in a few short scenes. In "The Land of Opportunity" he is the central figure. The supposed incident in his life is told with Ralph Ince as the Martyr President and told with deep feeling and fine simplicity.

John Drinkwater's stage drama "Abraham Lincoln" is still attracting crowded houses at one of the New York theatres and receiving nothing but the highest praise for both play and players. All of this is, of course, a source of great satisfaction to all real Americans.

In the reviews of this play no mention seems to have been made of a play written on the same subject in this country some thirty years ago. It followed about the same course of events in Lincoln's life as does the English made drama and ended with the death scene about his bed. The part of the president was excellently impersonated by Elmer Grandin, who is still an active member of his profession; but the play was not a financial success. After a brief but stormy career the final curtain descended in the city of Washington, leaving the members of the company to return to New York and apply at the dramatic agencies for new engagements.

An actor named Evans had been playing Secretary Stanton, and to him fell the closing line of the play. As Lincoln breathed his last the Secretary repeated the historical speech; "He belongs to the ages!" On this closing night Evans repeated the tag in his accustomed impressive manner, and added with still greater pathos but so low that only his fellow actors heard him:

"And we, heaven helps us, belong to the agents!"

Nothing has been heard lately from the scenario writers who are fond of rushing into print with the assertion that the screen should practically limit itself to original material. Well, let's have it. The more the better—if it's of the right quality. In the meantime novel-stage-screen productions like "Pollyanna" are continuing to attract full houses of delighted spectators. The general public does not give a hang where the material comes from, so long as it is entertaining. The reports from "Huckleberry Finn" indicate that Mark Twain's most popular character is as great a success on the screen as he ever was between the covers of a book.

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"The Little Shepherd of Kingdom Come"

Goldwyn Presents Jack Pickford in a Realistic Story of Kentucky in Civil War Times.

Reviewed by Louis Reeves Harrison.

VIVIDLY realistic, "The Little Shepherd of Kingdom Come," Jack Pickford's first release through Goldwyn, is an attractive illustration of a novel by John Fox, Jr. It deals with Kentucky life just before and during the Civil War, which, in such border states, divided families, pitting brother against brother and father against son. Jack Pickford plays the leading role in a creditable manner, but the Goldwyn production is meritorious chiefly through the direction of Wallace Worsley. It depends largely for interest upon atmosphere, upon the care and thoroughness with which the pervading influences of the time are set forth. With infinite patience the director has prepared a great number of scenes aptly suited to the telling of the story and lifted his curtain on a glimpse of American life as it was in Kentucky sixty years ago.

There are touches of humor in "The Little Shepherd of Kingdom Come," and notes of tender pathos, quaint characterizations of plantation darkies, moments of heart-breakng womanly sacrifice. The big cast is selected to clearly reflect the very look of daily life three score years ago in the mountains and blue-grass regions of "Old Kaintuck." All this makes for human interest and for plausibility, hence the director can be cheerfully excused for distracting the attention of the spectator once in a while by his insistence on accuracy of detail. Instead of trying to be true to drama and to the novelist at the same time, the director has attempted no compromise. He has produced a photonovel pure and simple. That it is a good one could be easily judged by a crowded house at the Strand. It holds up the mirror to a phase of American life at a critical period of our history

Cast.

Chad	Jack Pickford
Margaret	Clara Horton
Melissa	Pauline Starke
Dan Dean	J. Park Jones
Harry Dean	Clark Marshall
Mrs. Dean	Edythe Chapman
Major Buford	Jamès Neill
General	R. D. McLean
Schoolmaster	Dwight Crittenden
Cousin Lucy	Aileen Manning
Joel Turner	Dudley Hendricks
Mrs. Turner	Aggie Herring
Turner Boys	Tod Burns, Lee Phelps
Pop Dillon	Milton Brown
Daws Dillon	George C. Dromgold
Bill Dillion	John Foster
Nathan	H. Milton Ross
Toby	Nick Cogley

Story by John Fox, Jr.
Directed by Wallace Worsley.
Length, Five Reels.

The Story.

Into the Kentucky valley of "Kingdom Come" comes Chad, a "Little Shepherd" from the hills. The boy's combined poverty and high spirit strongly attract childless Major Buford, and Chad's education begins when it is discovered that he, also, is a Buford. He finds playmates among the neighboring proud family of Deans, but he leaves all his friends and returns to the hills when it is rumored that he is a "wood colt," an illegitimate child. He leaves behind tender Margaret Dean, only to inflame the heart of a mountain girl, Melissa. It is through suffering and self-sacrificing Melissa that his name is cleared, the poor girl dying with her love unrequited. Meanwhile, Chad is sought out by Major Buford and given a fine education at Lexington.

The Civil War finds Kentucky a house divided against itself. All the Deans are for the South, except Harry, who declares for the government of Abraham Lincoln. Chad Buford and Harry Dean become officers in the Union Army and are in Kentucky when Dan Dean and his father are with Morgan of the Confederates. Chad is sent with a squad to search the Dean mansion for guerrillas at the moment when Dan Dean is secretly visiting his mother and sister. Dan is captured in the raid, along with two genuine guerrillas, and all are condemned to be executed at sunrise the following day. Chad pleads in vain for Dan's life. All other means failing, he rides through dangerous territory to a General he knows and saves Dan's life when the latter is bidding farewell to his mother and Margaret, his sister.

When peace comes, when Harry Dean in blue and Dan in grey are taken to their mother's arms, Chad refuses to enter the house. He had once been called upon to tear down from it a Confederate flag placed there by Margaret, and she had refused to surrender. Her brothers tell her that Chad is in the garden. She takes the flag with her, goes to Chad and surrenders unconditionally for life.

Program and Exploitation Catchlines:

Stirring Story of Old Kentucky During Civil War Times with Jack Pickford as the Star.

Heart Interest Drama of Love—Humor—and Pathos.

Vivid Picturization of Well-known Story Starring Jack Pickford.

Appealing Drama of the Civil War Period Shows the Trials and Tribulations of the Inhabintants of North and South.

Exploitation Angles: Play up Pickford and the novel origin of the story, and boom it as a story of the Civil War to remove the suggestion that this is a more or less "sacred" theme. A plentiful use of lithographs wil help as will stress upon the accuracy of the picture.

"Alarm Clock Andy"

Charles Ray Starred in Another Bashful Country Boy Role for Paramount-Artcraft.

THE critical review of "Alarm Clock Andy" appeared on page 1293 of the issue of February 21. It is a typical Charles Ray production, with the star as a bashful country boy.

Cast.

Andrew Gray	Charles Ray
William Blinker	George Webb
Dorothy Wells	Millicent Fisher
Mr. Wells	Tom Guise
Mr. Dodge	Andrew Robson

Story by Agnus C. Johnston.
Directed by Jerome Storm.
Length, 4938 feet.

The Story.

Andy Gray is a motor truck salesman of retiring nature and his ideal salesman is William Blinker, who is a bluffer. Mr. Wells, the boss of the company, favors Blinker, who is trying to land a sale to Mr. Dodge, a buyer of trucks. Andy meets Mr. Dodge and the latter is impressed with him.

Andy has to visit the boss' house, where Dorothy, his daughter, and whom Andy loves, receives him. It happens that Dodge is there on a visit. Somehow or other the truck dealer thinks he is talking to Blinker, and as they are about to close the deal Blinker appears, and Andy vacates.

Finally matters are straightened out and Andy gets the order. This leads to happiness for Dorothy and the young salesman, who decide to spend their lives together.

Program and Exploitation Catchlines:

Laughable Comedy Drama of a Stuttering Salesman.

Charles Ray as a Bashful Salesman Wins "the" Order for His Firm and as Commission. He Claims the Boss' Pretty Daughter.

Charles Ray in Another of His Bashful Hero Roles That Will Please Everyone.

Exploitation Angles: Play up Ray as strongly as you can, for he means money to most houses. Then hook the title with the jewelers and other dealers in clocks. You might work over the Ruffner stunt and use alarm clock cuts in place of scene cuts for your newspaper attractors. If you can borrow a bunch of alarm clocks for lobby decoration, with a credit card for their use, time them to go off about every five minutes around show times, setting them again for the next show.

"$1,000,000 Reward"

Grossman Pictures, Inc., Serial Featuring Lillian Walker Is Full of Suspense.

Reviewed by Mary Kelly.

A SENSATIONAL serial in fifteen episodes is "$1,000,000 Reward," by Arthur B. Reeve and John W. Grey. Popular Lillian Walker has the stellar role. The first chapter, which is devoted to the brewing of a conspiracy of double strength, promises enough villainy to keep the spectator in suspense for an indefinite period. The victim of both plots is Betty Thorndyke, daughter of a diamond mine owner in South Africa. Betty has been carefully and secretly reared in California, and a reward is suddenly offered for finding her by the stockholders of the mine, who are anxious that the property be divided. A band of crooks read of the offer, and decide to win it, preferably by foul means. At the same time the girl's welfare is endangered by the schemes of William Russell, who hopes by getting her out of the way, to gain a large share in the mines. He kills Hannah, Betty's nurse since childhood, by hurling a deadly arrow at her on the night of the ball at Bradleys. At the same time Bradley's precious diamond is stolen, and the scene closes with Russell carrying Betty off. Lillian Walker and Coit Anderson in the leading roles have pleasing personalities, and the entire cast, William Pike, Leora Spellman, Charles Middleton, Bernard Randall, Joseph Marba, George Lessey, and Ray Allen, are excellent types. Successful as an introductory number, which insures the interest from the start.

Leaving Kingdom Come Ridge.

Jack Pickford bids farewell to Pauline Stark in Goldwyn's "The Littel Shepherd of Kingdom Come."

Episode 2.

Spencer rescues Betty from being kidnapped by Russell. Soon after, Betty sees and follows the man whom she suspects of having stolen the diamond to his den. She is holding him up, when Russell, who has watched her, appears and grapples with her opponent for the diamond. She leaves through a window, comes out on a roof, sees that Russell is now following her, and terrifiedly mounts to the belfry of an old church. From here she swings out onto the cable and is half-way down when Russell appears above with a knife in hand ready to cut the rope. This closes the chapter which scores especially for its realistic settings and the successful creation of suspense throughout.

Episode 3.

Spencer and Bradley, approaching in an automobile, see Betty hanging on the rope. They speed up to her and save her. Russell disappears, but presently follows in another machine. Upon being discovered, he escapes to the wharf and goes off in a launch. Bradley gets into another launch and gives chase, but is outwitted by Russell, who has the other's boat blown up. Later Betty and Spencer go on a yachting trip. Russell and his confederates learn of their plans, get on board ahead of them, bind and gag the crew and plan to abduct Betty. As soon as she is alone, Russell comes stealthily upon her. She screams so that Spencer, on the deck above, hears, and Russell aims his gun at her. There is a wide variety of settings and an abundance of exciting action in this chapter.

"Torchy"

First Master Films Release of Sewell Ford "Torchy" Comedies, Featuring "Johnny" Hines.

Reviewed by Louis Reeves Harrison.

THAT "Torchy" is announced to be the first of a series of Sewell Ford comedies commends it to attention, and there is seen in it a sincere attempt to be entertaining. The role of "Torchy" is played by full grown" Johnny" Hines, supposedly a pert office boy. He secures his first situation by sending all other applicants for it to the story below and assuming that he is already hired. He has attracted the attention of the boss, who is looking for a live boy, and this saves him from being fired at once. He shows the boss how to wake up a lazy girl at a telephone switch board and this constitutes his first day's work.

He manages to get the evening job of a check boy at a fashionable restaurant and dancing cabaret. While engaged in checking the wraps of guests and picking up tips, he becomes interested in an impulsive young lady who is bored by conventions and looking around for something new. "Torchy" elects to dance with her, but he cannot go on the floor in his uniform. He snatches off the dres coat and waistcoat of a terrified young man and sails out on the dancing floor with the venturesome young lady.

Their dance is different—it is the sensation of the evening—but the young lady's mother intevenes and "Torchy" is sent back to his job in the cloak room. When the evening is over, he is seen riding on the rear axle of a limousine, puffing a cigarette, murmuring "home James."

"The River's End"

Marshall Neilan's Initial Production for First National Proves to Be a Well-Made and Strong Curwood Story.

Reviewed by George Blaisdell.

STARTING with a snap, developing in the first reel a genuine "touch of nature," "The River's End," Marshall Neilan's initial production for First National, swings steadily through nearly six thousand feet to a truly smashing and gun crashing climax. The story—there really is a story—is of the frozen north and the Saskatchewan country and it is in James Oliver Curwood's best style.

As to that touch of nature: It is all the more noteworthy because it is not related to the love of man for a woman or vice versa. It is the bond of regard, or of affection if you will, that ripens between two real men, natural enemies by all the rules—one the representative of the Law, the other captured by the first on a charge of murder after a three years' hunt. His lung affected by the cold the Northwest Mounted man collapses. The captive battles to save the life of his new friend—and loses.

Early in the action there is shown a representation of the northern lights that will draw attention to the cameramen. One of these is Henry Cronjager, who nearly ten years ago was photographing Maine scenes for Edison—with the thermometer 40 degrees below and the resulting film showing no static.

The writer abominates dual roles. When "The River's End" was started on its way he had failed to note in the cast the fact that Lewis Stone sustained two parts, those of the hunter and the hunted. His near chagrin when he discovered that the smooth-faced Conniston and the bearded Keith had been portrayed by the same man was shared by a well-known director sitting at his elbow. All of which would seem to reflect to the joint credit of cameramen and director.

It may be trite but it is true to say the work of the cast is of uniform excellence. Mr. Neilan's selection of Lewis Stone is especially worthy of praise. Some of the best of the player's work is in the dialogue between the dying policeman and the one-time lawyer, who realizes that the death of his companion means his own freedom. His execution of the lone battle with the many Orientals who spring to the aid of Shan Tung is most thrilling. Marjorie Daw is a continuing delight. She has abounding youth and abundant charm, the unaffected winsomeness of the girl of sixteen, and she has her full share of gray matter.

Then there are the veterans Barney Sherry, who is with us all through the story, and George Nichols. Jane Novak has a serious role, that of a woman relentlessly pursued by the infatuated and influential Shan Tung, Togo Yamamoto's cold-blooded performance as the Oriental fascinates even as it repels.

The writer of these lines sees comparatively few pictures. No longer may he truthfully be accused of being another one of the blase and satiated reviewers. Nevertheless he makes bold to assert Marshall Neilan has scored—again—and strongly. "The River's End" will fill the eye and grip the mind of the wearer of flannel shirt and boiled shirt alike—whether in hamlet or in town.

Renunciation is the chief theme of the story—and in the working out there are two splendid examples of this greatest of human attributes.

The picture was given its first showing before the Canadian Club of New York at the Biltmore on February 16. Naturally the gathering was most critical—not only from the viewpoint of education and worldly wisdom, but also from the sentimental angle of pride of mother country. Consequently the unanimity and spontaneity of the applause at the conclusion of the showing was significant.

Cast.

Derwent Conniston John Keith	Lewis Stone
Mary Josephine	Marjorie Daw
Miriam Kirkstone	Jane Novak
McDowell	J. Barney Sherry
Judge Kirkstone	George Nichols
Peter Kirkstone	Charles West
Shan Tung	Togo Yamamoto

Story by James Oliver Curwood.
Directed by Marshall Neilan.
Length, 5,750 feet.

The Story.

John Keith, wanted for the murder of Peter Kirkstone, is captured after a three-year chase by Derwent Conniston, of the Royal Northwestern Mounted Police. While bringing his long-sought prisoner back to the post Conniston contracts a deadly malady. Instead of taking advantage of this opportunity to make his escape, Keith nurses his captor and tells him the story of what he believes was the justifiable killing of Kirkstone.

A bond of love and mutual sympathy grows between the two men, and by a peculiar course of nature fate has decreed that Conniston and Keith bear a remarkable resemblance to one another.

Realizing that death is but a matter of days Conniston conceives a plan whereby Keith can make his way back to civilization without fear of the hangman's noose. Keith substitutes for Conniston and after the latter's death he returns to the post, where the deception proves successful and he reports the death of the outlaw to McDowell, the post commander.

Shan Tung, a Chinaman with an uncanny faculty for remembering faces, recognizes Keith, but for reasons which he uses as a means to an end he keeps the secret.

Shan Tung is in love with the dead Kirkstone's daughter, Miriam, and under threat of disclosing the fact that young Peter Kirkstone is the real murderer, he forces Miriam to consent to marry him.

Conniston's young sister, Mary Josephine, arrives in Prince Albert after a seven year search for her brother, and believing Keith to be the object of her search showers her sisterly affections on him, although a deeper love grows in his heart for her.

When Miriam Kirkstone confides in Keith the power Shan Tung holds over her Keith has a double reason for doing away with the Chinaman. After a terrific struggle with Shan Tung and several of his hirelings, Keith is the victor. He can no longer live the lie with Mary Josephine, so after telling her the truth from beginning to end he leaves to find peace and comfort at the end of the Saskatchewan. After his departure Mary Josephine learns the true story of old man Kirkstone's death and her fraternal love for the supposed Conniston turns to a greater love for the real John Keith. With the aid of one Andy Duggan, Mary Josephine makes her way to the river's end ahead of Keith and upon his arrival happiness greets them both.

Program and Exploitation Catchlines: Gripping Story of the Frozen North.

Inspiring Story of a Girl Who Goes to "The River's End" to Meet the Man She Loves and Whom She Once Thought Was Her Own Brother.

Lewis Stone Featured in Interesting Dual Role Story of Love and Intrigue with the Frozen North as the Background.

Mostly "Sooner."

Owen Moore lends heavy support in his Selznick "Sooner or Later."

Exploitation Angles: Don't tell how strong the story is, but make it very plain that it is a story out of the ordinary run and well worth seeing. Play up Nielan's past productions which have shown in your house—or the opposition, for that matter, and tell that this is his first independent production for First National. And don't forget to cash in on Curwood's popularity as well. Use plenty of paper and stills and make your ads pictorial as well.

"Sooner or Later"

Selznick Production Starring Owen Moore Is Lively Farce of Well Tried Situations.

Reviewed by H. Clyde Levi.

OWEN MOORE, in the Selznick production of Lewis Allen Browne's story, "Sooner or Later," appears as a young attorney who gets into all sorts of comic difficulties while trying to straighten out other people's love affairs and keep from being snared by some designing female himself. The complications are lively and well tried, and a capable cast gets good results from the material at hand. The star has the necessary light touch for the part of Patrick Murphy, and is ably seconded by Seena Owen as Edna Ellis.

Cast.

Patrick Murphy	Owen Moore
Edna Ellis	Seena Owen
Robert Ellis	Clifford Gray
Mrs. Ellis	Amy Dennis
Charles Porter	Mr. Brennan

Story by Louis Alan Browne.
Scenario by R. Cecil Smith.
Directed by Wesley Ruggles.
Length, Five Reels.

The Story.

"Sooner or Later" is based on the subject of mistaken identity, and the idea is carried pretty far, inasmuch as it concerns two ladies with the same surname and initials, both wearing the same kind of clothes even to the vanity bag, one living in Fairhaven, New Jersey, and the other in Fairhaven, Connecticut. Both have an engagement at the same hotel at the same time and they have mutual friends, although unknown to each other. The difference is that one of them is married, while the other is not, but apparently willing to be.

The husband of the married one becomes suspicious of her and appeals to a lawyer friend to induce her to return to her home. The lawyer is afraid of women, which in fact does not deter him from attempting to kidnap his friend's wife, but, of course, he gets the other one. He takes her to his friend's home and the situation becomes complicated by the appearance of two burglars, who are twins. The burglars eventually land in the well-stocked cellar with two policemen and all four of them fall to the lure of John Barleycorn. The wife, who has been on an innocent errand to reunite her sister and her sweetheart, appears shortly after her husband, and finds the heroine fainting in his arms. The wife then faints in the lawyer's arms, and the reunited sweethearts appear, when explanations are in order. The final fadeout shows the heroine in the hero's arms, and supposedly the others are properly disposed of.

Numerous familiar devices of the farceur's art are utilized during the action of the story, notably a chase through multiple doors, a vase broken over the wrong head, etc. The most startling scene is a rear view of the hero in his B. V. D.'s, he having torn his trousers in an attempted second-story entrance, and discarded them for the precarious protection of a woman's kitchen apron. Apparently this is what causes the heroine to faint. The title means that eventually the female of the species will get even the most pronounced woman hater.

Program and Exploitation Catchlines:

While Owen Moore Is Searching for Another Man's Wife He Finds One for Himself in This Farce Comedy.

Story of a Young Man Who Abducted the Wrong Girl Which Leads to Many Humorous Situations.

Exploitation Angles: Play up Moore for your big talking point and then work on the dromio idea, picking up situations to play up either singly or in series. If you run more than one advertisement, use the single situation. For a new angle you might try "Two policemen found two burglars in another man's wine cellar. What do you suppose they did?" This has little to do with the story, but you can sell tickets by offering for sale only this.

"Burnt Wings"

Five-Reel Universal Production Presents Adaptation of Play by Bayard Veiller.

Reviewed by Robert C. McElravy.

AN attractive presentation has been given "Burnt Wings," a five-reel adaptation of "The Primrose Path," by Bayard Veiller, but the underlying theme is unpleasant. The plot is one of the sex type, familiar to Broadway playgoers in particular a few years back, and carries little genuine emotion or feeling of reality to the spectator. The cast is a competent and agreeable one, but the characterizations present a strange mixture of false sentiment and human weakness.

Josephine Hill, while a comparatively inexpereinced young actress, does very well with the role of the artist's wife, who sells herself to support her struggling husband. Frank Mayo appears as the artist, who wavers between an apparently real love for his wife and the fascinations of a society girl named Helen Cartwright. Betty Blythe has the latter role, which she plays with charm. Rudolph Christians has the most difficult role, that of Cartwright, father of Helen. Cartwright, after having bought and paid for the love of the artist's wife, tries to bribe or blackmail her into divorcing her husband so that he will be free to marry Helen, Cartwright's daughter.

The opening scenes occur in Paris and the later ones in the United States. The social events and artists' exhibitions are well staged and there are some beautiful exteriors and interiors. The disappointing feature of the production is the sordid character of the plot.

Cast.

Joan Templeton	Josephine Hill
Ned Templeton	Frank Mayo
James Cartwright	Rudolph Christians
Helen, his daughter	Betty Blythe
Hortense	Beatrice Burnham

Play by Bayard Veiller.
Scenario by Hal Hoadley.
Directed by Christy Cabanne.
Length, Five Reels.

The Story.

Joan Templeton, in "Burnt Wings," is the wife of Ned Templeton, a struggling young American artist in Paris. They are in bad financial straits and Ned succumbs to hunger. Joan, in this extremity, chooses the "easiest way" to gain money, acting on the advice of the threatening landlord.

The scene changes to America, where Ned and Joan are now living in happier circumstances. He is meeting with some success with his paintings, and is engaged by a wealthy man, named James Cartwright, to paint his portrait. Cartwright's daughter, Helen, a very pretty society girl, falls in love with Ned.

Joan, meeting Cartwright in the hall on one of his visits to the studio, recognizes him as the man to whom she had sold herself in Paris in order to obtain money for herself and Ned. Cartwright later learns who she is. He is desirous of procuring Ned as a husband for Helen and offers Joan a large sum of money if she will give him up. Joan protests that in spite of what she did in Paris, her love for Ned is genuine.

"Steady—Kiddies!"
Says ZaSu Pitts in her laterest Robertson-Cole, "Seeing It Through."

Later both Ned and Helen learn the truth of what transpired in Paris. Helen gives up Ned and the artist returns to Joan, convinced that her love is true.

Program and Exploitation Catchlines:

Story of an Artist's Wife Who Sells Herself in Order to Help Support Her Struggling Husband.

Attractive Adaptation of "The Primrose Path."

Interesting Story of Artist Life Featuring Frank Mayo and Josephine Hill.

Exploitation Angles: Although this is a stock production, you have several names to play up which will mean ticket sales. Identify the story as Veiller's play, but do not work the story angle strongly.

"Seeing It Through"

Zasu Pitts Displays Striking Individuality in Brentwood Production Based on Story of Original Character.

Reviewed by Margaret I. MacDonald.

ONE is forced to give more than the ordinary attention to the Robertson-Brentwood production "Seeing It Through." There is more than one reason for this; for even if the star, Zasu Pitts, had failed to display the striking individuality of conception which she has done, the story itself, with an atmosphere well established in the picture and a rather unusual characterization, is compelling.

Zasu Pitts plays a character lead. If there is a weakness in the story, it is in the arrangement of a romance between the robust, good-looking young man, Jim Carrington, and the delicate, peculiar mannered little girl, Betty Lawrence, who is totally without physical attraction. This, however, could hardly be called a weakness, and is not even improbable; but it may be less satisfying to the ordinary imagination than the usual mating of the handsome pair. Zasu Pitts' portrayal of the character of Betty is refreshing. She is quite different from any of the other screen favorites and makes her innings by her talent, not by any beauty which she might possess.

The director has been successful in mingling comedy with tragedy and in securing a quality approaching grotesqueness in the mysterious atmosphere of the home of Bogrum, a receiver of stolen goods. Edwin Stevens as Ichabod Bogrum, Hughie Mack and Anna Hernandez as Mr. and Mrs. Tweeny are all excellent. Last but not least Frank Hayes as Bolter, gave one of the best characterizations of the picture.

Cast.

Betty Lawrence	Zasu Pitts
Jim Carrington	Henry Woodward
Ichabod Bogrum	Edwin Stevens
Mr. Allen	W. H. Bainbridge
Mrs. Lawrence	Fannie Midgely
Bolter	Frank Hayes
Janice Wilson	Julanne Johnson
Mr. Tweeny	Hughie Mack
Mrs. Tweeny	Anna Hernandez
Sandy MacPherson	Fred Mack

Story and direction by Claude H. Mitchell.
Length, Five Reels.

The Story.

Betty Lawrence, the heroine of "Seeing It Through," lives with her mother in a suburb of Los Angeles. Her home, a small but indipendent property, forms the corner of the Carrington estate, which has been taken in hand by young Jim Carrington, who has just returned from France.

Betty's mother is in failing health, and both are weary with trying to hold their little home without sufficient means. Finally, when it is necessary for Mrs. Lawrence to go to a sanitarium, they pay a visit to Ichabod Bogrum, a money lender living nearby, about whom little is known. In their plight Bogrum sees an opportunity to enrich his purse and agrees to loan them a couple of hundred dollars and to get a tenant for their home, the rent of which is to be sent by him to pay the mother's bills at the sanitorium. In addition he offers Betty a position in his home as an assistant stenographer to Bolter, a peculiar character taken from an orphan asylum and beaten into submission by Bogrum. When the mother dies Bogrum piles up debts against the Lawrence property, and succeeds in swindling Betty out of it.

Information supplied by Bolter, who finally turns as did the proverbial worm, leads Jim Carrington, who is in love with Betty, to investigate. Bogrum is rounded up, made to relinquish his spoils, and is landed in prison. Jim Carrington and Betty decide that after this they will see things through together.

Program and Exploitation Catchlines:

Compelling Story of How a Plucky Girl Foiled the Plans of a Crooked Real Estate Dealer at His Own Game.

Zasu Pitts—The Girl That Is Different—See What She Sees in "Seeing It Through."

What Did the Girl See in the Secret Room of Bogrum's House? See for Yourself in "Seeing It Through."

Zasu Pitts—The Personality Girl in a Stirring Drama of Pathos and Humor.

Exploitation Angles: Play up Miss Pitts, but hammer away on the many other favorites in the cast, all of whom have supporters. Use "See It Through" for a teaser, working into the full title and play strong on Hughie Mack in a dramatic production.

"On With the Dance"

George Fitzmaurice Production with Mae Murray and David Powell Is Interesting Paramount Release.

Reviewed by Edward Weitzel.

AS the name indicates, "On with the Dance" is a reflection of the feverish life of today under the lights of Times Square. Taken from a play by Michael Morton it deals interestingly with men and women with the average amount of good and bad in their natures and indicates clearly the uselessness of trying to evade the moral law. The story does not boast a hero who is the possessor of all the virtues or a heroine whose conduct will always meet with approbation; but both learn, through suffering, that contentment and happiness come only with right living, and the final scene finds them traveling different paths in the company of life partners suited to their temperaments.

The theme of "On with the Dance" is not a big one, but the George Fitzmaurice production of the scenario by Ouida Bergere adds vastly to the picture's importance and brings out all of the entertaining qualities of the story. Sound judgment of its dramatic possibilities and thorough artistic ability to transfer them to the screen is demonstrated throughout, the efforts of the two leading players and the supporting company being uniformly excellent. The casting of the picture required unusually careful thought. Mae Murray and David Powell are admirably suited to their characters, and in selecting Alma Tell and John Miltern for the two persons who finally bring joy and peace to the mis-mated couple, the situation is made convincing by the force of correct personality. Miss Murray's skill as a dancer is utilized naturally during the unfolding of the plot and her indication of the many moods of an impulsive, warm-hearted but self-willed Russian girl, who is thrown into unaccustomed luxury and almost spoiled by the experience is cleverly calculated to please and to persuade. David Powell as Peter Derwynt presents a human portrait of the character that is without one false or over-acted touch. Robert Schable as the unmoral but breezy Jimmie Sutherland wins unexpected laughs for a likable rascal who pays in the end for his reckless materialism.

Ouida Bergere has constructed her scenario with skill, and keeps the steady progress of the plot always in mind. Director Fitzmaurice, by his strict attention to every detail and generous policy of production, has made his first special for Paramount-Artcraft a picture of distinct merit.

Cast.

Sonia Varinoff	Mae Murray
Peter Derwynt	David Powell
Lady Loane Tremelyn	Alma Tell
Schuyler Van Vechtan	John Miltern
Jimmie Sutherland	Robert Schable
Countess of Raystone	Ida Waterman
Fay Dehmond	Zola Talma

Story by Michael Morton.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice.
Length, 6,483 feet.

The Story.

Peter Derwynt, a young architect from the South, comes to New York and obtains a situation with the wealthy Schuyler Van Vechtan. Here he meets Lady Loane Tremelyn, whose mother has brought her to America to find a rich husband. She falls honestly in love with Derwynt, but the arrival of Sonia Varinoff at the Van Vechtan home and the circumstance under which Peter and the Russian girl are thrown together causes Lady Loane to believe the two are strongly attracted to each other. This is true on Sonia's part, but Peter has learned to care for the English woman. Sonia, who is passionately fond of dancing and who has never known luxury until brought under the protection of Van Vechtan after the death of her father, fairly throws herself at Peter. Lady Loane having put herself out of the architect's reach by marrying a western millionaire known as Jimmie Sutherland, the Russian girl catches Derwynt on the rebound.

Finding that her husband's income cannot supply her desire for fine clothes, Sonia determines to earn the money by her dancing. She has attracted the attention of Sutherland and he suggests that she appear at a cabaret owned by him and bill herself as the "marked dancer." Mrs. Derwynt does so and is a great hit. In the meantime Peter and Lady Loane discover the fatal mistake they have both made in their marriages, but remain true to their better halves. One of Sutherland's old flames finds out who the masked dancer is and tears off her mask while Sonia is in the midst of her dance. This leads to a violent scene between Peter and Sutherland and when the architect is accused of having compromised Sutherland's wife, Peter shoots him dead.

At the trial there is but one way to save Peter's life and Sonia takes it. She goes on the stand and swears away her own reputation by claiming that her misconduct with Sutherland justified the shooting. Derwynt is acquitted, is freed from Sonia and marries Lady Loane. The final scene shows Sonia the wife of Van Vechtan, who has stood by her through everything and who has always loved her.

Program and Exploitation Catchlines:
Lavish Production That Tells a Vivid Story of the Human Souls That Took Too Much "Life" on the Great White Way.
See What Happens When the Extravagant Wife Finds a Wealthy Man Who Wants Her to Play the Game.
See the Dance of the Masked Dancer That Was the Talk of the Cabaret.
What Was the Butterfly's Confession in the Court That Saved the Man's Life? See "On with the Dance" for the Answer.

Exploitation Angles: Play up Miss Murray in a play of hectic New York life. Make a pictorial appeal throughout, using the scantily clad figure of the star in cuts and cut-outs alike. A recent issue suggests a simple and effective lobby display.

"Broken Bubbles"

First Hank Man Two-Reel Comedy for Arrow Contains Many Laughs.

Reviewed by C. S. Sewell.

GETTING off with a flying start, "Broken Bubbles," the first release of a series of twenty-six two-reel comedies starring Hank Mann, to be distributed by Arrow Film Corporation, sets a rapid pace for the subjects that are to follow.

The star appears in his usual type of comedy characterization and there are many laugh-provoking situations. He is supported by a competent cast headed by Madge Kirby. The story deals with a poor chap, with only fifty cents, who hesitates whether to buy a meal with it or visit a fortune teller. He chooses the latter, and gazing into a crystal globe, he is told to follow the horses. He is then shown working around a racing stable, and, of course, rides the heroine's horse to victory. That night they decide to celebrate in a cabaret, where several amusing complications ensue. All this is revealed in the crystal ball and, waking up, Hank finds himself in the fortune teller's booth. Going out, he gazes longingly at the sign advertising meals for a half a dollar.

While some audiences may not like the pitchfork episode, there are several other situations, both in the racing and cabaret scenes which will cause many laughs.

"Well, the Dance Has Started."
Mae Murray directs this fictitious remark to David Powell in their Artcraft, "On With the Dance."

"Wolves of the Street"

Arrow Film Corporation Presents Edmund F. Cobb in Highly Sensational Six-Reel Melodrama.

Reviewed by Louis Reeves Harrison.

PLENTY of action in a lavish profusion of melodramatic scenes characterizes "The Wolves of the Street." The hero plunges along through all sorts of dangers and difficulties with headlong vigor, and there is characterization, something unusual in this kind of play. The hero impersonated by Edmund F. Cobb has the spirit of adventure in his soul. He takes desperate chances in truly American style from love of what stirs his blood, trusting to escape through keen use of his brains and physical strength. It is this spirit of measuring mind and mettle against hard things to achieve which appeals powerfully to American youth and to many of us who refuse to grow old. Through this characterization the Arrow production has a strong appeal to man who still believes himself master of his own fate.

Though "Wolves of the Street" pictures a bitter conflict between men of vast wealth, the consequences depend on the energy and determination of the son of one of them. On his manly traits and on his courage in breaking out of the dull routine of existence hinge all the incidents and most of the feeling. The mood of the story, leading straight on to his success, is one of high optimism. This sort of melodrama will suit all classes. Edmund F. Cobb has caught the mood in his impersonation. Constantly alert, ever ready for action, he represents something, the American who fights to his last breath for his ideals. The scenes of infinite variety are short and swift. The whole production deserves to win, and there is little doubt that it will meet with decided success wherever shown.

Cast.

James Trevlyn Denver Devers	Edmund F. Cobb
Eleanor Fernwood	Vida Johnson
Mangan	A Stock Broker
Grotman	His Partner
Roderick Trevlyn	The Father
John Adams	Office Manager

Directed by Otis B. Fair.
Length, Six Reels.

The Story.

"Wolves of the Street" are Mangan and his asociates, brokers attempting a corner in wheat, injurious to America and the whole world. Determined opponent is Roderick Trevlyn. Between Mangan and Trevlyn it is a battle to the bitter end, with the radical element and labor agitators dangerous aids to Mangan. A sudden change comes when Trevlyn is mysteriously murdered. His son, James, is called from the active management of a Wyoming mine to avenge the murder and carry on the fight. He does so with staggering vigor, utilizing all the resources of his youth and his father's wealth until the Mangan party is obliged to resort to one hideous crime after another to escape defeat.

Again and again the life of James Trevlyn is attempted, and every mean device of the cunning and unscrupulous is used to defraud him . He and his sweetheart, Eleanor Fernwood, have made many friends among the humble, and warning comes from these to help guard against evil machinations. Young Trevlyn, however, is as alive in vigilance as he is in action. Once he fails. He comes upon a man who closely resembles him, Denver Devers, and trusts Devers to impersonate him while he goes West to untangle serious difficulties at the mine.

Devers quickly becomes the tool of the Mangan party for what there is in it. From him they learn of Trevlyn's trip and contrive to have him kidnapped on his arrival. Dever's, meanwhile, impersonating Trevlyn in the latter's office, disorganizes the attack on the Mangan crowd Only by wonderful presence of mind and remarkable exhibitions of daring does young Trevlyn escape from the toils cunningly laid for him, but he triumphs in the end. He wins the men of his mine from the radical agitators, brings Mangan to justice, is the indirect cause of Dever's tragic death, and guides his sweetheart into a harbor of security and love.

Program and Exploitation Catchlines:

Sensational Melodrama Featuring Edmund F. Cobb.

Story of a Young Man Who Defeats the Cowardly Deeds of His Father's Rival and Wins a Great Victory in the End.

"Wolves of the Street" Tells the Story of the Conflict Between the Men of Wealth.

Exploitation Angles: Play this up as a story of action and hammer on that angle with cuts and paper. Use the "men of vast wealth" style of talk to get over, for this will appeal to those most interested in the play. Don't let the stuff get socialistic, but use the line to suggest a struggle between financial titians.

"Black Is White"

Thomas H. Ince Production for Paramount-Artcraft Starring Dorothy Dalton Grippingly Portrays Mother Love.

Reviewed by Charles Bennett.

MOTHER love, the most irrestible appeal to audiences the world over, is grippingly portrayed in "Black Is White," the Paramount-Artcraft picture adapted from George Barr McCutcheon's novel. True drama is presented worthily in this rather heavy subject, which centers about the unreasoning jealousy of a husband who is suspicious that even his son is not his own, finally drives his wife from his home. The wife flees to the home of her invalid sister and causes her husband and the world to believe she has died.

Dorothy Dalton displays creditable dramatic ability in the double role of the devoted young wife, Margaret, driven from the shelter of her home; and later as Yvonne, the brilliant, charming French woman with whom the husband, after long years of exile, falls in love and re-marries without suspecting her identity. The story is replete with tense, emotional scenes, quite successfully staged and well timed.

Polka Dots are Neutral.
Dorothy Dalton's attire is appropriate in her Paramount, "Black Is White."

The photography is deserving of praise, and no small portion of the success of the presentation is due to the beautiful settings, showing to advantage the superb gowns worn by Miss Dalton. The titles are good, but the picture might perhaps have been enlivened by a bit more of humor, to relieve the constantly recurring anti-climaxes and emotional scenes. Withal the story is appealing and merits the success which it is sure to meet. The role of the jealous husband is cleverly handled by Holmes E. Herbert, and the supporting cast is agreeable.

Cast.

Margaret Theresa Yvonne	Dorothy Dalton
Lyda Desmond	Claire Mesereau
Mrs. Desmond	Lillian Lawrence
Jim Brood	Holmes E. Herbert
Fred Brood	Jack Crosby
Ranjab	Joseph Granby
Daws	Patrick Barrett
Riggs	Tom Cameron

Story by George Barr McCutcheon.
Scenario by E. Magnus Ingleton.
Directed by Charles Giblin.
Length, 5562 feet.

The Story.

Margaret Brood is the pretty young wife of Jim Brood, of whom he is very jealous. During one of his temperamental spells he unjustly accuses her of an affair with another man and as a result of his accusation she leaves him. She goes to Theresa, her sister, to whom she bears a very great resemblanc. Theresa dies and Margaret learns that she was about to be adopted by Baron Skrakosch and his daughter and supplants her sister in the Paris home of the nobleman. After many years Margaret matures into a woman of rare charm.

At a banquet Margaret's husband meets her, but he does not recognize her. He falls in love with her and they marry. After returning to America they live happily and Margaret realizes that Jim loves her when she hears him murmur "Margaret" in his dreams.

Program and Exploitation Catchlines:

Dorothy Dalton Given Opportunity to Display Her Charms in Unusually Gripping Story of Motherly Love.

Story of a Man Who Fell in Love with the Wife He Had Spurned.

Artistic Production Telling How a Mother's Love for Her Son Brought Her Back to America and Recreated a Happy Home.

Emotional Dorothy Dalton in Superbly Produced Production Dealing with Motherly Love.

Exploitatoin Angles: Play up Miss Dalton and hook her up with her success in "Aphrodite." Use the McCutcheon novel for a secondary angle, getting the booksellers interested. Strengthen with such lines as "The Woman who died, yet lived."

"The Very Idea"

Metro Presents Taylor Holmes in An Adaptation from the Popular Stage Comedy by William Le Baron.

Reviewed by Louis Reeves Harrison.

DEALING principally with the parental longings of a childless young couple having more money than brains, "The Very Idea" lightly touches a problem of eugenics, the screen version offering a very practical solution. Some of the lines of the original play which brought spontaneous laughter when uttered make fairly good subtitles on the screen, and they are helped out by lively caricatures, but they play a less important part than might be expected. Their bright double meanings are often obscured from lack of vocal intonation. Where the effect of the spoken word is not depended on for entertainment, the Metro product moves along easily through pleasant scenes, and the well-selected cast furnishes many interesting personalities.

Taylor Holmes does so well as a wealthy young inanity that one intuitively sympathizes with the eugenist's remark, "I don't know how Edith ever came to marry such a simp." His role of amiable stupidity could not be better interpreted. Possibly the greatest charm of the production comes from the impersonations of Virginia Valli, Fay Marble and Bessie Rose Clarke, These three ladies are not only exquisite types, but they are veritable actresses of the screen, graceful of movement, of pose and of poise, their faces eloquent in the language of silence.

The best general effect of "The Very Idea" as pictured is a visualized answer to the question of how to have children. The reply is plainly "Go fit yourselves for it by active physical exercise in the open." If this gets over strongly, the comedy is well worth showing in all parts of the country.

Cast.

Gilbert Goodhue	Taylor Holmes
Edith Goodhue	Virginia Valli
Norah, the maid	Betty Ross Clarke
Joe, the chauffeur	Jack Levering
Alan, Edith's brother	Edward Martindale
Mrs. Green	Jean Robb
Mr. Green	Edward Lester
The Dancer	Fay Marbe
Fisherman	George Cooper

Play by William Le Baron.
Scenario by S. E. Y. Taylor.
Directed by Lawrence Windom.
Length, Six Reels.

The Story.

"The Very Idea" of adopting a baby is hard to adopt by childless young Goodhue and his wife Edith, though they lack nothing on earth except that which money cannot buy. At the suggestion of a eugenic friend they arrange to forward the marriage of two of their servants, Joe, the chauffeur ,and Norah, the maid, already in love, but too poor to rear children. An agreement is entered into that the first child of the sturdy chauffeur and healthy maid shall be adopted by young Mr. Goodhue and his wife. They thereupon go on a long vacation and await events. At a Florida resort they both become interested in the superb dancing of a public entertainer. Edith takes up strenuous morning exercises and daily sea bathing. Goodhue has to follow suit to keep his wife from overexerting herself. He also becomes interested in the dancer for another reason—he hopes to purchase a pretty baby he thinks is hers. He is bound to succeed, even if he has to vamp the lady.

Edith, now fast becoming vigorous, finds her emotions so highly developed that she becomes desperately jealous. In a moment of wild impulse she abandons her husband and is only restored to him after many exciting adventures. She then learns that his motives were to buy a baby, and the young couple become ardently in love with each other. On their return home they find that the maid has given her robust husband a bouncing boy, but she cannot bring herself to part with him. Some embarrassment follows as the eugenist has prepared a hygienic nursery and friends call to see the supposed Goodhue baby. When the whole foolish plot is revealed, and Norah is allowed to go home with her child, the eugenist offers her the baby clothes, but Mrs. Goodhue refuses to part with them. Asked for an explanation, she whispers to her husband, and he announces with a broad smile that Florida is a great state.

"The Charming Mrs. Chase"

First of Mrs. Sidney Drew "After Thirty" Series for Pathe Two-Reelers One of the Best Ever.

Reviewed by Margaret I. MacDonald.

THE first of the Julian Street "After Thirty" stories to be adapted to film by Mrs. Sidney Drew for the Path Exchange, Inc., is "The Charming Mrs. Chase." The subtlety of presentation, which involves subtitling as well as direction, is a "carry on" from the former Drew comedies. It contains an abundance of refined humor, pleasing domestic touches, with a moment of retrospect adding an artistic splash of a different color.

Mrs. Sidney Drew adapted the story to the screen and also directed the picture. And if Mrs. Drew is able to do continuous work of such a high order, let us hope that she will not grow tired of helping to provide the public with the refined comedy entertainment, which she has proved herself able to do.

John Cumberland, the featured member of the cast, is delightful in the role of Mr. Wickett who, in his matrimonial canoe grown to the size of a canal boat with the weight of family cares, decides that his dull domestic life will stand a leavening of adventure. A social event brings him in touch with Mrs. Chase, a charming woman who admits that she is over thirty, and under the influence of the bright lights responds to Mr. Wickett's flattering comments on her youthful appearance, accepts an invitation to lunch on the following day.

Mrs. Wickett, who has had her eye on the pair, is equal to the occasion, and on the following morning is unusually buoyant in manner, and not in the least put out when her husband admits that he is going to lunch with Mrs. Chase. The inevitable follows—the adventure suddenly loses its "kick" and by the time he meets Mrs. Chase at the restaurant, it has entirely lose its flavor. Mrs. Chase is also regretful, and the end of it all is that each is discovered at home admitting that adventure after thirty requires too much effort.

The role of Mrs. Wickett is skilfully handled by Eleanor Custis, and Dorothy Wallace is equally attractive as Mrs. Chase.

A Correction

IN the review of the Arrow Film Corporation's pictures "The Wall Street Mystery" and "The Scrap of Paper," two of the twelve feature series "Tex, the Elucidator of Mysteries," a mistake was made in the solution of the two plots. The Chinatown scenes, which establish a false lead, belong to "The Wall Street Mystery." In ""The Scrap of Paper" a man who has lost money through one of the men connected with the provision pool, and has placed a dictograph in the room in which the three men met in the home of Jacob Strauss. He enters by the window, shoots Strauss and in wresting the agreement from him a portion of the paper is left in the injured man's hand. His immediate disappearance throws the blame on the last man to leave the room after the quarrel.

Comments

THE BALL OF DEATH (Pathe), Chapter 2 of "Daredevil Jack."—This installment gives Jack Dempsey numerous opportunities to show his fistic abilities, of which he takes full advantage. As a serial star he is clean-cut and athletic and trounces his opponents without undue brutality. In this number he interrupts a safe robber and later is threatened with death while about to kick a loaded football which his enemies have prepared for him. The action of the number is good and the incidents are stirring.

LIQUID FACES (Universal). No. 18, the final chapter of "The Great Radium Mystery." This brings the serial to a satisfactory conclusion. Gloria has the radium restored to her by the man of mystery and is overjoyed when she learns his true identity. The Buzzard and others of the gang are killed. The serial, as a whole, has contained considerable padding and repetition of situations, but on the other hand has had a lot of legitimate thrills. As a whole it has carried the interest well and runs stronger than the average.

A SAGEBRUSH GENTLEMAN (Western), Feb. 21.—A two-reel subject, written by Karl R. Coolidge. Robert Burns appears as the cowboy hero and Charlotte Merriam as the heroine. The girl is abducted by some bandits, who mistake her for an heiress named June Martin. The hero saves her from them. The plot of this is rather conventional, but it contains good action and holds the interest well.

THE PERILOUS PLUNGE (Universal), Chapter 10 of "The Lion Man." The man of mystery ,known as the "Lion Man," takes a prominent part in this number, appearing just at the moment Enright is preparing to destroy the Cavendish will. The later events on the mine derrick are of an exciting nature. Jim saves the Lion Man from death and in accomplishing this meets new dangers on his own account.

AT THE MERCY OF MONSTERS (Universal), Chapter 11 of "The Lion Man." This is an interesting number, full of action and melodramatic incidents. Jim and Stella enter into a mining partnership. One of Enright's men enters their employ and disrupts the laborers. Jim has an exciting combat with the men, while Stella goes for the payroll money. An explosion and a fire bring the number to a strong climax.

Baltimore News (Continued)

Will Have Singing Contests.

An amateur singing contest for quartets is being arranged by E. C. Sandell, manager of the Lord Calvert Theatre, 1627 Harford avenue, for the week beginning March 1. Amateurs only will be allowed to enter the contests and three money prizes will be given to the quartets singing during the week. On each night several songs will be rendered by the quartets entered and three newspaper men will act as judges and on the following Saturday night the winners of the contest will be decided upon.

Start Work on New Belnord.

E. Eyring & Sons have been awarded the contract for the construction of the New Belnord Theatre at Fayette street and Belnord avenue. This theatre is being built on the site of the old Belnord Theatre and preliminary work was begun on Wednesday, February 11. The New Belnord will be operated by the Greater Baltimore Theatres, Inc., of which Eugene Fischer is president and Charles Nolte general manager. The playhouse will have a seating capacity of 1,500 and the cost of the theatre will be about $120,000.

Pictures for Roland Park.

A moving picture projection machine will be purchased by the Roland Park Community Service Committee, according to a decision which was made by the executive board, of which Mrs. R. C. Cole is chairman, on Monday morning, February 9. Several plans for providing moving pictures for this suburb of Baltimore were offered by Mrs. Cole. It is planned that moving pictures will be shown all day, every Saturday, and at least one afternoon and several evenings during each week. A large room of the Woman's Club will probably be used in which to hold the performances.

Alexander Brothers have sold the Lansford (Pa) Opera House to Edward J. O'Donnell, of Carbondale, who will continue to operate the theatre as a picture house.

Arthur J. Maier, manager of the Family Theatre, Locust Gap, Pa., has been appointed postmaster of that town.

Grace Davison.

In "The Convert of Revenge," distributed by Republic.

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FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star). Vol. 43; P-1284.
Should a Husband Forgive? Vol. 42; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Wings of the Morning. Vol. 42; P-672.
Heart Strings (William Farnum—Six Parts). Vol. 43; P-299.
The Adventurer

PEARL WHITE SERIES.

The White Moll.

TOM MIX SERIES.

The Feud. Vol. 42; P-1008.
The Cyclone. Vol. 43; P-776.
The Daredevil.

FOX ENTERTAINMENTS.

The Lincoln Highwayman (William Russell). Vol 43; P-296.
The Shark (George Walsh). Vol. 43; P-633.
Shod With Fire (William Russell). Vol. 43; P. 1292.
Flames of the Flesh (Gladys Brockwell). Vol. 43; P-146.
The Square Shooter (Buck Jones).
Tin-Pan Alley (Albert Ray and Elinor Fair). Vol. 43; P-296.
What Would You Do? (Madlaine Traverse). Vol. 43; P-778.
Her Elephant Man (Shirley Mason). Vol. 43; P-941.
The Last Straw (Buck Jones). Vol. 43; P-1115.
The Hell Ship (Madlaine Traverse). Vol. 43; P-1288.

Extraordinary Specials.

A Tale of Two Cities (William Farnum).
Salome (Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

Sheriff Nell's Comeback.
Her Naughty Wink.
Her Private Husband.
The Heart Snatcher.
The Great Nickel Robbery.
A Light Weight Lover.
Training for Husbands.

MUTT AND JEFF.

I'm Ringing Your Party.
Fishing.
Dead-Eye Jeff.
The Sour Violin.
The Mint Spy.
The Pawnbrokers.
The Chemists.
Putting on the Dog.

FAMOUS PLAYERS-LASKY

The Cinema Murder (Marion Davies), Vol. 43; P-462.
Sadie Love (Billie Burke). Vol. 43; P-942.
Behind the Door (Hobart Bosworth). Vol. 43; P-300.
Jan. 4. The Woman in the Suitcase (Enid Bennett). Vol. 43; P-637.
Too Much Johnson (Bryant Washburn). Vol. 43; P-942.
The 13th Commandment (Ethel Clayton), Vol. 43; P-466.
Sand (William S. Hart). Vol. 43; P-1117.
Jan. 18. The Tree of Knowledge (Robert Warwick). Vol. 43; P-634.
Jan. 25—What's Your Husband Doing? (McLean & May).
The Invisible Bond (Irene Castle). Vol. 43; P-1285.
Dangerous Hours (Ince Special). Vol. 43; P-1116.
The Copperhead (Lionel Barrymore—Super Special).

February.

Double Speed (Wallace Reid). Vol. 43; P-944.
All-of-a-Sudden Peggy (Marguerite Clark). Vol. 43; P-1114.
The Six Best Cellars (Bryant Washburn). Vol. P-941.
On With the Dance (Mae Murray- Super Special —Seven Reels).
The Amateur Wife (Irene Castle).
Black Is White (Dorothy Dalton—Ince).
Mary's Ankle (Doris May and Douglas McLean). Vol. 43; P-1118.
Huckleberry Finn (Super-Special—Six Reels). Vol. 43; P-1290.
Young Mrs. Winthrop (Ethel Clayton).

March.

Alarm Clock Andy (Charles Ray). Vol. 43; P-1293.
His House in Order (Elsie Ferguson).
Jack Straw (Robert Warwick).
Mary Ellen Comes to Town (Dorothy Gish).
Excuse My Dust (Wallace Reid).
April Folly (Cosmopolitan Production) .
My Lady's Garter (Tourneur Production).
Easy to Get (Marguerite Clark).

Comedies.

The Night of the Dub (Ernest Treux—Two Reels). Vol. 43; P-939.
Excess Baggage (Mr. and Mrs. Carter DeHaven). Vol. 43; P-1119.
Jan. The Garage (Arbuckle).
Feb. Ten Dollars or Ten Days (Sennett).
Feb. Hoodooed (DeHaven).

Burton Holmes Travel Pictures.

Jan. 25—From Blarney to Broadstairs.
Feb. 1—Belgium Smiles Again.
Feb. 8—Filming Ferocious Formosans.
Feb. 15—Parisian Faces and Figures.
Feb. 22—Oriental College Boys and Co-eds.
Feb. 29—The Yankee Watch on the Rhine.

Paramount Magazine.

Jan. 25—Nature's Beauty Parlor.
Feb. 1—Famous Women in World's Work.
Feb. 8—Museum Mysteries.
Feb. 15—The Lure of Fashion.
Feb. 22—On the Job with Grandma.
Feb. 29—The Growth of the North American Continent.

GOLDWYN DISTRIBUTING

Almost a Husband (Will Rogers). Vol. 42; P-1014.
Strictly Confidential (Madge Kennedy). Vol. 42; P-1014.
Bonds of Love (Pauline Frederick). Vol. 42; P-364.
Jinx (Mabel Normand). Vol. 42; P-1186.
The Gay Lord Quex (Tom Moore). Vol. 43; P-147.
Jubilo (Will Rogers). Vol. 42; P-1007.
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes—Helene Chadwick). Vol. 43; P-1291.
Pinto (Mabel Normand). Vol. 43; P-940.
Toby's Bow (Tom Moore). Vol. 42; P-1189.
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113.
The Silver Horde (Rex Beach Production).
The Paliser Case (Pauline Frederick). Vol. 43; P-1115.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
Duds (Tom Moore).
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford).
The Street Called Straight (Basil King—All-Star). Vol. 43; P-1293.

BRAY PICTOGRAPHS.

Taos Indians and Other Subjects.

FORD EDUCATIONALS.

"Meat" Again.
Eventide.

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.

Six Feet Four (William Russell). Vol. 41; P-1703.
The Hellion (Margarita Fisher). Vol. 43; P- .
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee.
The Dangerous Talent (Margarita Fisher).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol. 43; P-297.
The Westerners. Vol. 43; P-297.

ZANE GREY PICTURES, Inc.

The Desert of Wheat (Six Parts—Hampton Production).
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Parts).

ARTCO PRODUCTIONS.

The Capitol (Leah Baird—Six Parts)). Vol. 43; P-149.
Cynthia-of-the-Minute (Leah Baird—Six Parts).

ROBERT BRUNTON PRODUCTIONS.

The Joyous Liar (J. Warren Kerrigan). Vol. 42; P-1011.
The Lord Loves the Irish (J. Warren Kerrigan). Vol. 42; P-1011.
Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-1286.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-778.

PATHE EXCHANGE, INC.

Releases for Week of February 1.

Other Men's Shoes (Crauford Kent—Seven Parts). Vol. 43; P-632.
No. 13 of The Black Secret (Wings of Mystery).
No. 6 of The Adventures of Ruth (The Border Fury).
All Lit Up (Harry Pollard—One Reel).
Pathe Review No. 36.
Topics of the Day No. 40.
Pathe News No. 10.
Pathe News No. 11.

Releases for Week of February 8.

No. 14 of The Black Secret (The Hidden Way).
No. 7 of The Adventures of Ruth (The Substitute Messenger).
Getting His Goat (Harry Pollard—One Reel).
His Royal Slyness (Harold Lloyd—Mildred Davis—Two Reels).
Pathe Review No. 37.
Topics of the Day No. 41.
Pathe News No. 12.
Pathe News No. 13.

Releases for week of February 15.

Respectable by Proxy (Sylvia Bremer and Robert Gordon). Vol. 43· P-939.
No. 15 of The Black Secret (The Secret Host).
No. 8 of The Adventures of Ruth (The Harem Model).
Daredevil Jack (Jack Dempsey Serial) (The Mysterious Bracelets). Vol. 43; P-1117.
Waltz Me Around (Harry Pollard—One Reel).
Pathe Review No. 38.
Topics of the Day No. 42.
Pathe News Nos. 14 and 15.

Releases for Week of February 22.

No. 9 of The Adventures of Ruth (The Cellar Gangsters).
No. 2 of Daredevil Jack (The Ball of Death).
After Thirty (John Cumberland and Mrs. Sydney Drew—Two Reels).
Raise the Rent (Harry Pollard—One Reel).
No. 39, Pathe Review.
No. 43, Topics of the Day.
No. 16 and 17, Pathe News.

(Releases for Week of February 29.)

Smoldering Embers (Frank Keenan). Vol. 43; P-1288.
No. 10 of The Adventures of Ruth (The Forged Check).
No. 3 of Daredevil Jack (The Wheels of Fate).
Find the Girl (Harry Pollard—One Reel).
Pathe Review No. 40.
Topics of the Day, No. 14.
Pathe News, Nos. 18 and 19.

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ROBERTSON-COLE

Beckoning Roads (Bessie Barriscale). Vol. 43; P-148.
Dec. The Tong Man (Hayakawa). Vol. 42; P-1009.
The Beloved Cheater (Lew Cody). Vol. 43; P-633.
Haunting Shadows (H. B. Warner). Vol. 43; P-632.
The Third Generation (Betty Blythe). Vol. 43; P-777.
The Beggar Prince (Sessue Hayakawa). Vol. 43; P-943.
The Luck of Geraldine Laird (Bessie Barriscale). Vol. 43; P-1118.
Seeing It Through (Zasu Pitts).

Supreme Comedies.

Jan.—Hearts and Diamonds.
Jan.—Her Nearly Husband.
Jan.—Mollie's Millions.
Jan.—A Four Cylinder Frame-Up.

MARTIN JOHNSON.

Jan.—Saving Savages in South Seas.
Jan.—Cruising in the Solomons.
Feb.—Domesticating Wild Men.
Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Jan.—The Last Resort.
Jan.—Flaming Ice.
Feb.—Sheep O'Leavenworth.
Sons of Salooskin.

METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 42; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63.
The Willow Tree (Viola Dana—Six Parts), Vol. 43; P-465.
The Right of Way (Bert Lytell). Vol. 43; P-1116.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
Stronger Than Death (Nazimova—Seven Parts). Vol. 43; P-631.
Nothing But the Truth (Taylor Holmes—Six Parts), Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
February—Old Lady 31 (Emma Dunn).
February—Shore Acres (Alice Lake).
February—Eliza Comes to Stay (Viola Dana).
February—Juda (May Allison).
March—Alias Jimmy Valentine (Bert Lytell).
March—The Hope (Special Cast).

HALLMARK PICTURES CORP.

The Trail of the Octopus (Serial).
A Woman's Experience (Bacon—Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).
The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All Star).
High Speed (Gladys Hulette and Edward Earle), Vol. 43;P-467.
Carmen of the North (Anna Bos).
The Veiled Marriage (Anna Lehr and Ralph Kellard).

TRIANGLE

Jan. 4—The Clodhopper (Charles Ray).
A Lunch Room Romance (Mabel Normand——Sennett—One Reel).
Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels.)
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of January 19.

No. 15 of The Great Radium Mystery (The Flaming Arrow).
No. 4 of The Lion Man (A Devilish Device).
The Sweet Dry and Dry (Lyons-Moran—One Reel).
Romeo's Dad (Thomas Wise and Gail Kane—Stage Women's War Relief).
All for the Dough Bag (Rainbow—Two Reels).

Releases for Week of January 26.

The Phantom Melody (Monroe Salisbury). Vol. 43; P-774.
No. 16 of The Great Radium Mystery (Over the Cataract).
No. 5 of The Lion Man (In the Lion's Den).
Bungled Bungalows (Lyons-Moran—One Reel).
Hearst News No. 57.
Brownie's Taking Ways (Century Wonder—Two Reels).
International News No. 57.
New Screen Magazine No. 50.
Blind Chance (Western—Bob Burns and Peggy O'Dare—Two Reels).

Releases for Week of February 2.

Marked Men (Harry Carey). Vol. 43; P-148.
No. 17 of The Great Radium Mystery (The Wheels of Death).
No. 6 of The Lion Man (In the House of Horrors).
Ain't Nature Wonderful (Lyons-Moran—One Reel).
Tom's Little Star (Constance Binney and Otis Skinner—Stage Women's War Relief—Two Reels).
The Great Air Robery (Lieutenant Locklear and Francelia Billington—Six Reels). Vol. 43; P-301.
Hearst News No. 5.
New Screen Magazine No. 51.
Universal Current Events No. 5.
The Prospector's Vengeance (Mildred Moore and George Field—Western—Two Reels).

Releases for Week of February 9.

Rouge and Riches (Mary MacLaren).
No. 18 of The Great Radium Mystery (Liquid Flames) (Final Episode).
No. 7 of The Lion Man (Doomed).
Elmo the Fearless (Elmo Lincoln—Serial). Vol. 43; P-940.
Non-Skid Love (Lyons-Moran—One Reel).
Over the Transom (Jimmie Adams—Two Reels).
Hearst News No. 6.
Good Little Brownie (Century Dog—Two Reels).
International News No. 6.
New Screen Magazine No. 52.
Universal Current Events No. 6.
Kaintock's Ward (Bob Burns and Peggy O'Dare—Two Reels).

Releases for Week of February 16.

No. 8 of The Lion Man (The Dungeon of Despair).
No. 2 of Elmo the Fearless (The Racing Death).
Old Clothes for New (Lyons-Moran—One Reel).
The Madonna of the Slums (Holbrook Blinn and Jeanne Eagles—Stage Women's War Relief—Two Reels).
The Bull Thrower (Edna Gregory and Phil Dunham—Two Reels).
A Sagebrush Gentleman (Bob Burns and Charlotte Merriam—Two Reels).
No. 7, Hearst News.
No. 7, International News.
No. 53, New Screen Magazine.
No. 7, Universal Current Events.

Releases for Week of February 23.

The Prince of Avenue A (James Corbett). Vol. 43; P-468.
No. 9 of The Lion Man (Sold Into Slavery).
No. 3 of Elmo the Fearless (The Life Line).
The Latest in Pants (Lyons—Moran—One Reel).
Loose Lions and Fast Lovers (Two Reels).
The Sheriff's Oath (Hoot Gibson and Josephine Hill—Western—Two Reels).
No. 8, Hearst News.
No. 8, International News.
No. 54, New Screen Magazine.
No. 8, Universal Current Events.

UNIVERSAL.

(Releases for Week of March 1.)

The Peddler of Lies (Frank Mayo and Ora Carew). Vol. 43; P-776.
No. 10 of The Lion Man (A Perilous Plunge).
No. 4 of Elmo the Fearless (The Flames of Death).
Officer, Call a Cop (Lyons—Moran—One Reel).
Major Allen's Animal Hunt (The Story of the Jaguar—One Reel).
His Woman (Stage Women's War Relief—Julia Arthur—Two Reels).
A Red Hot Finish (Virginia Warwick—Two Reels).
Hair Trigger Stuff (Hoot Gibson and Mildred Moore—Western—Two Reels).
Hearst News, No. 4.
International News, No. 9.
New Screen Magazine, No. 55.
Universal Current Events, No. 9.

VITAGRAPH

The Invisible Hand (Antonio Moreno—15 Episode Serial—Every Week).
The Golden Shower (Gladys Leslie). Vol. 42; P-1188.
The Tower of Jewels (Corinne Griffith). Vol. 43; P-295.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
Pegeen (Bessie Love), Vol. 43; P-464.
Dew Drop Inn (Semon Comedy). Vol. 42; P-1014.
When a Man Loves (Earle Williams). Vol. 43; P-634.
The Midnight Bride (Gladys Leslie). Vol. 43; P-944.
Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey). Vol. 43; P-1285.
Slaves of Pride (Alice Joyce). Vol. 43; P-686.
The Fortune Hunter (Earle Williams—Six Reels). Vol. 43; P-1287.
The Juggernaut (Anita Stewart).
Deadline at Eleven (Corinne Griffith).
The Sporting Duchess (Alice Joyce—Seven Parts).
The Head Waiter (Semon—Two Reels).

BIG V COMEDIES

(Two Reels.)

Dames and Dentists (Jimmy Aubrey).
Pipe Dreams and Prizes (Harry Mann).
Knights and Knighties (Montgomery and Rock).
Maids and Muslin (Jimmy Aubrey).
Throbs and Thrills (Montgomery and Rock).

O. HENRY FEATURES.

(Two Reels.)

The Call Loan. Vol. 43; P-1116.
The Day Resurgent (Gypsy O'Brien).
The Roads We Take (Jay Morley).

FIRST NAT'L EXHIBITORS

Back to God's Country (Nell Shipman). Vol. 42; P-1013.
The Thunderbolt (Katherine MacDonald). Vol. 42; P-453.
Heart O' the Hills (Mary Pickford). Vol. 42; P-353.

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Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

The Beauty Market (Katherine MacDonald). Vol. 43; P-774.
In Old Kentucky (Anita Stewart). Vol. 43; P-145.
A Daughter of Two Worlds (Norma Talmadge), Vol. 43; P-463.
The Inferior Sex (Mildred Harris Chaplin).
Two Weeks (Constance Talmadge). Vol. 43; P-939.
The Turning Point (Katherine MacDonald). Vol. 43; P-1289.
The Family Honor (King W. Vidor).
Polly of the Storm Country (Mildred Harris Chaplin).
A Day's Pleasure (Charles Chaplin—Two Reels). Vol. 42; P-1009.
A Twilight Baby (Lehrman—Four Parts). Vol. 43, P-635.

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SELZNICK PICTURES.
Distributed by Select Exchanges.

A Regular Girl (Elsie Janis). Vol. 42; P-454.
The Country Cousin (Elaine Hammerstein). Vol. 42; P-536.
Piccadilly Jim (Owen Moore), Vol. 43; P-464.
Out Yonder (Olive Thomas). Vol. 43; P-150.
The Broken Melody (Eugene O'Brien). Vol. 43; P-147.
Sooner or Later (Owen Moore).
Greater Than Fame (Elaine Hammerstein). Vol. 43; P-636.
The Imp (Elsie Janis). Vol. 43; P-1120.
Footlights and Shadows (Olive Thomas). Vol. 43; P-1119.
The Land of Opportunity (Two Reels—Ralph Ince). Vol. 43; P-1286.
His Wife's Money (Eugene O'Brien).
The Woman Game (Elaine Hammerstein).

SELECT PICTURES.
Distributed by Select Exchanges.

The Undercurrent (Guy Empey). Vol. 42; P-536.
A Scream in the Night (Special). Vol. 42; P-1192.
Isle of Conquest (Norma Talmadge). Vol. 42; P-245.
The Last of His People (Mitchell Lewis). Vol. 42; P-187.
She Loves and Lies (Norma Talmadge), Vol. 43; P-469.
Girl of the Sea (Williamson Submarine Production).
Trilby (Clara Kimball Young—Tourneur Reissue).

NATIONAL PICTURES.
Distributed by Select Exchanges.

Jan.—Just a Wife.
Jan.—Blind Youth.

REPUBLIC PICTURES.
Distributed through Republic Exchanges.

Twelve-Ten (Marie Doro). Vol. 43; P-146.
The Amazing Woman (Ruth Clifford). Vol. 43; P-1293.
Prizma Pictures (Nature Color Pictures).
Kinograms (News Reel).
February—Dad's Girl (Jackie Saunders).
February—The Gift Supreme.
February—The Only Way Trail (Edythe Sterling).
February—Mothers of Men.

REALART PICTURES

Special Features.

Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts).

STAR PRODUCTIONS.

Anne of the Green Gables (Mary Miles Minter). Vol. 42; P-455.
Erstwhile Susan (Constance Binney). Vol. 42; P-854.
The Fear Market (Alice Brady), Vol. 43; P-465.
The Luck of the Irish (Dwan). Vol. 43; P-774.
Judy of Rogues' Harbor (Mary Miles Minter). Vol. 43; P-1120.

FEATURE RELEASES

AMERICAN CINEMA CORPORATION.
Women Men Forget (Mollie King).

A. H. FISCHER PRODUCTIONS.
The Amazing Lovers (Grace Darling).

SOL LESSER.
Sky Eye. Vol. 43; P-298.

UNITED ARTISTS.
Broken Blossoms (Griffith).
His Majesty the American (Fairbanks). Vol. 42; P-245.
When the Clouds Roll By (Douglas Fairbanks). Vol. 43; P-298.
Pollyanna (Mary Pickford). Vol. 43; P-636.

GAYETY COMEDIES.
Why Cooks Go Cuckoo (George Oyey).
Dry and Thirsty (Billy Bletcher—Vera Reynolds).
Good Morning Nurse (George Ovey).
Parked in the Park (Vera Reynolds).
Hip Hip Hypnotism (George Ovey).
Rough on Rubes (Vera Reynolds).
Silk Stockings (George Ovey).

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Cursed by His Cleverness.
His Fatal Bite.

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(One Reel)

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Two A. M.
Kidnapping Caroline.
Bobby's Baby.
Settled Out of Court.

(Two Reels)

Go West, Young Woman (Fay Tincher), Vol. 43; P-470.
Jan.—Save Me Sadie (Eddie Barry). Vol. 43; P-942.

CHESTER OUTING PICTURES.
(One Reel Each.)

The Fifteen Million. Vol. 42; P-854.
Considering Posey. Vol. 42; P-854.
Temple Bells and Wayside Shrines.
No Coma in Acoma.
The People in White.
Editorial Horseplay.
The Simple Life.
Mr. Outing Gets a Soup Dream.

EQUITY PICTURES.
Silk Husbands and Calico Wives (House Peters).
Eyes of Youth (Clara Kimball Young). Vol. 42; P-362.
The Forbidden Woman (Clara Kimball Young). Vol. 43; P-1291.

CAPITAL FILM COMPANY.
(Two Reels Each)

Faithful Unto Death.
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Oh! Louise!

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ARROW FILM CORPORATION.
Tex, Elucidator of Mysteries. Vol. 43; P-1292.
"Lightning Bryce (Serial Featuring Ann Little and Jack Hoxie). Vol. 42; P-362.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
The Wolves of Wall Street.
The Last of the Open Range.
Vigilantes (Seven Reels).
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WARNER BROTHERS.
The Lost City (Juanita Hansen). Vol. 43; P-775.

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May 1—Reissue of By the Sea (Chaplin—One Reel).
March 1—Reissue of Jitney Elopement (Chaplin—Two Reels).

W. H. PRODUCTIONS.
The Superman (Six Parts). Vol. 43; P-854.
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

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The Log of U-35, Vol. 43; P-470.

JACOB WILK, 1476 BROADWAY.
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ALGOOD FILM CORPORATION
The Whirlwind (Charles Hutchinson—Serial). Vol. 43; P-634.

BETTER EQUIPMENT

CONDUCTED BY E.T. KEYSER

How a Modern Operating Room May Be Arranged and Equipped to Advantage

By J. H. Hallberg, *vice-president, United Theatre Equipment Corporation*

THE accompanying illustration shows the interior of a modern projection room for motion picture theatres. The lay-out is simple and efficient, consisting of two Power's 6-B Cameragraphs properly placed, together with one Hallberg motor generator for changing alternating or direct current, as supplied from the electric companies' mains, into direct current of the proper voltage and intensity for the two projector arc lamps.

The function of the motor generator is, in the first instance, to dispense with the use of the rheostat usually required in series with the arc, and, in the second instance, where the current supplied by the city system is not direct but alternating, to transform the alternating into direct current, which is the only satisfactory current for a projector arc lamp.

The illustration shows the small amount of space required for the motor generator, which can be located in a corner of the operating room, in an adjoining room, or in the basement if so desired. The better practice, however, is to always put the motor generator within the operating room, within constant view and reach of the operator, who will then be more likely to give it the ordinary and regular attention, such as cleaning and lubricating, which it requires.

Quiet and Smooth in Operation.

The motor generator runs quietly and smoothly, with minimum vibration, and the ordinary operating room capable of sustaining a weight of not to exceed 600 pounds can easily support its weight. It should not be bolted to the floor, but should be placed on flexible pads, such as double thickness rubber heels as are ordinarily used on shoes. The rubber will absorb the vibration without transmitting it to the floor and will practically kill all noise, so the motor may not be heard above the sound produced by the projectors when operating. The modern projector operates so quietly that it cannot be heard outside of the operating room; therefore, it is better practice to put the entire equipment within one room, as illustrated.

Where electricity is not to be obtained from a city plant or other installation, and where it becomes necessary for the motion picture theatre to produce its own electricity for projection and the regular house illuminating system, the practice is to install a gasoline or kerosene engine directly connected to an electric generator, together with the necessary switchboard with instrument, controlling devices and cooling radiator or tank for the water required to keep the cylinders of the engine at normal temperature.

A Complete and Self-Contained Unit.

The unit which is herewith illustrated is known as the Hallberg 6 k.w. Electric Light Plant and is complete as a self-contained unit, ready for immediate installation and operation after it has been unboxed.

Attention is directed to the three point suspension, which gives free access to the crank case under the engine, which may be removed without disturbing any other part of the plant after unscrewing eight bolts. This feature is of great importance, especially where the plants are used long distances away from regular service stations, as it then becomes a simple matter to remove the crank case for cleaning and for the examination of the various bearings and fittings within the lower part of the engine, and, likewise, the complete connecting rod with the piston from either cylinder may be removed in this manner without disturbing the upper part of the engine.

The engine shown is equipped with the highest efficiency carburetor, hot air stove, magneto and silent muffler, making a most convenient, practical and efficient unit, and the generator is wound for either 60 volts 100 amperes or 110 volts 60 amperes. The total net weight of the unit is 800 pounds and the gross weight boxed for export is 1,000 pounds, and the box containing the plant measures 68x45x30 inches.

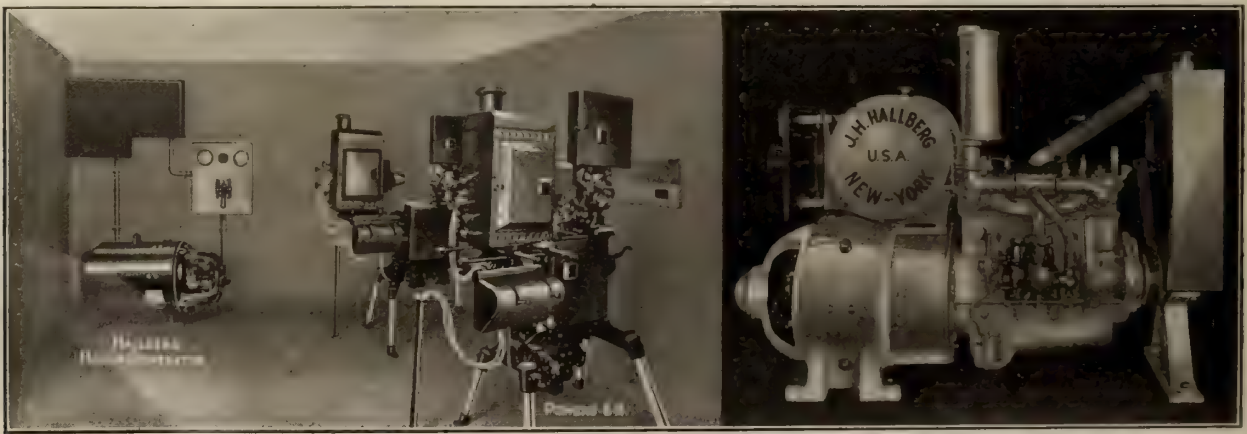
The engine is of twelve horsepower capacity and operates at a speed of 1,000 r.p.m., and is of just the right size for the average motion picture theatre, keeping in mind that the auditorium lamps would not be burning when the moving picture arc is on.

What Inquirers Should State.

It is essential for buyers to state, when inquiring about engines of this type, whether kerosene or gasoline will be used as fuel, and also to specify whether the winding is to be for 60 or 110 volts.

When inquiring for prices on motor generators, it is not sufficient to merely state the voltage and the number of amperes, but the following information should be submitted with the request for prices:

(1) Line Voltage.
(2) If alternating current, specify



A Well Arranged Projection Room and Its Equipment.
The Hallberg Generating Plant at right is substituted for the motor generator when current from central station is unobtainable.

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cycles of the system and whether the system is single, two or three phase.

(3) Specify the number of amperes required at the arc.

One or Two Arcs?

(4) Specify if one or two arcs are to be operated at the same time. In some instances a generator may be installed with capacity for one arc, when it is desired to light the second arc, it is possible to *"steal"* the current from the operating machine to the one cut in without practically any interruption on the screen, and in that case a generator delivering the necessary amperes for one arc only will serve the purpose, but the better practice is to install a generator large enough to carry the two arcs at full amperage for at least five minutes at a time.

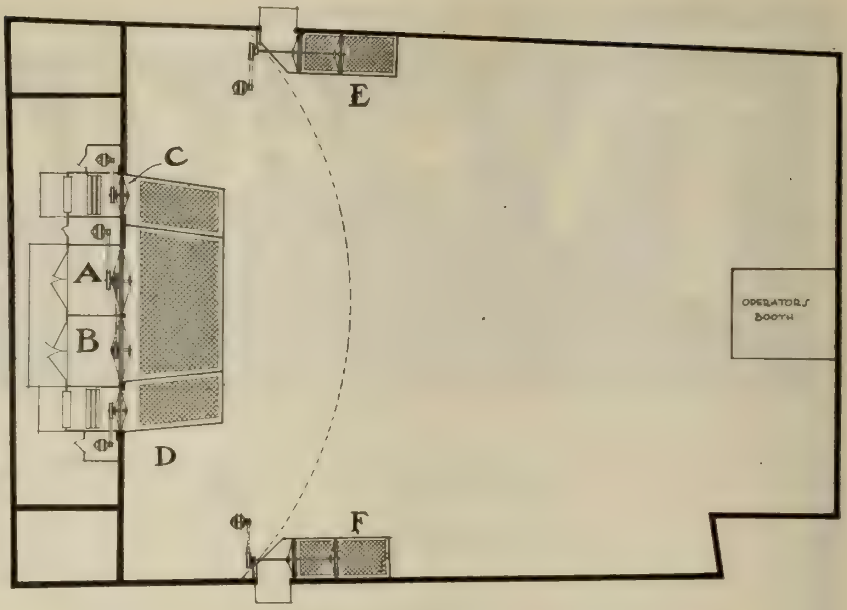
(5) If you are not competent to judge the amperes required at the arc, specify the make of your projector, the focus of your lens, if you know it, and the distance from the lens to the screen; also the height and width of the picture, as well as the quality of your screen, that is, if it is white, aluminum finish or of the gold fibre kind.

What Causes Delay.

With this information at hand, the inquirer may receive prompt replies with absolute prices; otherwise the inquiry may be subjected to considerable delay.

The above described Hallberg Motor Generators and Hallberg Electric Light Plants are manufactured by J. H. Hallberg of New York and are distributed exclusively in the United States and Canada by the United Theatre Equipment Corporation, 1604 Broadway, New York, U. S. A.

The U. T. E. Corp. also distributes complete theatre equipments and supplies of all kinds through anyone of its eleven branch stores in the larger cities throughout the United States Complete proposals covering the entire equipment or remodeling of old equipment with estimates and specifications are furnished without charge.



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How the Monsoon System of Theatre Ventilation Cools or Heats at Will

By E. O. GARFIELD, Chief Engineer Monsoon System

IN THE heating and ventilating of theatres the customary procedure is to locate direct radiation, or to introduce heated air at or near the floor line, with the exhaust at the ceiling line. Naturally the air brought in, being at a higher temperature, and consequently lighter than the air in the room, quickly rises to the highest point—where it is exhausted. The heavier, foul air remains at the breathing line (except a small percentage which mixes with the fresh air and rises to the ceiling). The result is only a partial movement of the air within the room—and poor ventilation.

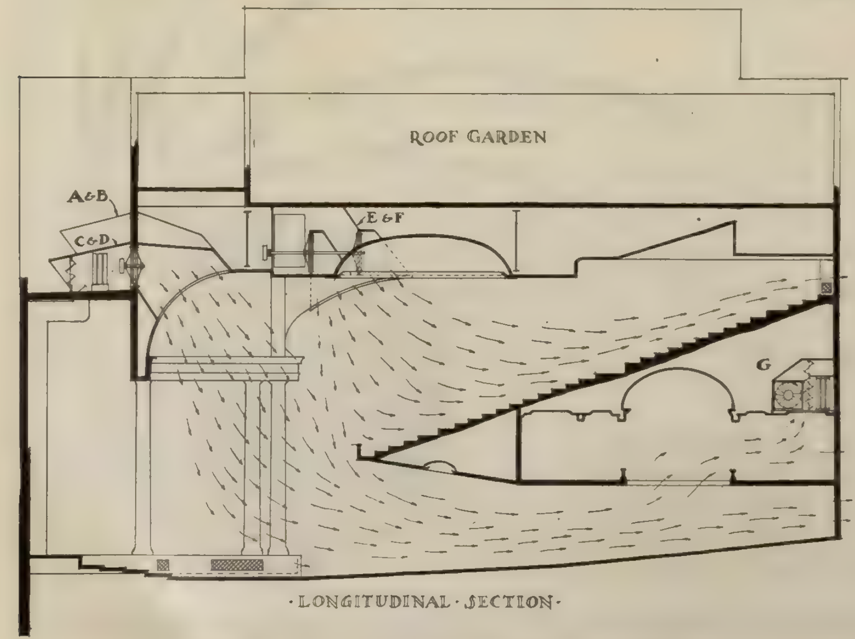
Speaking from the standpoint of economy, this is very inefficient—due to the exhaust at the ceiling line. This removes much of the fresh air and with it also an unduly large amount of heat. Actually the freshest and warmest air in the entire room is exhausted before it has fulfilled its function of replacing the foul air and supplying heat to the theatre.

An Even Temperature at Floor Line.

A method already used with excellent success in several theatres is to introduce warm fresh air at the ceiling line and exhaust it downward at the floor line. While this is contrary to the natural upward movement of warm light air, it does effect a complete change of air, with an even distribution of fresh air and an absolutely even temperature at the floor line. And, because with this system the air exhausted is the coldest air in the room, it is efficient.

Regarding this method of heating and ventilating, such an authority as Vernon Hill, M. D., Chief of Ventilation Division, Chicago Health Department, has this to say:

"The location of the coils at the ceiling line and the distribution around the four sides of the room make it possible to obtain much more uniform temperature where the direct radiation is split up into small units at the floor line. The fact that the air is introduced at the ceiling also removes the warm air in the neighborhood of the radiation and prevents the wide difference in temperature between the ceiling and the floor that is observed in



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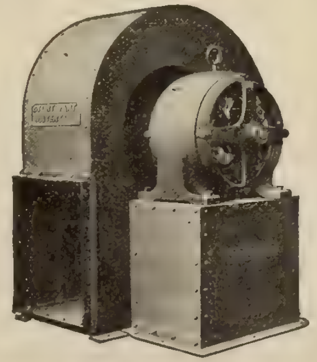

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Official Organ of the Italian Cinematograph Union

Published on the
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St. Louis, Mo., U. S. A.

the ordinary installations. The entire air travel being downward, with a very slight lateral motion, prevents drafts on the occupants."

What the Plans Show.

The accompanying plans show a method of heating and ventilating and of cooling in hot weather—all as designed and installed by the engineers of the Monsoon Cooling System, Inc., for the Century Theatre, Baltimore.

For heating and ventilating, Units C and D are the sole means of supply, located at practically one point. Each unit consists of one No. 7 Monsoon pulling fresh air through heating coils and blowing it directly into the theatre through grilled openings in the proscenium arch above the stage.

About seventy-five per cent. of this air is exhausted through properly distributed openings at or near the main floor line and other openings at the rear of the balcony. As the foul heavy air which, because of its low temperature, lies at the floor line is exhausted, it is replaced by the fresh warm air which settles like a blanket of even warmth over the entire audience without the slightest tendency to drafts.

Builds Up Static Pressure.

The air supply not exhausted through the openings mentioned above builds up a slight static pressure in the room. This prevents the inrush of cold air attending the opening of a door in most theatres.

This method of heating and ventilating is effective. Briefly its advantages may be summed up as follows: 1—Rapid heating of theatre. 2—Abundant supply of warm fresh air, equally distributed. 3—Absence of objectionable drafts. 4—Economy of operation.

And the first cost also is low.

Because it acts from the roof, expensive duct work, underground trenches and other costly appliances are eliminated. In the Century Theatre, the saving in cost of the underground trench work paid almost the entire cost of the Monsoon System. And more, it saved time in the construction of the theatre and permitted an earlier completion.

For Baltimore's warm climate, witn its several very hot weeks during the summer months, an efficient method of cooling is necessary. The Monsoon Cooling System used in this theatre is based on the cooling effect resulting from a steady flow of huge volumes of fresh air.

Hot Weather Capacity Doubled.

Monsoon Engineers so designed the system that the same two No. 7 Monsoons (Units C and D) used for heating and ventilating in winter are arranged with simple by-pass dampers to give complete free air intake, thus doubling their capacity for hot weather duty.

They are further augmented by two No. 12 Monsoons above the stage (Units A and B), and by two No. 7 Monsoon Duplex Sets (Units E and F), over the lower edge of the balcony on each side.

The arrows indicate the course followed by the air currents in their sweep through the house. In the Century Theatre a total of 34,000,000 cubic feet is passed through the theatre every hour—10,000 cubic feet for each person, or a complete air change every forty-five seconds.

It can readily be seen that a refreshing breeze is thus set up, reaching every person in the audience—and making him comfortable in the hottest summer weather.

These Two Devices Effect Projection Room Economy

THE two devices described and illustrated below will prove of interest to the progressive house manager who seeks to improve his service and cut out unnecessary costs.

They are products of the National Carbon Company of Cleveland, Ohio, that has accomplished so much in putting American carbons upon the projection map.

The Columbia Carbon Saver.

The Columbia Carbon Saver saves money—saves time—saves trouble. By the aid of this holder, motion picture projectionists are using their carbons to the best advantage.

Simply placing the Columbia (upper) carbon in the holder and then tightening the clamp—which requires but little effort—the projectionist is assured of the following results:

Absence of arcing—the carbon being held compactly in the holder.

Maximum life of carbons—the holder burns the carbon to an extremely short stub.

Full current carrying capacity—due to high electrical conductivity of the adaptor jaw and firm security of the holder.

Ruggedness and Simplicity.

The illustration shows the ruggedness and simplicity of the Columbia Carbon Saver. It will fit any carbon jaw and is

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New York

EUGENE DE ROSA
110 West 40th St., New York

Pennsylvania

RITCHER-LEE COMPANY
32 South 17th St., Philadelphia, Pa.

What the architect says:

The engineering staff of Monsoon Cooling System, Inc., has laid out and installed several systems for theatres designed by us. . We are glad to say that these systems are giving the best of satisfaction—ventilating perfectly at all seasons of the year. The cooling results in hot weather have been excellent; and the houses are exceptionally comfortable during the hottest summer - days. Every house equipped with the Monsoon System does a good business during the hot season.

Zink, Sparklin, Gandolfo, Inc., Architects, Theatre Specialists, Washington, D. C.

THE choice of the new CENTURY THEATRE at Baltimore, Md., is the

Monsoon Cooling System

This beautiful new 5500-seat house, without doubt one of the most up-to-date in the entire country, will always be perfectly ventilated.

During the summer months, the Century Theatre will be delightfully cool and comfortable—always drawing big capacity houses all through Baltimore's hottest summer weather.

You, too, no matter how large or small your house, whether it is old or new, can enjoy the business-building advantages of Monsoons in hot weather.

A copy of our new booklet, "A Better Summer Business," is yours for the asking. The coupon below will get you your copy by return mail.

Monsoon Cooling System, Inc.
Dept. 660, 70 West 45th St., New York.

Gentlemen. If it pays the Century Theatre Company to install Monsoons, it ought to pay *me*. So mail me your free booklet, "A Better Summer Business."

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Theatre ....

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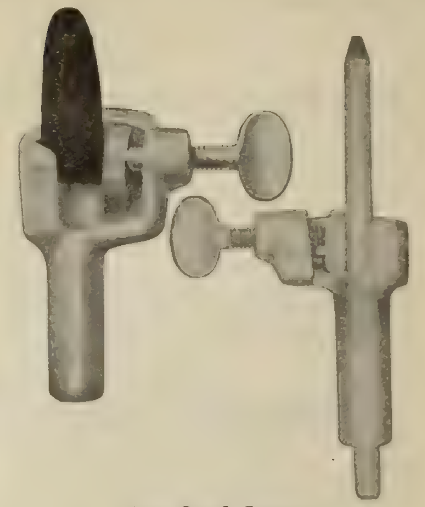


Two Good Stunts.
The Columbia Carbon Saver and the the Silvertip Adaptor.

made of special material enabling it to function properly despite heat effects. Users note the absence of any tendency for the working parts and screw to "stick"; or any difficulty in clamping or in removing carbons from the holder.

This device takes all carbons up to and including the ⅞ inch size.

The Silvertip Adaptor.

Like the Columbia Carbon Saver, the Silvertip Adaptor is not only a vise-like holder but an adjunct to carrying the full current without arcing.

It is designed to permit the use of the Silvertip (lower) carbon in any type of projection machine, and will pay for itself many times over in the economy effected by burning the carbons to very short stubs.

By reason of the material from which this adaptor is made and the ruggedness of construction, it is practically a permanent accessory to the projection apparatus.

Breadth of Rim a Feature.

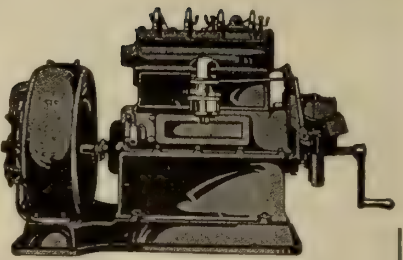
Attention is called to the generous breadth which characterizes the top rim of the holder. This lends great strength to the device. It takes but a slight turn of the clamp to hold the carbon firmly in place; in fact the user is cautioned not to turn the screw too tightly, otherwise the pressure is likely to break the carbon. If this one precaution is observed there is no chance of anything going wrong. Any deposit from carbon is easily removed from the jaw because of the simple design of the adaptor. The screw plate and the freedom of play within the holder allow for complete burning of the carbons with no troublesome effects.

This adaptor takes all sizes of Silvertip Carbons, namely the 5/16 inch, 11/32 inch, ⅜ inch and 7/16 inch sizes.

The Price is But One Dollar.

In our issue of February 14 we made a mis-statement as to the price of the "Pocket Reference Book for Projectionists and Managers."

The cost of the book is but *one* dollar, which makes it even a greater bargain than we gave it credit for being. It is published by the Theatre Supply Company, 125 West Forty-fifth street, New York.



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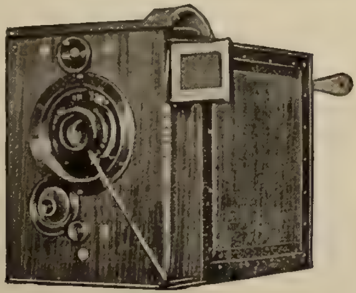

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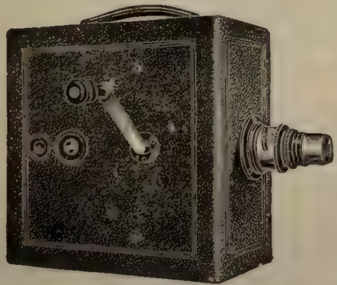

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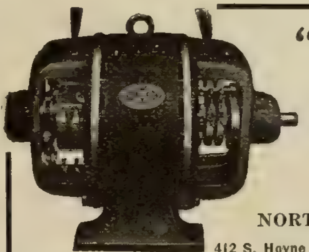

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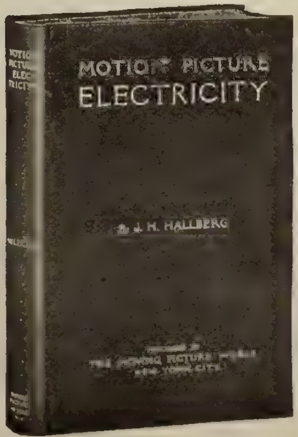

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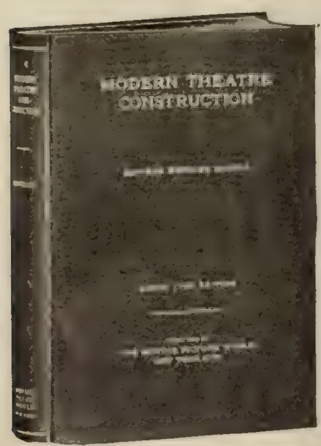

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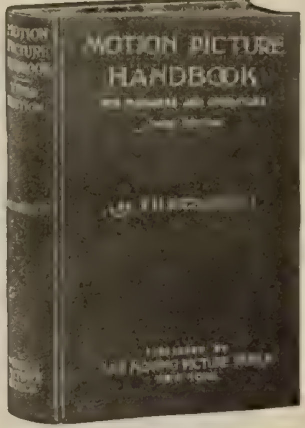

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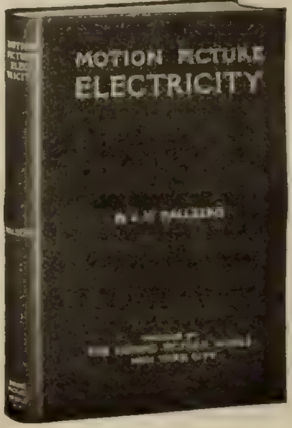

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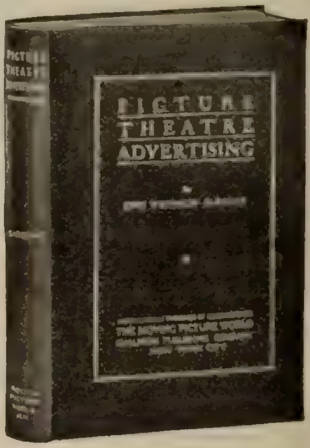

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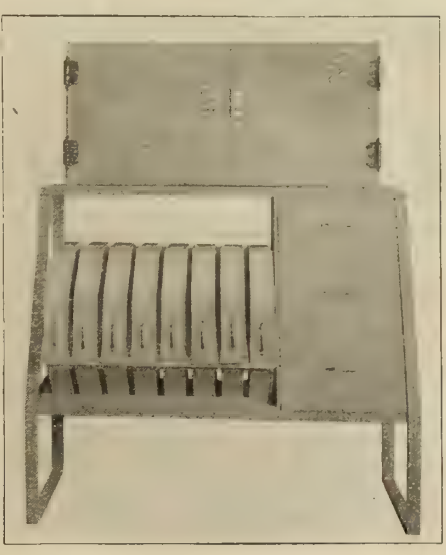

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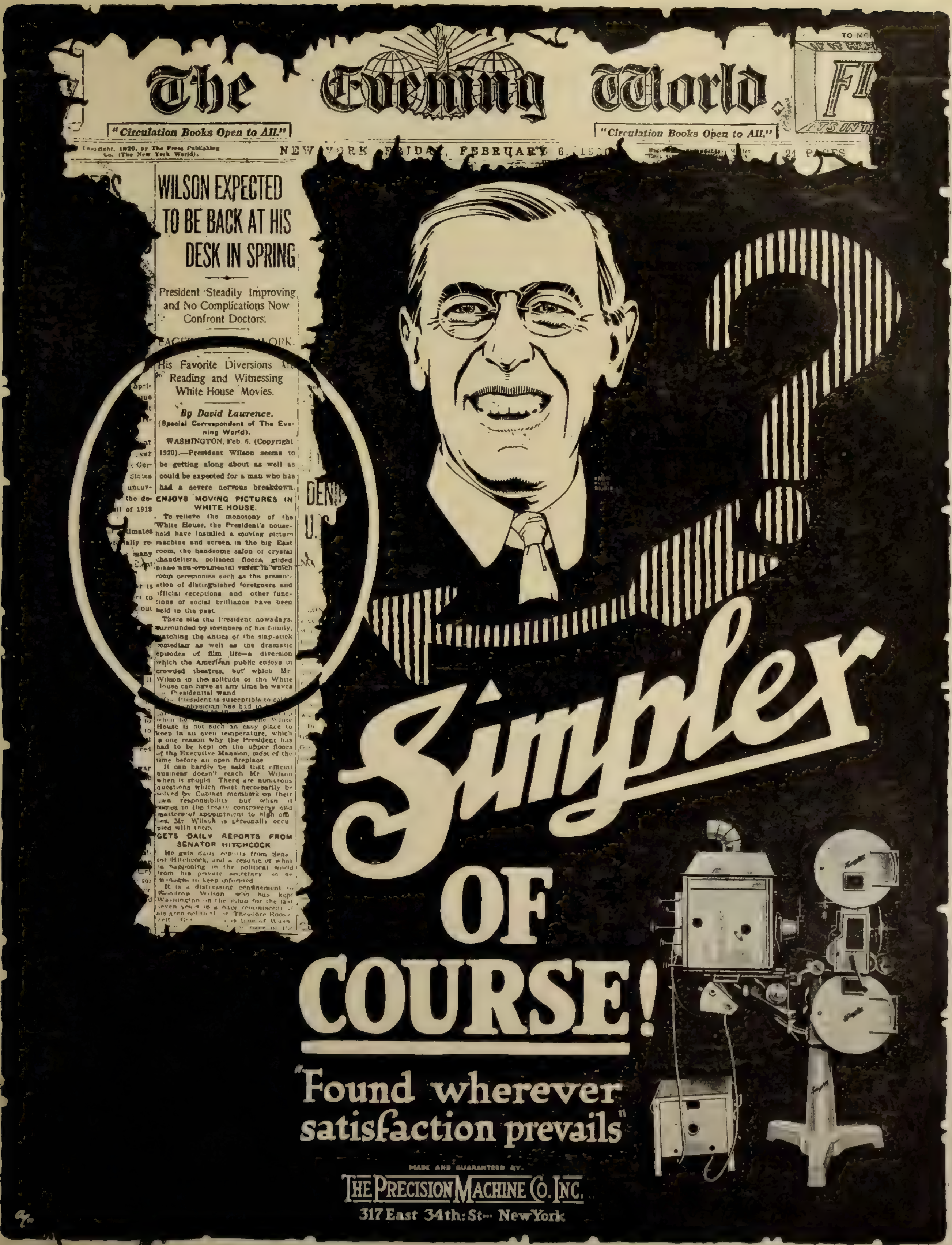

The Evening World

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NEW YORK, FRIDAY, FEBRUARY 6, 1920

24 PAGES

WILSON EXPECTED TO BE BACK AT HIS DESK IN SPRING

President Steadily Improving and No Complications Now Confront Doctors.

His Favorite Diversions Are Reading and Witnessing White House Movies.

By David Lawrence.

(Special Correspondent of The Evening World).

WASHINGTON, Feb. 6. (Copyright 1920).—President Wilson seems to be getting along about as well as could be expected for a man who has had a severe nervous breakdown.

ENJOYS MOVING PICTURES IN WHITE HOUSE.

To relieve the monotony of the White House, the President's household have installed a moving picture machine and screen in the big East room, the handsome salon of crystal chandeliers, polished floors, gilded piano and ornamental vases, in which room ceremonies such as the presentation of distinguished foreigners and official receptions and other functions of social brilliance have been held in the past.

There sits the President nowadays, surrounded by members of his family, watching the antics of the slap-stick comedian as well as the dramatic episodes of film life—a diversion which the American public enjoys in crowded theatres, but which Mr. Wilson in the solitude of the White House can have at any time he waves the Presidential wand.

The President is susceptible to cold [illegible] physician has had to [illegible] when he [illegible] the White House is not such an easy place to keep in an even temperature, which is one reason why the President has had to be kept on the upper floors of the Executive Mansion, most of the time before an open fireplace.

It can hardly be said that official business doesn't reach Mr. Wilson when it should. There are numerous questions which must necessarily be solved by Cabinet members on their own responsibility but when it comes to the treaty controversy and matters of appointment to high offices Mr. Wilson is personally occupied with them.

GETS DAILY REPORTS FROM SENATOR HITCHCOCK

He gets daily reports from Senator Hitchcock, and a resume of what is happening in the political world from his private secretary, so he manages to keep informed.

It is a distressing confinement to Woodrow Wilson who has kept Washington on the jump for the last seven years in a pace reminiscent of his arch political [illegible] Theodore Roosevelt. [illegible]

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A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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A Great Actress in A Great Play

SIR ARTHUR PINERO has written in "His House in Order" one of the greatest plays of modern times. Great in heart appeal, great in dramatic action, great in emotional depth.

WITH ELSIE FERGUSON as the star in the wonderful picture version of this play, exhibitors have a combination that means box-office value in the highest degree.

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CHARLES RAY

IN

"ALARM CLOCK ANDY"

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It'll Wake Up Dead Business!

"ALARM CLOCK ANDY" is a buzzing wake-'em-up picture that'll stimulate any town. Wind it up and set it going and even the sleepy ones will wake up and come to see it.

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By Agnes Christine Johnston
Directed by Jerome Storm

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ETHEL CLAYTON

IN

"YOUNG MRS. WINTHROP"

by
Bronson Howard
Directed .... by
Walter Edwards
Scenario ..... by
Edith Kennedy

A
Paramount Artcraft
Picture

"Who Cares?" she cried!

And in the whirling madness of a masked ball, drowning in music and dancing, she tried to forget—to kill the memories that cut like knives.

"Who Cares?" he cried!

And under soft candle light, soothed by the voice of a flattering woman, he strove to forget his wife and the girl she used to be.

At Home, their child—

Stricken by fever, her life ebbing away, pitifully striving to bring back her parents, called in vain.

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What could bring them together?

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W. Somerset
Maugham

Directed by
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Scenario by
Olga Printzlau

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Duke?

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Adaptation by Lucien Hubbard   *Directed by* GEORGE TERWILLIGER

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"The Sporting Duchess" sets a new standard in picture production.

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"Must be ranked as a gem and entitled to a place of honor among the classics of the screen."
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"Mary Pickford rises to a new high level in 'Pollyanna'; it is a photoplay that will live while memory lasts."
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"In the annals of filmdom, 'Pollyanna' will doubtless go down as the big picture of 1920."
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in
"Romance"

From the Celebrated Play
by EDWARD SHELDON

Directed by Chet Withey

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A Great Play is Brought to the Screen

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"Romance" has won its way into the hearts of drama-lovers, because it tells an unusual, remarkable story and because of the rare talent and artistry that Miss Keane brought to it.

And so the play bespeaks an unusual picture—a picture of powerful and lasting appeal.

UNITED ARTISTS CORPORATION

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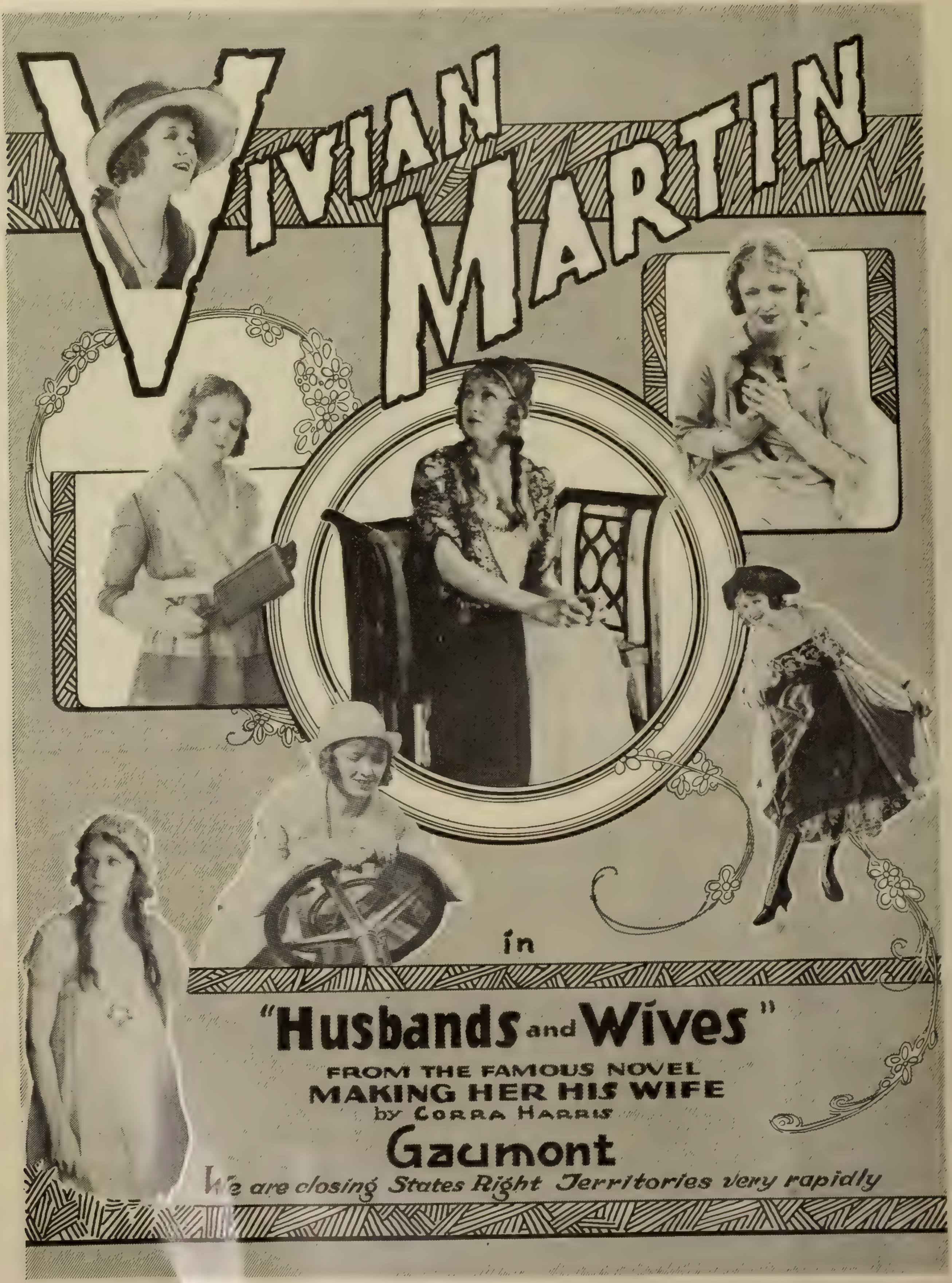
Douglas Fairbanks	D. W. Griffith



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DIMPLES and smiles, curls and cupid-bows, bare knees and one-piece closeups—here's a delectable band of seashore cut-ups that will dance across your screen like happy sunbeams. Play RAINBOW and CENTURY Comedies and make sure of the prettiest figures that ever tickled the eye and the box office. Remember the name, that's all — "RAINBOW BEAUTY CHORUS." Any Universal Exchange—any day—the sooner the better for your business.

Century LION Comedies

-the funniest fun of a hundred years

"Looney Lions and Monkey Business"
"Frisky Lions and Wicked Husbands"
"Howling Lions and Circus Queens"
"A Lion Special"
"Lonesome Husbands and Loose Lions"
"A Lion in the House"
"Daring Lions and Dizzy Lovers"
"African Lions and American Beauties"
"Weak Hearts and Wild Lions"
"Naughty Lions and Wild Men"
"Loose Lions and Fast Lovers"

and more coming to fill a demand that has us on the run—they eat 'em alive!

Directed by
FRED C. FISHBACK

Lions trained by
CHARLES GAY

Released thru
UNIVERSAL

PICTURES

LYONS MORAN

STAR COMEDIES

Bright as a patent leather pump—cute as a pretty girl's wink—up-to-date as a bell-top hat—the clean, fast, well dressed kind of money-makers that you'd like to have produced yourself. Take a look at these latest releases.

"AIN'T NATURE WONDERFUL?"
"NON-SKID LOVE"
"OLD CLOTHES FOR NEW"
"THE LATEST IN PASTE"
"OFFICER, CALL A COP"

Play every Lyons & Moran that's offered and you'll be making a profit on your advertising of their bigger comedy-dramas soon to come. Your Universal Exchange today.

The NEW SCREEN MAGAZINE

UNIVERSAL

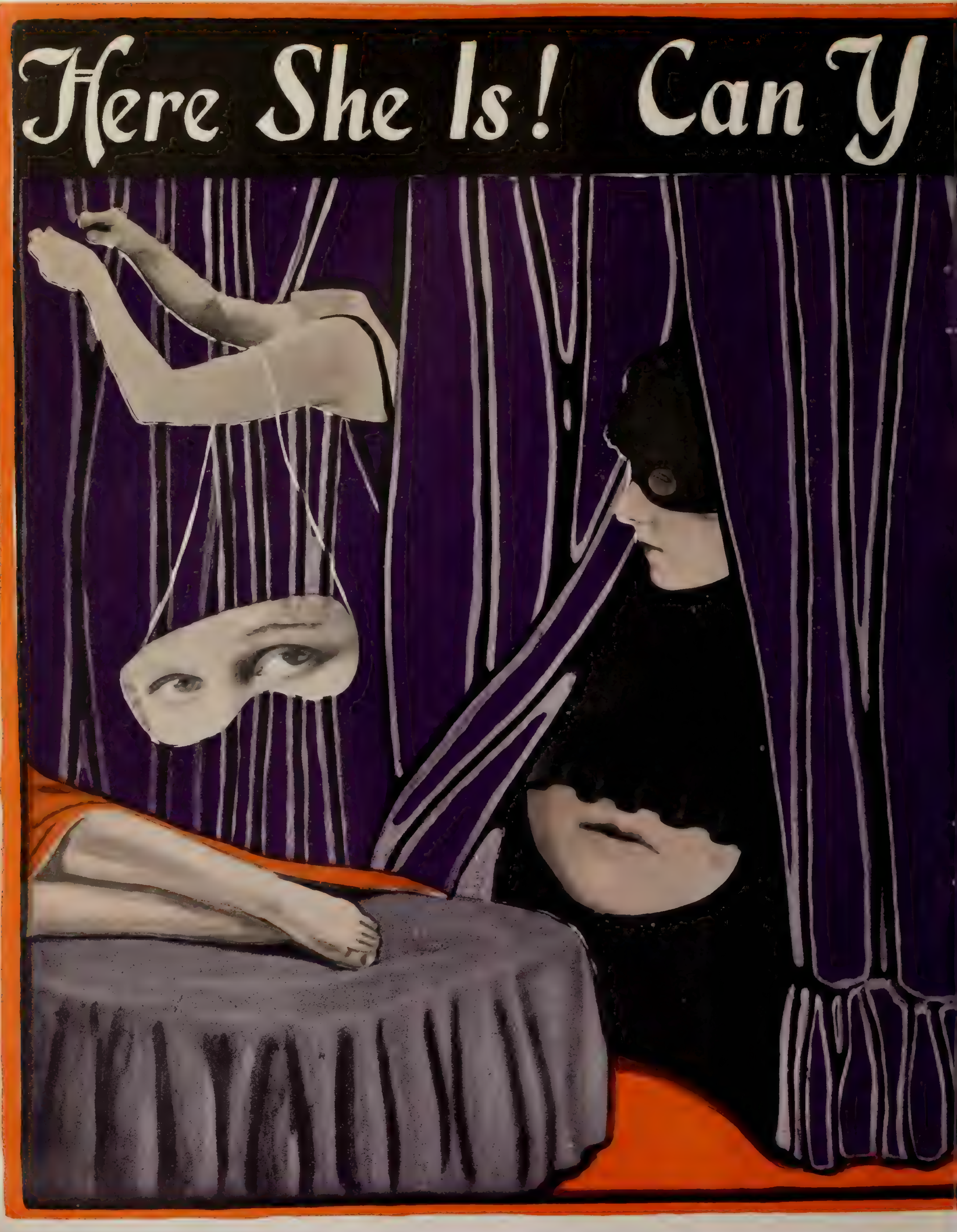
REMEMBER WHAT WE TOLD YOU
ABOUT CONSTANCE BINNEY?
AND SHE WENT OVER, TOO!

WELL
REALART
ANNOUNCES

A
NEW
STAR

ABOUT WHOM IT IS JUST AS ENTHUSIASTIC

REALART PICTURES CORPORATION
469 FIFTH AVENUE - NEW YORK CITY


Here She Is! Can Y

ou Put Her Together?
REALART PICTURES

A glimpse of her

BORN
Pe-ns-lv-n-a

AGE
Permanently 18

EYES
Deep, deep blue

HAIR
Very, very golden

HEIGHT
A quarter past five

DISCOVERED BY
Cecil B. De Mille

WHEN
Not very long ago

QUALITIES
Striking beauty
Winning personality
Studiousness
Natural ability

REALART
PICTURES CORPORATION
469 Fifth Ave., New York City

PRESS OF
THOS B BROOKS, N.Y

HERE COMES THE BIG WALLOP OF 1920

EDITH DAY
STAR OF IRENE
NEW YORK'S BIGGEST SUCCESS

CHILDREN NOT WANTED

A Picturization
of Stuart Sinclair's
Famous Humanity Play

CARLE E. CARLTON'S 1920 SPECIAL
It has an all star cast
It has a syndicate story
It is released to 300 newspapers

TWO NEGATIVES

FACILE PRINCEPS
CREST

"CHILDREN NOT WANTED – LEAVE MY HOUSE"

Why woman's life is at stake
Why girls make mistakes in life
Why man's passion brings misery in life
Question—WHO IS THE FAULT MAN OR WOMAN?

A Timely Sensation
A Title You Can't Beat
A Box Office Appeal

A picture story similar to
"WAY DOWN EAST"

FACILE PRINCEPS
CREST

Albert Capellani Productions INC. *presents*

JUNE CAPRICE

in

IN WALKED MARY

From the story by Oliver D. Bailey
Directed by George Archainbaud

From "the land of cinnamon seed and sandy bottom" she came to New York, alone and friendless Then she walked in upon a man whom she had met but once or twice and told him that she needed a home and would he please give her one? Your audiences are going to like June Caprice as little Southern Mary

Pathé
Distributors

AN Edgar Lewis PRODUCTION

OTHER

Pathé
Distributors

MEN'S SHOES

Adapted from Andrew Soutar's famous story. A gem of a picture, with a gem's beauty and brilliance. Edgar Lewis directed "The Barrier," "The Great Divide," "The Bar Sinister," "The Plunderer," "Northern Lights" and "Hiawatha." You remember those pictures and that they were the means of his being declared one of the greatest of all directors. You remember how successful they were. Edgar Lewis never made a better picture than "Other Men's Shoes."

Waó

Pathé
Distributors

Produced by Robert Brunton

Pathé
Distributors

JACK DEMPSEY

the best known man in the world
in the million dollar Pathé serial

DAREDEVIL JACK

We can hear some one say "I'll admit that Dempsey is a superlative box office attraction, **but is the serial itself good?"**

Listen, Mr. Man; the Pathe film committee looks at so many pictures that it is "fed up", it's hardboiled. It takes a ring dinger of a picture to get a good rating from that crowd. Weeks ago the first episodes of "Daredevil Jack" were shown all together to the committee, a hard test. There were fourteen present; thirteen gave the serial the highest possible rating and the fourteenth the next highest!

If we know serial audiences they'll just eat this serial up. Dempsey as a star **is there** and Robert Brunton has given true feature production.

BOOK IT—NOW!

Pathé
Distributors

Never, in this business, booked to more, or more

Harold Lloyd

Here is a partial list of the first runs only

Nashville, Tenn.	Crescent Amusement Co.
Nashville, Tenn.	Signal Amusement Co.
Birmingham, Ala.	Colonial
Jacksonville, Fla.	Republic
Macon, Ga.	Capitol
Knoxville, Tenn.	Signal Amusement Co.
Dallas, Tex.	Old Mill
Amarillo, Tex.	Mission
San Antonio, Tex.	Empire
Houston, Tex.	Prince
Ft. Worth, Tex.	Palace
Ranger, Tex.	Lone Star
Wichita Falls, Tex.	Majestic
Chicago, Ill.	Lubliner and Trinz Circuit
Chicago, Ill.	Riviera
Rockford, Ill.	Palm
Ft. Wayne, Ind.	Colonial
So. Bend, Ind.	Auditorium
Chicago, Ill.	Rose
Peoria, Ill.	Empress
Decatur, Ill.	Lincoln Sq.
Indiana Harbor, Ind.	Auditorium
Dubuque, Ia.	Princess
Davenport, Ia.	Family
Moline, Ill.	American
Aberdeen, S. D.	Princess
Minot, S. D.	Orpheum
Sioux Falls, S. D.	Jewel
New York City	Strand
New York City	Rialto
New York City	Marcus Loew Circuit
New York City	Proctor's Fifth Ave.
Brooklyn, N. Y.	Strand
Brooklyn, N. Y.	Keith's Prospect
Yonkers, N. Y.	Hamilton
Richmond, S. I.	Palace
Waterbury, Conn.	Garden
New Haven, Conn.	Olympia
Bridgeport, Conn.	Plaza Palace
Boston, Mass.	Modern and Beacon
Boston, Mass.	Washington
Malden, Mass.	Orpheum
Providence, R. I.	Strand
Lynn, Mass.	Waldorf
Lowell, Mass.	Owl and Royal
Springfield, Mass.	Capitol
Fall River, Mass.	Empire
New Bedford, Mass.	Casino
Lawrence, Mass.	Rialto
Portland, Me.	Strand
Waltham, Mass.	Waldorf
Worcester, Mass.	Poli's
Los Angeles, Cal.	California
Long Beach, Cal.	Hoyt's
Pasadena, Cal.	Strand
Springfield, Ill.	Gayety
St. Louis, Mo.	West End Lyric
San Francisco, Cal.	Portola
San Francisco, Cal.	Mission
San Francisco, Cal.	Fillmore
Fresno, Cal.	Strand
San Jose, Cal.	Liberty
Reno, Nev.	Majestic
Albany, N. Y.	Leland
Schenectady, N. Y.	Palace
Troy, N. Y.	Proctor's
Syracuse, N. Y.	Top
Pittsfield, Mass.	Union Square
Pittsburg, Pa.	Blackstone
East Liberty, Pa.	Cameraphone
Erie, Pa.	Columbia
Altoona, Pa.	Strand
Wheeling, W. Va.	Liberty
Cincinnati, O.	Strand
Dayton, O.	Columbia
Charleston, W. Va.	Virginia
Columbus, O.	Colonial
Springfield, O.	Princess
Louisville, Ky.	Alamo
Cleveland, O.	Strand and Orpheum
Warren, O.	Hippodrome
Youngstown, O.	Dome
Akron, O.	Strand
Akron, O.	Bank

Pathé
Distributors

have there been comedies representative houses than the

Special Two Reel Comedies

Toledo, O.	Alhambra
Toledo, O.	Empress
Canton, O.	Alhambra
Lima, O.	Faurot
Newark, O.	Grand
Tulsa, Okla.	Strand
Easton, Pa.	Third St.
Chester, Pa.	Wm. Penn
Bethlehem, Pa.	Lorenz
Wilmington, Del.	Savoy
Reading, Pa.	Lyric
Lancaster, Pa.	Hamilton
Scranton, Pa.	Strand
Wilkes Barre, Pa.	Savoy
Allentown, Pa.	Hippodrome
Harrisburg, Pa.	Victoria
Philadelphia, Pa.	Stanley Circuit
Trenton, N. J.	State St.
Mobile, Ala.	Dauphine
Beaumont, Tex.	Jewell
Washington, D. C.	Metropolitan
Richmond, Va.	Colonial
Norfolk, Va.	Wells
Kansas City, Mo.	Liberty
Wichita, Kan.	Wichita
Joplin, Mo.	Electra
Denver, Col.	America
Casper, Wyoming	Lyric
Trinidad, Colo.	Palace
Colorado Sp'gs, Colo	Liberty
Pueblo, Colo.	Rialto
Omaha, Neb.	Strand
Lincoln, Neb.	Colonial
Sioux City, Ia	Princess
Council Bluffs, Ia	Liberty
Seattle, Wash.	Clemmer
Tacoma, Wash.	Liberty
Ogden, Utah	Ogden
Pocatello, Idaho	Rex
Boise, Idaho	Pinney
Twin Falls, Idaho	Idaho
Indianapolis, Ind.	Circle
Marion, Ind	Luna Lite
Terre Haute, Ind	Liberty
Muncie, Ind.	Wysor Grand
Lafayette, Ind.	Luna
Lansing, Mich.	Gladmer
Kalamazoo, Mich.	Majestic
Detroit, Mich.	Washington
Grand Rapids, Mich	Majestic Garden
Saginaw, Mich.	Franklin
Battle Creek, Mich	Regent
Flint, Mich.	Garden
Dodge, Ia.	Strand
Iowa City, Ia	Pastime
Newark, N. J.	Newark
Newark, N. J.	Proctor's
Elizabeth, N. J.	Capital
Paterson, N. J.	Lyric
Raleigh, N. C	Superba
Columbia, S. C	Rivoli
Charlotte, N. C	Broadway
Winston Salem, N. C	Amuzu
Ithaca, N. Y.	Strand
Buffalo, N. Y.	Strand
Buffalo, N. Y.	Olympia
Rochester, N. Y.	Victoria
Rochester, N. Y.	Regent
Elmira, N. Y.	Majestic
Milwaukee, Wis.	Strand
Beloit, Wis.	Majestic
Oshkosh, Wis.	Rex
Racine, Wis.	Rex
Spokane, Wash.	Liberty Amusement Co.
Walla Walla, Wash	Liberty
Great Falls, Mont	Imperial
Butte, Mont.	American
Billings, Mont.	Regent
Little Rock, Ark	Gem Amusement Co.
Ft. Smith, Ark	Victory
Portland, Ore.	Liberty
Salem, Ore.	Oregon

Produced by Hal Roach

Pathé
Distributors

The Drew Comedies
are booked at New
York's Capitol Theatre

Mrs Sidney Drew
presents

JOHN CUMBERLAND

in

THE CHARMING MRS. CHASE

a two reel comedy

Adapted from one of the well known "After Thirty" stories by Julian Street, this picture sounds a new note in motion picture comedy. ~ ~ ~

It is human; natural; true to life; full of subtle touches that provoke a smile or arouse a laugh. Produced with a care and an atmosphere that will appeal to the most particular audiences.

Pathé
Distributors

S

SELZNICK
PICTURES

P

Lewis J. Selznick Presents

OLIVE THOMAS

in Bradley King's

"FOOTLIGHTS and SHADOWS"

Scenario by R. Cecil Smith
Direction – John W. Noble

EUGENE O'BRIEN

in May Tully and DuVernet Rabbell's

"HIS WIFE'S MONEY"

RALPH INCE
PRODUCTION

ELAINE HAMMERSTEIN

in Frank Dazey and Leighton Osmun's

"THE WOMAN GAME"

Scenario by G. Marion Burton
Direction – William P.S. Earle

ELSIE JANIS

in

"THE IMP"

by Elsie Janis and Edmund Goulding

Direction – Robert Ellis
Distributed by Select

S P

SELZNICK
PICTURES

Lewis J. Selznick
presents

OWEN MOORE

in Lewis Allen Browne's

"Sooner or Later"

Scenario by R. Cecil Smith
Direction – Wesley Ruggles

Distributed by Select

NATIONAL NP PICTURES

"JUST A WIFE"

Adapted from the play
by Eugene Walter
Direction-Howard Hickman
Scenario by Katherine Reed

**NATIONAL
PICTURE
THEATRES INC.**
Lewis J. Selznick
President

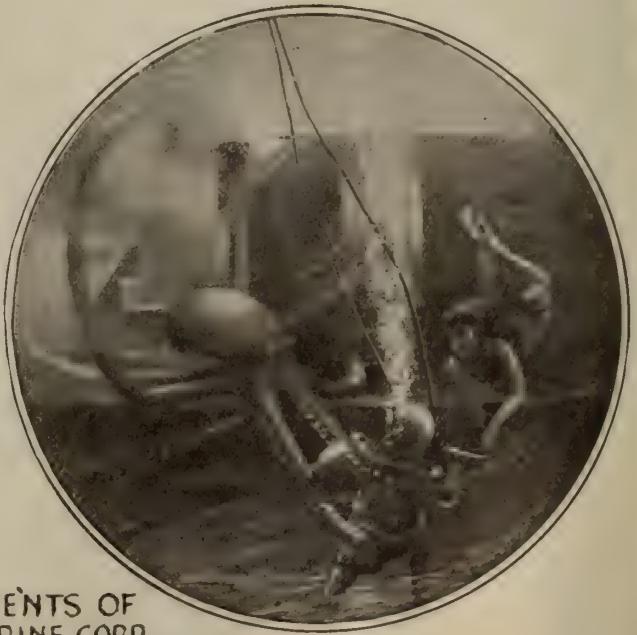
Distributed by Select

REPUBLIC RP PICTURES

"GIRL OF THE SEA"

WILLIAMSON'S SUBMARINE TRIUMPH IS READY FOR BOOKING

(6 Reels)



OPERATING UNDER THE PATENTS OF
THE WILLIAMSON SUBMARINE CORP.

PRODUCED UNDER THE PERSONAL
SUPERVISION OF J. E. WILLIAMSON –

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director **BRITON N. BUSCH, President**

Executive Offices, 130 W. 46th St., N. Y. C. Exchanges Everywhere

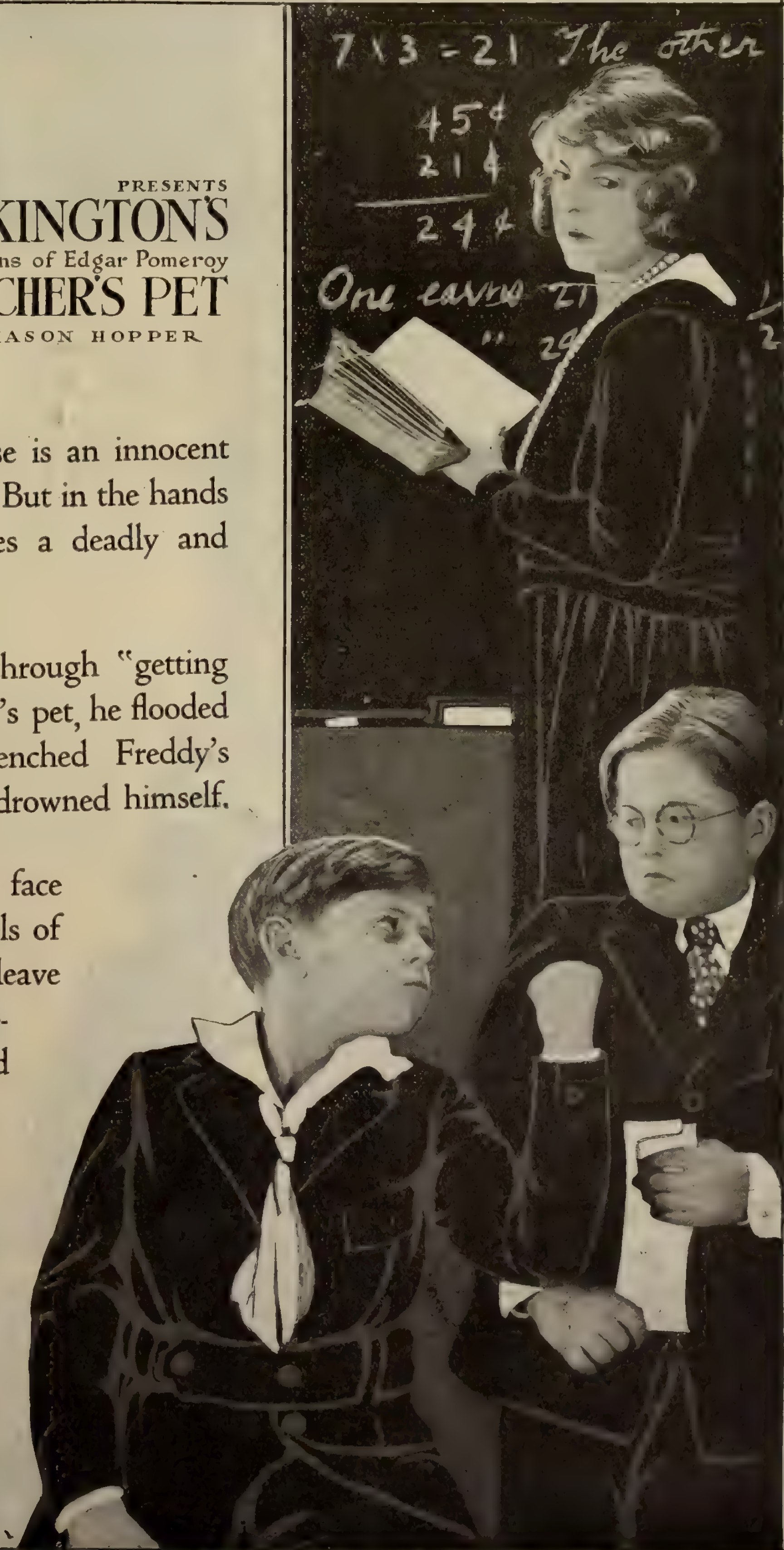
Edgar Soaks the Teacher's Pet!

SAMUEL GOLDWYN PRESENTS
BOOTH TARKINGTON'S
The Adventures and Emotions of Edgar Pomeroy
EDGAR AND TEACHER'S PET
DIRECTED BY E MASON HOPPER

A GARDEN hose is an innocent thing in itself. But in the hands of Edgar it becomes a deadly and terrifying weapon.

Before Edgar got through "getting even" on the teacher's pet, he flooded the front lawn, drenched Freddy's mother, and nearly drowned himself.

And then he had to face his father! Two reels of comedy that will leave your audiences helpless with laughter and hungry for more.



GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN President

He Crashed Through the Grafter's Ring!

SAMUEL GOLDWYN AND REX BEACH PRESENT

LEROY SCOTT'S

FAMOUS STORY

PARTNERS of the NIGHT

DIRECTED BY PAUL SCARDON

SINGLE-HANDED this young detective attacked the formidable crook combination of New York's underworld.

He was "framed" by the chief of detectives and discharged from the force in disgrace. The girl he loved was a thief wanted by the Paris police.

How he smashed his way through his enemies, broke the ring and reformed the girl is told in Leroy Scott's most exciting story, enacted for Goldwyn by an all-star cast.

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President

"To Capacity Business!"

A TELEGRAM FROM WASHINGTON, D. C.

STREET Called Straight playing to capacity business at Moore's Rialto Theatre, all this week, against Mary Pickford in Pollyanna at Palace, Nazimova in Stronger Than Death at Metropolitan, Huckleberry Finn at Garden. Tom Moore very well pleased and strong for Eminent Authors. Everyone praised production and all proclaim it one of the biggest hits of the year.

WALTER F. HAYNER
Washington

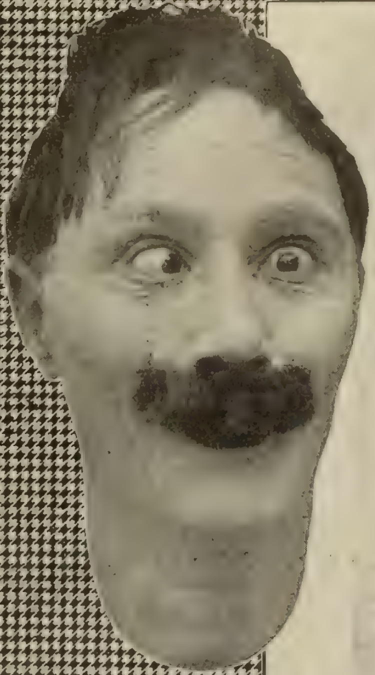
SAMUEL GOLDWYN AND REX BEACH PRESENT
BASIL KING'S
FAMOUS STORY
THE STREET
CALLED STRAIGHT
DIRECTED BY WALLACE WORSLEY

BOOK IT!

BACK IT!

BANK IT!

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN President



ATTENTION, STATE RIGHTS BUYERS

Six Comedies

FEATURING THE WORLD'S GREATEST ECCENTRIC COMEDIAN

Ben Turpin

Star of "Uncle Tom Without a Cabin"

STATE RIGHTS MEN: Here's your opportunity! Six smashing, rousing comedies featuring the famous star of Mack Sennett comedies—BEN TURPIN. Everyone a knock-out! **Wire us quick for territory!**

We now offer, for the first time, rights for the United States and Canada to these six big money makers:

The Harem (adapted from "Poultry A la Mode")
TWO REELS
A Cheerful Liar (adapted from "His Bogus Boast")
TWO REELS
He Looked Crooked (adapted from "Why Ben Bolted")
TWO REELS
The Leading Man (adapted from "Hired and Fired")
ONE REEL
The Landlubber (adapted from "A Deep Sea Liar")
ONE REEL
The Plumber (adapted from "His Blowout")
ONE REEL

Every exhibitor in America knows the value of this great eccentric comedian. Never was he starred to better advantage than in these knock-out mirth provokers.
You must see these subjects! Attractive posters and lobby displays—for BIG business.

A Sensational Money-making Opportunity!

WIRE FOR TERRITORY! Somebody in your territory will get these six feature comedies. Will it be you? Wire us territory you are interested in. Applications will be given attention in the order received. Get in first! **WIRE US for details.**

CAMEO FILM COMPANY

64 W. RANDOLPH ST., CHICAGO, ILL.

More "Heart" in it than any picture of the year.

It is not the action and the great "rushes" that make *"The Sagebrusher"* so wonderful and popular with exhibitors and the public. Yet, the action of the picture is tremendous.

It is a big production, a big story, because of its downright humanness, its warmth, its romance, its tenderness. Its love story is *as warm as a mother's heart.*

Millions of people are crowding into theatres *to see and feel* the wonderful players *who live before their very eyes* a genuine, beautiful drama of life.

"The Sagebrusher" has everything in it that all kinds of audiences like and seek on the screen. It was slowly, deliberately made and months were taken to give it that "touch" that can never be achieved by accident.

Its first-run successes with the largest and most important theatres have given it the rank of the leading production in most of the exchange territories of the country.

Benjamin B. Hampton presents

The SAGEBRUSHER

With an all-star cast:

ROY STEWART
MARGUERITE De La MOTTE
NOAH BEERY
BETTY BRICE
ARTHUR MORRISON
GORDON RUSSELL

The photoplay of the novel by

EMERSON HOUGH

Directed by EDWARD SLOMAN

A Benjamin B. Hampton–Great Authors Production

"The Sagebrusher" represents the skill and care of the Benjamin B. Hampton producing organization. It is the third consecutive success of an organization that has produced only three pictures.

Several thousand exhibitors are familiar with "The Westerners," his Great Authors' picture and "Desert Gold," his big Zane Grey success. These productions have made a profit for exhibitors everywhere.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

Robert Brunton
presents
J. Warren KERRIGAN
and his own company in
$30,000
By H. B. Daniel Directed by Ernest C. Warde

Some Kerrigan First Runs

Chas. H. Williams' Strand, Providence; Mastbaum theatres, Philadelphia; Barton & Olsen, Indianapolis; Harry Moir theatres, Chicago; Ruben & Finkelstein theatres, St. Paul and Minneapolis; Garrick, Los Angeles; Marcus Loew chain in New York; Feiber and Shea in Youngstown, Akron, Canton. Victoria, Buffalo; Metropolitan, Cleveland; Colonial and Valentine, Toledo; Signal Amusement Co., Chattanooga and Knoxville; Harry Sudekum, Nashville; Joel's Casino, Jacksonville; Entire Texas Exhibitors circuit in thirty cities and towns; Rowland & Clark theatres, Pittsburg.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

JOSEPH LEVERING *presents*

HIS TEMPORARY WIFE

By Robert Ames Bennet

Directed by Joseph Levering

With an all-star cast:

RUBYE De REMER
EDMUND BREESE
MARY BOLAND
EUGENE STRONG
W. T. CARLETON

Rubye de Remer is a famous beauty from the Ziegfeld "Follies" and was the star of Rex Beach's "The Auction Block." Edmund Breese, one of the best known stars of the stage and known through a dozen big photo-dramas. Mary Boland, star of both the theatre and the screen.

These are names and reputations in an all-star cast that exhibitors have been quick to seize upon for advertising and exploitation. First run bookings of "His Temporary Wife" have been instantaneous throughout the country. The picture points the way to powerful advertising possibilities.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

CHARLIE CHAPLIN

Marie Dressler and Mabel Normand in

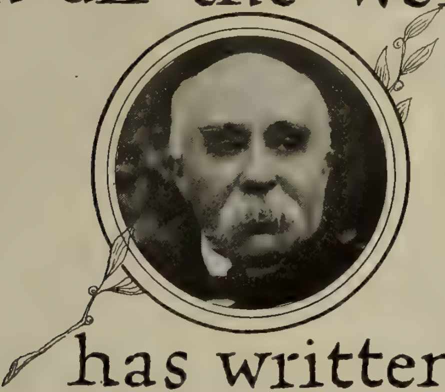
"Tillie's Punctured Romance"

STATE RIGHTS NOW SELLING

Tower Film Corporation
71 West 23rd. St. New York

CE/M.

The best advertised personality in all the world



has written one and only one motion picture drama.

WILLIAM FOX presents it for

EXHIBITOR SUCCESS

CLEMENCEAU's

Tiger of France

THE STRONGEST

Staged by R. A. Walsh.

FOX
ENTERTAINMENTS

BOOK IT • BACK IT • CASH IN !

$4,000,000 WORTH

Each is a proved success "

WILLIAM FARNUM
in
VICTOR HUGO'S
Les Miserables

Book it

THEDA BARA
in
SALOME
A Super Bara Production

Book it

ANNETTE KELLERMAN
in
A Daughter of the Gods

Book it

FOX
ENTERTAINMENTS

OF BIG PRODUCTIONS

Each is a first run offering

THE HONOR SYSTEM

THEDA BARA
in
CLEOPATRA
A Super Bara Production

WILLIAM FARNUM
in
A TALE OF TWO CITIES
by CHARLES DICKENS

Book it **Book it** **Book it**

FOX
ENTERTAINMENTS

Samuel S. Hutchinson, President
AMERICAN FILM CO. INC., *Presents*

MARGARITA FISHER

in

"The Dangerous Talent"

A typical "Jim, the Penman" type of story with a girl as the central character. It is a tense drama, brimming over with action, thrills and romance. Directed by George Cox. One famous critic said of it: "Here is a picture that stands out like a cameo from the ordinary run of attractions!"

See American Film Company representative at your nearest Pathe Exchange for more detailed information.

A
AMERICAN
FLYING
PICTURES
MADE BY
AMERICAN FILM CO. INC.

Produced by
AMERICAN FILM COMPANY, Inc.

Distributed by
PATHE

Coming-

The WHITE DOVE

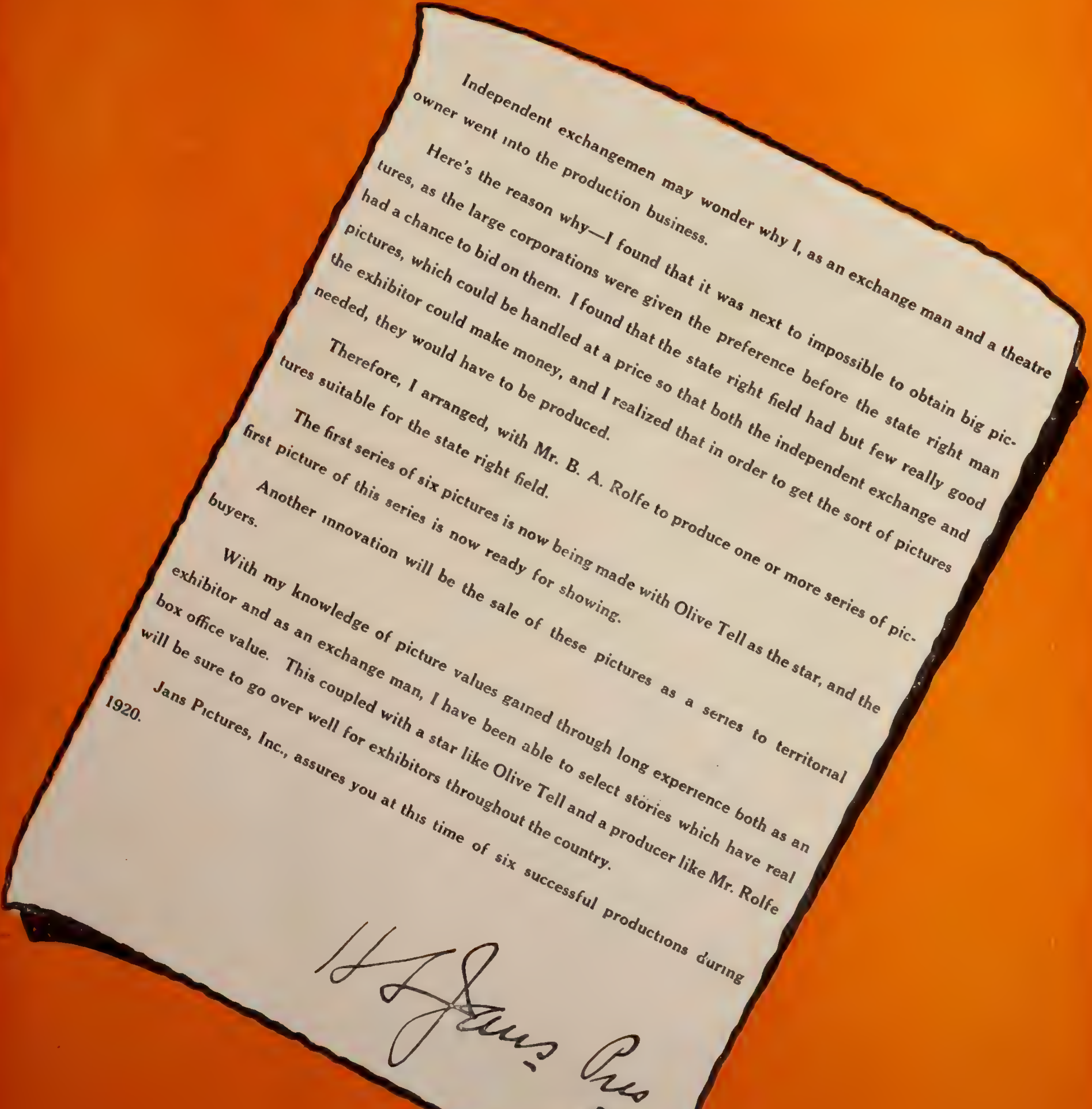
ROBERTSON-COLE
SPECIAL

ROBERTSON-COLE
SPECIAL

Who's Your Servant?

Many *and* Many a big Picture Has Failed *for the* Lack *of* Proper Exploitation "Who's Your Servant" Has More Exploitation Possibilities Than Any Three Pictures Put Out *in the* Last Year

"Why I Entered the Production Field!"



Independent exchangemen may wonder why I, as an exchange man and a theatre owner went into the production business.

Here's the reason why—I found that it was next to impossible to obtain big pictures, as the large corporations were given the preference before the state right man had a chance to bid on them. I found that the state right field had but few really good pictures, which could be handled at a price so that both the independent exchange and the exhibitor could make money, and I realized that in order to get the sort of pictures needed, they would have to be produced.

Therefore, I arranged, with Mr. B. A. Rolfe to produce one or more series of pictures suitable for the state right field.

The first series of six pictures is now being made with Olive Tell as the star, and the first picture of this series is now ready for showing.

Another innovation will be the sale of these pictures as a series to territorial buyers.

With my knowledge of picture values gained through long experience both as an exhibitor and as an exchange man, I have been able to select stories which have real box office value. This coupled with a star like Olive Tell and a producer like Mr. Rolfe will be sure to go over well for exhibitors throughout the country.

Jans Pictures, Inc., assures you at this time of six successful productions during 1920.

H. Jans. Pres

JANS PICTURES INC

729 SEVENTH AVE: NEW YORK. N.Y.

Independents-

Don't let the film TRUST crush you.

Fortify yourselves now.

We will furnish the ammunition in the form of

SIX BIG SPECIALS

To Be Produced During 1920.

The First -- now ready for showing -- is the

B. A. ROLFE
PRODUCTION

"LOVE WITHOUT QUESTION"

starring

OLIVE TELL

From the popular novel
"The Abandoned Room"
by C. Wadsworth Camp.

This story will appear in serial form in the leading newspapers throughout the United States.

Foreign rights controlled by Export and Import Film Company.

Produced by

JANS PICTURES INC
729 - SEVENTH AVE: NEW YORK. N.Y.

TYRAD PICTURES INC

presents

FRANK MAYO

AND AN ALL STAR CAST

IN

The Whiphand

A Mystifying Drama

TYRAD PICTURES INC.

STATE and WORLD RIGHTS DISTRIBUTORS

Seven-twenty-nine 7th Ave N.Y.C.

The idea IS RIGHT

Mr. Exhibitor Here Is Your Opportunity. Will You Grasp It?

"COMEDYART" Pictures tell the whole story. The exhibitor who is quick to realize those opportunities, which mean greater success to himself, will be quick to discern the far-reaching possibilities of "COMEDYART" Pictures.

"COMEDYART" Pictures afford a combination of comedy, art and beauty divided as follows:

1400 feet of comedy
400 feet of art-color animated scenic
200 feet of "Memories"

Total of 2,000 feet in which QUALITY reigns supreme in addition to the fact that "COMEDYART" Pictures constitute an entirely new IDEA in filmland. It is an absolute "knockout." That's why literally thousands of exhibitors are booking "COMEDYART" right now.

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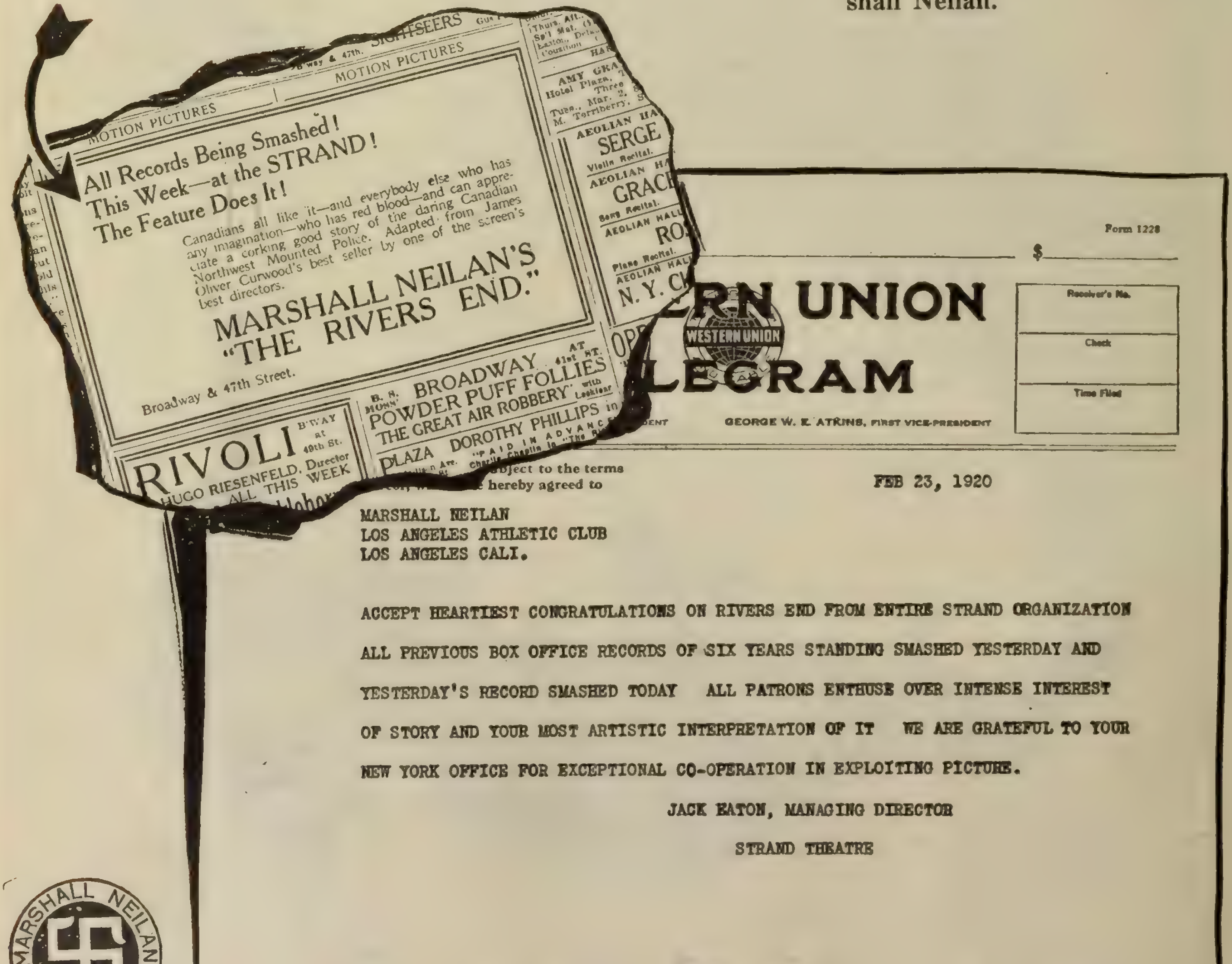
The Strand Theatre, New York, abandons conservative advertising policy, because of extraordinary and overwhelming success of "The River's End."

Look over this sample of their ads and the enthusiastic message of the Strand manager to Marshall Neilan.



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Moving Picture World

"The River's End"

Marshall Neilan's Initial Production for First National Proves To Be a Well-Made and Strong Curwood Story

Reviewed by George Blaisdell,

Editor Moving Picture World.

Starting with a snap, developing in the first reel a genuine "touch of nature," "The River's End," Marshall Neilan's initial production for First National swings steadily through nearly 6,000 feet to a truly smashing and gun crashing climax.

The story—there really is a story—is of the frozen North and the Saskatchewan country, and it is in James Oliver Curwood's best style.

As to that touch of nature It is all the more noteworthy because it is not related to the love of man for a woman or vice versa. It is the bond of regard, or of affection if you will, that ripens between two real men, natural enemies by all the rules—one the representative of the law, the other captured by the first on a charge of murder after a three years' hunt. His lung affected by the cold, the Northwest Mounted man collapses. The captive battles to save the life of his new friend—and loses.

Early in the action there is shown a representation of the northern lights that will draw attention to the cameramen. One of these is Henry Cronjager, who nearly ten years ago was photographing Maine scenes for Edison—with the thermometer 40 degrees below and the resulting film showing no static.

The writer abominates dual roles. When "The River's End" was started on its way he had failed to note in the cast the fact that Lewis Stone sustained two parts, those of the hunter and the hunted. His near chagrin when he discovered that the smooth-faced Conniston and the bearded Keith had been portrayed by the same man was shared by a well-known director sitting at his elbow. All of which would seem to reflect to the joint credit of cameraman and director.

It may be trite, but it is true to say the work of the cast is of uniform excellence. Mr. Neilan's selection of Lewis Stone is especially worthy of praise. Some of the best of the player's work is in the dialogue between the dying policeman and the one-time lawyer, who realizes that the death of his campanion means his own freedom. His execution of the lone battle with the many Orientals who spring to the aid of Shan Tung is most thrilling. Marjorie Daw is a continuing delight. She has abounding youth and abundant charm, the unaffected winsomeness of the girl of sixteen, and she has her full share of gray matter.

Then there are the veterans Barney Sherry, who is with us all through the story, and George Nichols. Jane Novak has a serious role, that of a woman relentlessly pursued by the infatuated and influential Shan Tung. Togo Yamamoto's cold-blooded performance as the Oriental fascinates even as it repels.

The writer of these lines sees comparatively few pictures. No longer may he truthfully be accused of being another one of the blase and satiated reviewers. Nevertheless he makes bold to assert Marshall Neilan has scored—again—and strongly. "The River's End" will fill the eye and grip the mind of the wearer of flannel shirt and boiled shirt alike—whether in hamlet or in town.

Renunciation is the chief theme of the story—and in the working out there are two splendid examples of this greatest of human attributes.

The picture was given its first showing before the Canadian Club of New York at the Biltmore on February 16. Naturally the gathering was most critical—not only from the viewpoint of education and worldly wisdom, but also from the sentimental angle of pride of mother country. Consequently the unanimity and spontaneity of the applause at the conclusion was significant.

Motion Picture News

Rich Production Is Given to Vivid Northwest Story

By Laurence Reid

Marshall Neilan's first independent production, "The River's End," looms up as a very satisfying offering. In fact, the producer has revealed the artistry of his "Daddy Long-Legs" and "Rebecca of Sunnybrook Farm," so much of his own personality has he incorporated into the work. The subject is far removed in plot and characterization from these offerings and goes to prove that Mr. Neilan is equally at home in melodrama as in tales of heart interest and sentiment. **To sum up the achievement we would say that there isn't a flaw in the production.**

The vitality and vividness of this story of the Northwest and the Mounted Police are brought out emphatically, and these factors are realized through a thread of mystery, colorful characterization, a pleasant vein of romance and some of the most picturesque photography that has ever been flashed on the screen. The double exposure work is highly commendable and so admirably conceived that even an expert cannot detect it. Mr. Neilan has covered well the flaws of the story. One overlooks the unreality of the dual role. In fact, it appears actually lifelike, so genuine is the interpretation of Mr. Stone and his guidance by the director.

The formula is an overworked one on the screen, but it is brought forward with such a wealth of incident and detail that the obviousness is eliminated. Space forbids detailing the plot, but rest assured that love and hate, intrigue and conflict, romance and sentiment are fully established. The continuity is clear and the action carries its quota of suspense. Mr. Stone's graphic portrayal is a delight. Jane Novak, Marjorie Daw, Barney Sherry and Yami Mata are others who lend vitality to the picture. Length, six reels. Released through First National.

Wids

Neilan's First Independent "Big League"

The completion and presentation of "The River's End" has been anticipated with no little degree of interest, inasmuch as it is the inital effort of Mr. Neilan as an independent producer. In his first attempt at "going it alone" Mr. Neilan, both as producer and director, deserves the congratulations that he surely will receive.

"The River's End" is surely a box office bet. It has all the elements of a B. O. success. Not only because it is big but because there are enough ingredients to suit a variety of interests. The The story contains romance, mystery, humaneness and a degree of tragedy with certain sequences to satisfy the lover of thrills.

Derwent Conniston, with the motto of the Royal Northwestern Mounted Police foremost in his mind, "gets his man" after a three years' hunt, but before Conniston and his captive, John Keith, reach the post, Conniston dies, but suggests that Keith take his place as a member of the mounted police. Keith takes the big chance and returns to the post as Derwent Conniston with the news that he has captured and buried John Keith.

The post commander, played by Sherry, does not note the substitution. However, Shan Tung, employed because of his peculiar facility for remembering faces, recognizes the deception. He doesn't disclose the fact to the authorities, but makes known his discovery to the supposed Conniston himself.

The uncanny yellow man has a strange hold over the daughter of the dead Kirkstone which is not made known until almost the end, and clears up the whole affair. Shan Tung has the girl's brother in his power, and knowing that the Chinaman will prove the brother the real murderer of Kirkstone, she has agreed to marry the Chinaman. But Conniston (really Keith) comes to the rescue and kills Shan Tung. The mystery element in connection with Shan Tung is particularly effective in its way and affords opportunity for a terrific fight in the den of the Chink.

Lewis Stone is excellent in a dual role and Marjorie Daw is winsome and appealing.

There's no need for hesitation when it comes to booking "The River's End." It will please most of the people most of the time, if not all of the people all of the time. In other words, it is good all the way through, but there are special bits that will have particular appeal for certain tastes.

Outside of its variety of attractions, the picture is good to look at. Much care has been given to artistry and technique in its production. The lightings are decidedly beautiful, particularly the snow scenes.

Use the name of the producer in your advertising, mentioning some of his previous successes and promising them unusual entertainment value in his first independent production. The cast consists of names that in themselves should make them stop, look and listen.

Exhibitor's Trade Review

"The River's End" An Excellent Production

Reviewed by George T. Pardy.

Hearty congratulations are due Marshall Neilan for the high-water mark of success he attains with this production. The picture is unique in every way, a veritable triumph of the camera's art, skilfully constructed, possessing a plot which fairly vibrates with romantic heart interest and breathless suspense. There isn't a dragging moment in it, and Lewis Stone scores a tremendous hit in the dual role of Conniston, the Royal Mounted officer; and Keith, the hunted outlaw.

The double exposure effect sare simply wonderful, clearly defined and producing a perfect illusion. The photography as a whole is a masterpiece of filming; nothing finer than the views of the great wilderness of snow, with tall, somber pines in the background, has ever been screened. It makes a body feel cold to gaze upon that grim region of ice, and exquisitely beautiful are the woodland and water scenes of a milder clime. The closeups are remarkable for distinctness and neat posing, and there are long shots in evidence warranted to make the average camera operator ill with envy.

The story swings into quick action right from the start, keeps one guessing vainly as to what is coming next and never falters in its stride. The most exciting situation is that in which Keith, single-handed, fights his way out of the yellow man's trap, a combat of truly savage intensity, and the emotional scenes are strong in pathos and clean sentiment. Majorie Daw is charming as Keith's sweetheart, Jane Novak wins sympathy in the role of Miriam, and excellent performances are given by J. Barney Sherry and Togo Yamamoto.

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction

Triumph in "The River's End"

EVERY CRITIC AGREES

What a picture, when critical reviewers are unanimous in declaring MARSHALL NEILAN'S presentation of "THE RIVER'S END" a masterpiece in direction. A triumph in art and a thrilling and unique entertainment.

N. Y. Journal

Neilan Film Is Triumph For Screen Art

"The River's End," Shown at Strand, Adapted from Curwood's Famous Novel

Marshall Neilan's initial independent production, "The River's End," an adaptation from James Oliver Curwood's famous novel and now appearing at the Strand Theatre, **marks a distinct advance in the progress of the motion picture art.**

Mr. Neilan has closely followed the story in visualizing Mr. Curwood's great story of the Canadian Northwest and has introduced various novel effects in motion picture presentation which cannot help but win the admiration of the devotee of the silent drama. It is safe to say that this production is one of the really great photoplays of the season and that it will achieve unusual success is assured.

In offering this story in screen form Mr. Neilan had a wonderful opportunity to assert his unusual capabilities as a director, and that he has made the most of it is readily apparent. The story allows for great dramatic suspense and thrilling situations and the young director-genius has used his capabilities in handling such a plot to great advantage.

In the leading male role, playing both parts of Keth, the outlaw, and Conniston, of the Royal Mounted Police, Lewis Stone registers one of the most dramatic characterizations of the screen. Mr. Stone is an actor of both screen and stage fame and in "The River's End" is called upon to display his unusual histrionic accomplishments. Stone is not one of those pretty movie heroes, but rather a human sort of an artist that registers true to life.

Opposite Mr. Stone is that very attractive leading lady, Marjorie Daw, who for some months played lead for Douglas Fairbanks. In the part of Mary Josephine, Miss Daw gives the most dramatic characterization of her entire film career and shows indications of becoming one of our most popular movie stars. Another outstanding feature is the portrayal of Miriam Kirkstone by Jane Novak, another talented leading lady of the films. Miss Novak, as the victim of the Chinaman, displays a dramatic technique to a degree rarely evidenced on either the stage or screen.

Others in the excellent cast are Togo Yamamoto, the Chinaman in the part of Shan Tung, a thankless part, and yet a characterization that will demand the respect of every one who sees the picture. J. Barney Sherry, as McDowell, head of the Royal Mounted Police, and Charles West, as the real murderer of the story and the dope fiend.

It is quite apparent that in staging this film Marshall Neilan has selected his players to fit the parts, rather than the reverse, as is often done in the movies. Each player is obviously adapted to the particular kind of a part he or she is called upon to portray, and the result is a well balanced cast and an exceptional performance.

Mr. Neilan, whose policy it is to give credit to each important member of his producing staff, has pointed out that he is proud of the results attained in "The River's End," by Marion Fairfax, the scenario writer; Henry Croninger and Sam Landers, the camera men; Ben Carre, the art director, and Howard Ewing, electrical expert in charge of lighting effects.

Among the big thrills of the play is the situation where Keith, the outlaw, who is impersonating Conniston, the police officer, faces Chief McDowell for the first time. Knowing that he will "win or lose when he meets the Chief," Keith, after months of hardship in the frozen North, meets his supposedly superior officer. The manner in which Mr. Neilan reaches this climax offers a series of thrilling episodes which hold one spellbound. Many other situations of a similar degree of dramatic tensity are offered throughout the film, and with the big fight scene toward the end, when Keith whips a gang of Chinamen right before your eyes, as the building in which the Chinamen's den is located blazes and finally burns to the ground, the audience is given one of the most startling thrills ever offered in pictures.

Taken from every angle, "The River's End" is indeed one of the best photoplays Broadway has seen in months and Marshall Neilan is to be congratulated on his first offering produced by his own organization and released through the First National exchanges throughout the country.

N. Y. Herald

The Mystery Is Highly Sustained

Despite an inept title, "The River's End," **Marshall Neilan's first independent production shown at the Strand Theatre, is unusual enough to be worthy of its aurora borealis setting.** The story by James Oliver Curwood deals with John Keith, arrested in the frozen North for a murder by Derwent Conniston, of the Northwest Mounted Police, whose place Keith takes when Conniston dies through one of those close resemblances that not only lead to remarkable trick photography but also to some trick complications. **The atmosphere of mystery is highly sustained throughout and the tale ends with a very stirring fight in which Shan Tung—in this case a Chinese prince—gets the worst of it, as usual.**

Lewis Stone plays with effective restrain his double role, and Misses Marjorie Daw and Jane Novak are part of the highly decorative background.

N. Y. Telegraph

Strand Presents Neilan Special

Producer's First Independent Release Is Absorbing Screen Version of "The River's End"

By Gordon Trent

"The River's End," Marshall Neilan's first independent production, is the box office magnet of the Strand Theatre's program for this week. James Oliver Curwood's absorbing story of the great Northwest is the basis of Mr. Neilan's new picture, which was produced under his personal direction with the assistance of Victor Herman.

"The River's End" is so full of adventure it fairly intrigues the mind while the clock spins merrily on without giving an inkling of the passing time. Marshall Neilan has not only kept all this intact, but he has actually increased the value of the dramatic situations. His touches are so delicate, so sure and so pleasing that the highlights are emphasized without any clumsy obvious detail of the sort that so often makes a good tale go wrong.

The story, which centers about the Northwestern mounted police, is full of surprises. It concerns the efforts of one John Keith, suspected of murder, to hide his identity under the mask of Derwent Conniston, a member of the Canadian mounted police force. It further involves a Chinese, whose memory of faces is unfailing and who knows the game Keith is playing. He does not turn Keith over to the police because he wishes to use him to further the interest he has in Miriam Kirkstone, a white girl, and the woman McDowell, head of the mounted police, loves.

To give in minute detail the unwinding of Keith's identity, his final acquittal, the mystery of the Chinaman's part in Miriam Kirkstone's life, would spoil the picture for those who haven't seen it. There is Mary Josephine, a sister of Conniston, who arrives from England and is one reason why Keith wants back his own identity. Margery Daw's Mary Josephine makes her claim as the logical successor to Mary Pickford stronger than in any preceding appearance. Whether it is Marshall Neilan or the young lady herself who is responsible for this exceptional piece of work remains to be seen. Lewis Stone does one of the finest bits of dual impersonation ever seen on the screen. He gives an excellent performance as the two men—Keith and Conniston.

The Chinese devil, Shan Tung, does some creditable work, as does Jane Novak as Miriam Kirkstone, daughter of the murdered man, and J. Barney Sherry as McDowell.

The story lapses into moments of serial resemblance during the fight in the Chinese den, when, single-handed, Keith cleans out a whole room full of Chinamen. While this has a thrill for some, it will seem a bit unnecessary to others and to give a Nick Carterish effect to one of the most absorbing pictures seen on the screen in many a day. The comedy, too, could be eliminated without being detrimental to the picture—the goose and Japanese scene adds footage without cause. Mr. Neilan may have felt a little comedy relief necessary, and since personally I have great respect for Marshall Neilan's judgment, it may be these scenes are only a part of the general excellence of "The River's End."

The snow scenes, the northern lights, et cetera, deserve special mention. Perhaps we shall like them even better when snow is not so prevalent a scenic addition in New York. The northern lights were cleverly faked and, despite their tendency to imitate an overdone egg now and then, were really very good.

N. Y. News

"The River's End" Proves Skill of Director Neilan

By McElliott

Do you all remember Marshall Neilan, the curly headed young man who bustled his way through so many pictures? His last appearance, I think, was as one of Judy's suitors, with Mary Pickford, in "Daddy Long-Legs." Anyhow, he's forsaken the business of acting to play director instead, and the first fruit of his venturng is shown in "The River's End," at the Strand this week.

Adapted from the story of that name by James Oliver Curwood, it has all of the earmarks of a best seller. A rattling good yarn, too, it must have made, with the colorful trappings of Northwest "mounties" against the rugged background of the town; with the slap-bang, blood-and-thunder happenings of that sinister upper chamber in the house of Shan Tung, where glowering Chinamen popped out of doors like hideous jacks-in-boxes. **And Marshall Neilan has made an interesting and clean-cut screen drama from it, using Marjorie Daw as the girl and Lewis Stone as the rugged, conscience-tortoured lover.**

As for Marjorie Daw, she is utterly charming, with a wide-eyed and wholesome prettiness that grows on one. Lewis Stone plays Keith with virility, and Jane Novak, a favorite with many discriminating fans, has a more or less "heavy" role.

Mr. Neilan's practiced hand is evident in the last scene, where in place of the final romantic "fadeout"—the "clutch," as bored observers usually describe it—the heroine clumps funnily away on snowshoes, with the hero in grotesque pursuit. It's a master stroke of comedy!

MARSHALL NEILAN PRODUCTIONS

"The River's End" by James Oliver Curwood

SPECTATORS THUNDER APPLAUSE

Never before have blasé New York audiences expressed such appreciation, or greeted a picture with such roars of applause, as to shake the rafters.

N. Y. American

"River's End" Is Film of Thrills

Picture at the Strand That Depicts Adventure, Romance and Intrigue in the Frozen Northwest Is a Realistic Portrayal

By Alan Dale

The dual role, beloved of stage and screen artists, is unusually and flambuoyantly fascinating in the picture at the Strand called "The River's End." And the duality is so odd, and so differentiated, that no sooner is it announced than the pleasurable anticipation of "thrills" pervades you.

Imagine one actor playing the part of an outlaw accused of a cold-blooded murder, and also enacting the role of the relentless officer pursuing him! That struck me as being so out of the ordinary groove that at the very start I sat up and took notice. The two met in the frozen Northland and the officer of the law, with a frost-bitten lung, was tended by the man whose life he sought.

On the spoken stage, of course, such an incident might be imagined but not shown. In "The River's End" we are permitted, by clever screen tricks, to see the two men played by the one actor at the same time. Every time I view this feat it amazes me. Of course, it doesn't astonish the average movie fan, who accepts everything as his inalienable right and asks no questions. You see in this little shack in the frozen North the dying officer of the Royal Mounted Police and the Discovered outlaw.

Can you imagine what happens? The officer, realizing that his death is approaching and convinced of the innocence of his victim, offers his own name and belongings to the outlaw. The resemblance between the two is very marked. Why shouldn't the outlaw assume the entity of the officer, return to civilization as that dignitary and live happily ever afterward?

Every detail is capitally worked out. For instance, the officer has a scar on his temple. It is necessary that the outlaw possess such a mark. So he is branded with an iron by the moribund officer, who further coaches him in the incidents of his life and gives him instructions how to meet the Chief of the Royal Mounted Police without giving himself away.

I mention these details in order to show how carefully the picture is worked up. Usually this sort of thing is illogical and unplausible. It wouldn't deceive a babe in arms. But in "The River's End" the story is so scrupulously put together that when the "thrills" take place—or set in—you haven't the least excuse for not feeling them.

I don't know if it was the "frozen North" that set me tingling, but I confess that when the masquerading outlaw reached civilization and was up against the terrors of possible recognition I was "all wrought up." And this not too usual condition prevailed throughout the rest of the story. Of course, he WAS recognized by a wily Chinese, whose genius enabled him to detect and memorize the photographic details of any face.

This Chinese personage gave the story its "villain"—and never was there a more sinister villain! Shan Tung put it all over the conventional stage villain, and did it in that furtive, stealthy and dramatic way peculiar to his race. I think that Chinese and Japanese villains are the only really plausible ones that the stage or screen knows. I can't pin my faith to a villain who wears tan kid gloves, creased trousers and a colored necktie. He seems so absurd. Worse, you often prefer him to the hero! But in "The River's End" Shan ung is a masterpiece of villainy, and the later scenes in the Chinese home would give any one the creeps. This is the cue for the "love" interest, which is extremely strong. The masquerading outlaw discovers that his "double" had some girl to whom he was closely attached. The scene in which the girl rushes up to him and takes him in her arms is decidedly original. Who is the girl? What must he say to her? It is a comic situation in a tragic setting.

She turns out to be the officer's sister, and, naturally, the outlaw cannot feel any brotherly interest in her. He does experience a stronger interest, and this grips him and influences his life.

However, I have said enough about the "plot" of "The River's End." **Never for one moment does its thrill lessen. There is not one single dull episode in the picture. There is not one solitary excursion into those realms that are sometimes assigned exclusively to movie improbability. It is the best instance of persistently sustained excitement that I have seen.**

It is a long picture, but it seems ridiculously short. I felt like Oliver Twist when it was over. I wanted a "second serving"—and I have outlived greediness. Lewis Stone was ideal for the dual role. He neither posed nor preened. He was the typical hero of dashing adventure. Marjorie Daw was a cunning little heroine, and Togo Yamamoto made the Chinese villain exceedingly realistic.

If you can't get a whole batch of thrills from "The River's End" make up your mind that your liver's sluggish—nothing more romantic than that.

N. Y. Times

Neilan Uses His Independence Well

What Marshall Neilan calls his "first independent production," meaning that it is the first picture he has made entirely as his own boss, is at the Strand this week. It is a screen adaptation of James Oliver Curwood's novel "The River's End," and is an out and out melodrama of the Canadian Northwest, employing such familiar expedients as the physical identity of two men, a hero wrongly accused of crime, a woman in distress, a diabolical villain (Chinese this time), and a brisk fight between the hero and a roomful of enemies. But, with all this, it is not the usual melodrama. In the first place, Mr. Neilan is undoubtedly a skilful cinematician. He has made many moving pictures of scenic beauty and melodramatic force, and seems to have spared no pains in staging his production. Also, his knack of modifying intense action with touches of humor is more effectively evident in "The River's End" than in some of his other works, and the continuity of the picture is better than that of any of its predecessors that come to mind. **Mr. Neilan has used his "independence" well.**

Considerable credit, however, must go to the cast. As the hero and also in another role, Lewis Stone is as convincing as any one in such a melodrama may be, and Jane Novak, as the woman in distress, plays up to her own high standard. Yama Mata, as the Chinese villain, is not only thoroughly Chinese but accurately villainous, and Marjorie Daw never fails to be attractive as the heroine.

"The River's End" is interesting. That's all that a frank melodrama tries to be, and relatively few of them succeed.

N. Y. Tribune

Marjorie Daw Pleasing in "The River's End", This Week's Strand Picture

By Edwin H. Blanchard

A New York that has been so recently at the mercies of the Weather Bureau and the Street Cleaning Department should be interested in "The River's End," the feature picture at the Strand this week, for the scenes are laid in the great white North. But the picture has much more to it than lies in its temporary appeal to recently beleaguered picture-goers, **for there is told a moving story, rich in beautiful scenes and well acted.**

The first scenes of the film, which was adapted from the story by James Oliver Curwood, show John Keith, hunted for several years for the murder of Judge Kirkstone, a victim of the long arm of the Canadian Mounted Police, through the efforts of Derwent Conniston. But on the long trip back from the far North with his prisoner Conniston is stricken with disease, and it is then, when Keith refuses to leave the sick man to save his own life, that friendship comes between the two men who were hunter and hunted. In a log cabin in that frozen country Keith watches over Conniston, and when the latter grows certain that he is to die he suggests, because of a remarkable resemblance between them, that Keith take his name at his death and return to the post. Keith is carefully coached for the part he is to play, and when Conniston dies the hunted man turns south with a new name.

At the post of the mounted police Keith reports under his assumed name the death of himself, and passes successfully the scrutiny of his new sister, Mary Conniston, and McDowell, of the mounted police, neither of whom had seen Conniston for more than three years. But Shan Tung, a wily Oriental attached to the post because of his uncanny memory for faces, had seen Keith at the time of the Kirkstone murder and was not deceived.

From this point complications come thick and fast. Shan Tung is madly in love with Miriam Kirkstone, the daughter of the murdered man, and has already a secret with which to menace her, for he and she alone know that it was Peter Kirkstone, and not Keith, who killed Judge Kirkstone. With this secret he forces the girl nearly to the point of surrender, but he goes too far, for when he threatens to disclose Keith's identity unless the masquerader aids in the plans against Miriam, Keith defies him. Hard upon the heels of the defiance comes a fight in which Shan Tung is killed and Keith lays some dozen Chinamen low; the building catches fire, and Miriam's brother dies from burns just after he has confessed to the murder of his father.

Miriam and McDowell come to understand each other very well then, and at "the river's end" Keith and Mary Josephine, his erstwhile sister, meet in a new and ever old relation. Mary Josephine, let it be said, in the person of Marjorie Daw, has very ingenuous and irresistible interpretation, and Lewis Stone gave dignity and strength to the part of John Keith.

N. Y. Evening Sun

Capacity House Watches Picture

"The River's End," a melodrama of the great Northwest, is the feature picture at the Strand this week, **and a capacity house watched it yesterday afternoon.** It is a First National production, and Lewis Stone, J. Barney Sherry, Marjorie Daw and Jane Novak play the leading roles. A fight against heavy odds in a Chinese "joint" is a spectacular feature. The two pairs of lovers find happiness in the end, of course, but only after much bloodshed and suffering.

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction

Marshall Neilan's First Independent Picture

Louis B. Mayer presents

ANITA STEWART

in

"The Fighting Shepherdess"

THE STORY OF A GIRL WHO FOUGHT A WHOLE TOWN AND WHIPPED IT

A thrilling romance of the rugged West where civilization touches the borderland of the primitive, with its terrific battles against nature, its fiercer feudal hates and relentless warfare between cattlemen and sheepmen.

A Louis B. Mayer-made production adapted by Frank M. Dazey from Caroline Lockhart's novel. Directed by Edward Jose, assisted by Millard Webb. Photographed by Tony Gaudio.

A "First National" Attraction

EDA
N.Y.
21

Applicants for Franchises

Please Notice

The delay in replying to your letters of inquiry has been due to the magnitude of the task of our statistical staff at present engaged on pro-rating the Franchise Units to be allocated to each and all territories. In order that the percentages allocated to each territory be absolutely accurate and fair to all it is necessary to complete the statistical division of the entire United States and Canada before any one theatre is given an estimate as to its Franchise percentage.

The gigantic task is now nearing completion and we can assure the very great number of exhibitors who are anxiously awaiting a reply by mail or in person by a First National representative that we will give their applications consideration at the earliest possible moment.

The widespread interest in our new Franchise proposition is very gratifying. It is the strongest kind of indication of the realization by exhibitors generally of the benefits that it is certain to bring to those fortunate ones who secure a First National Franchise and the many advantages that will accrue.

Exhibitors' Defense Committee

Composed of Members of
The First National Exhibitors' Circuit, Inc.

Address inquiries to
Exhibitors' Defense Committee
The First National Exhibitors' Circuit, Inc.
6 West 40th Street, New York, N. Y.

Trade Mark

This is the Mark of a New Era in the Motion Picture Industry

"The Perfect Plan"

$3,000.

In Cash Prizes to Put
the S.R.O. Sign on Your
theatre during the run of

HOPE HAMPTON

IN

A MODERN SALOME

Conceived & Directed by LEONCE PERRET

LISTEN!!!

The moment you book this colossal feature, starring the screen's newest sensation, you can begin to advertise the contest. There is a chance for 37 of your patrons to win one of the prizes.

THE FIRST PRIZE $1,000 IN CASH *Will be paid to the person submitting the best essay of* 500 WORDS OR LESS *answering the following five questions . . .*

1-Who was Salome in Biblical history and what did she do?
2-What is the strongest dramatic situation in the plot of "A Modern Salome"?
3-How would you describe Hope Hampton's type of beauty?
4-What is your ideal of what a motion picture star should be?
5-What is the lesson taught by the story of "A Modern Salome"?

THE SECOND PRIZE $500 IN CASH *will be paid to the person sending in the essay adjudged to be the second best. In addition there will be*

Five Prizes of $100 Each; Ten Prizes of $50 Each
Twenty Prizes of $25 Each.

This Means Money for You and Your Patrons at No Extra Expense.

Write or call upon our nearest exchange for complete details..

METRO PICTURES CORP.

HANK MANN

Handing the Largest Audiences in the World The Largest Laughs in "The Bashful Blacksmith"

The World's Greatest Comedian in the World's Greatest Theatre

THE Arrow-Hank Mann Comedies are being shown in the best theatres Everywhere. First runs for solid weeks in the best theatres in New York, New Jersey, Boston, Philadelphia, Baltimore, Washington, Atlanta, Chicago, Minneapolis, Cincinnati, Cleveland, Detroit, San Francisco, Los Angeles.

BOOK THESE ARROW-HANK MANN COMEDIES NOW

AT LEADING INDEPENDENT EXCHANGES

ARROW FILM CORPORATION

220 WEST 42nd STREET, W. E. SHALLENBERGER, President NEW YORK CITY

MOVING PICTURE WORLD

Founded by J. P. Chalmers in 1907

SATURDAY, MARCH 6, 1920

NEWS FEATURES

National Educators Foster Picture Instruction............*Page 1601*

Cleveland conference of National Educational Association promotes separate organization for use of pictures. An educational triumph.

Censorship Gets a Few Knockout Drops........*Pages 1605 and 1609*

Sixty-two city governments of New York State through Conference of Mayors declare Empire commonwealth in no need of censorship. Hearing on question in Massachusetts brings out powerful arguments by representatives of industry.

Exhibitors Turn Preachers of the Gospel.................*Page 1613*

At least, so it would seem by the offer of the showmen in Kokomo, Ind., to help ministers fill churches by adjusting the Sunday show question. A real bid for co-operation.

Come On! Beat the Board of Health To It................*Page 1687*

Cash in on a real germ-proof house. Read how in E. T. Keyser's discussion on the subject of ventilating and disinfecting in his Better Equipment section. A big topic ably handled in this department every week.

Alfred S. Black in New England........................*Page 1670*

Incorporation of new Black Theatre Company strengthens power of exhibitor executive in New England states.

Why Throw the Spotlight on Your Business Secrets?.......*Page 1611*

Says Lewis J. Selznick, as he turns spotlight and guns on percentage. Take a look at his marksmanship.

But Harry Raver Disagrees.............................*Page 1611*

Saying that percentage is the proposition for the showman with initiative. Which side do you favor?

What Is Said by the Reviewers?........................*Page 1619*

A new service department inaugurated in this issue of Moving Picture World, giving the picture showmen the opinion of the reviewers on the five trade papers on all recent productions. An invaluable collection of judgment.

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Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. F. Chalmers; Secretary and Treasurer, E. J. Chalmers; Assistant General Manager, James L. Hoff; Editor, George Blaisdell; Advertising Manager, A. MacArthur, Jr.
The office of the company is the address of the officers.
Chicago Office: Suite 917-919 Garrick Building, 64 West Randolph Street (Telephone: Central 5099).

Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649).

Address all correspondence to the company.
Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company.

It reaches the South American and Spanish-speaking market. Yearly subscription, $2.00. Advertising rates on application.

SOME SCENES WITH
ALICE JOYCE
in "The Sporting Duchess"
Vitagraph's Thrilling Picturization of the Famous Drury Lane Melodrama.

MOVING PICTURE WORLD

Censorship Partisans Have a Hard Week

IN this issue of the Moving Picture World opponents of official censorship will find matter for congratulation. They will find it in the action of the New York State Conference of Mayors and they will find it in the proceedings of the censorship hearing in Boston before the Committee on Mercantile Affairs of the Massachusetts Legislature.

While the second of the two incidents enumerated does not represent—as yet—a victory for the partisans of a free screen, the first, the opinion of the New York Mayors as expressed in the long awaited report of its special committee, distinctly does represent a victory. This carefully selected commission, comprising a dozen or more persons chosen for their ability impartially to examine the situation in New York State, has decided after deliberation that there is no need for further censorship of motion pictures in this commonwealth. It is believed the decision if it does not discourage will at least have the effect of nullifying any attempt on the part of ambitious reformers to jam through a censorship measure in the present session of the Legislature.

As our Albany correspondent points out, the conference represents the consensus of the chief executives of sixty cities of the Empire State—a body of no small influence. Had the report been on the side of censorship the entire official weight of these men would have been behind a bill embodying their views. Consequently all the more significance is there in the declaration that "Legalized censorship of the film is a dangerous departure in a free country. It places a ban upon ideas."

Motion picture showmen in states other than New York will find satisfaction in reading the committee's assertion that the experiments in this particular line that have been tried in other sections of the country do not justify New York making such a radical departure from the principles upon which our government is founded.

If in New York there are on the statute books measures designed to handle any situation that may arise from showing pictures that would tend to corrupt morals it is reasonable to assume similar laws are in force in other states.

The committee does suggest that in every community there should be passed two ordinances, one relating to motion picture advertising and the other to the regulation of films. The one is designed to make punishable the display of "pictures such as show the female form in one-piece bathing suits or in other suggestive costumes," and the other to give the locality the right of censorship to meet its own requirements.

The recommendations concerning the National Board of Review are worthy of serious consideration. One of these suggests enlarging the influence of the board and another urges that that body establish official relations with municipal administrations in the larger centers.

The hearing before the committee of the Massachusetts Legislature was notable for several things. Among these was the number of the opponents of the censorship measure under discussion and dissection and their authority to speak with first-hand knowledge of what the plain people of the state want in a motion picture way. An unusual feature of the occasion was the fact that a thousand persons followed with intense interest the telling points made by the respective partisans.

Judge Brackett summed up the case of the opponents when he pointed out that any person showing an improper picture can be imprisoned for a year or fined $500, or be given both fine and imprisonment. When he insisted that the proposed measure be considered from the Massachusetts viewpoint and not from that of Pennsylvania or Ohio he was on solid ground. "There is nothing in the bill," went on the judge, "that allows a clean, decent appeal. The people have an inherent right to see, read or discuss what they want; that is their inalienable right."

Mrs. Ayer, manager of the Exeter Theatre, situated in the Back Bay of Boston, a well-to-do district, declared the measure was "a menace to business, an insult to intelligence and an unjust discrimination." She told of the complaint on the part of a few—a precious few—that in "Little Women" there had been too much kissing. "Women want to have all evil remedied," she said, "but censorship is not the way to do it."

The speaker for the American Federation of Musicians declared the "wave of reform" sweeping the country had become a mania, and added: "Pretty soon about all you can do is to go to work and then go home to bed."

All in all it has been a hard week for the proponents of censorship. The two stories of which we are writing contain an abundance of meat for those who now are fighting efforts to inflict this burden on the industry in other states or who never know what moment they may be called upon to defend the screens of their communities. The new enthusiasm developing against censorship marks the rebound from the indifference of the past. It means that the people at large are tired of the fast growing tendency to fasten upon the large majority of broad-minded men and women the narrow views of the vociferous and frequently well organized—and incidentally well paid—minority. GEORGE BLAISDELL.

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

BACK
TO
WORK

S. O. S.
P. D. Q.
U. S. A.
W. S. S.
C. O. D.
A. E. F.
F. O. B.
H. C. L.
B. V. D.
G. A. R.
C. S. A.
I. C. S.

—o—

What the Dictionary Knows About Percentage Matters

Per.—Through, by, by means of.

Cent.—The hundredth part of a dollar.

Age.—To make old; a period or age or existence.

And we admit **we** never knew so much about it as we did after we had opened the old Unabridged. In which we confess what a lot of others won't.

—o—

Constance Talmadge "In Search of a Sinner" (First National).

Here! Here!

—o—

Stuff that goes to the boss for approval before being sent to the newspapers and at which he smiles with satisfied delight is generally just the paragraph or more that is apt to meet sudden death under the editor's blue-pencil.

—o—

"The Third Woman" (Robertson-Cole) presupposes two other expensive luxuries during these times of profiteering.

—o—

Going Up!—John C. Flinn advanced in executive responsibility. Jerome Beatty takes his place. A. M. Botsford takes Jerome Beatty's empty chair. Pat Kearney succeeds A. M. Botsford.

That's what we call Paramount Progress (and) Advance.

—o—

"The Law Bringer" (Selznick).

Revenue officer on a "still" hunt.

—o—

BERT ADLER GETS CREDIT FOR COINING "PUFFICIST."

Rambled out here to
get away from your
"Rambles" but dernital
if I don't find
S Barret McCormick
a pufficist for that
page. Can't I lose you
somewhere? Bert Adl

INDIAN
FE 9

Filmsdom's Contribution to Lore and Lure of Draw Poker.

"Jes' Call Me, Jim"—Goldwyn.

"Read and Reap."—Arthur James.

("Read 'em and Weep.")

"The Grim Game."—(Paramount).

"Two A. M."—(Christie).

"The City of Broken Men."—(Robertson-Cole).

—o—

Lobby Attraction.—The new theatre described as "having an inviting air" probably has a manager wearing an expectant look.

—o—

What to Wear at the Movies.

"If your heart is blue," says Southard Brown, in a Pioneer advertisement, "and you're full of trouble, **put on a smile** and go see 'Bubbles.'"

—o—

"Benny Leonard can act like he can fight," according to Frank Hall.

Without "getting his hair mussed?"

—o—

Something Else on Which to Pay Telegraph Tolls.

"A wire received at Universal's New York office from Harry Rice states that he is comfortably settled in his new quarters in Chicago."

—o—

"Republic Has Romance Filmed in Ocean Depth" is a Louella Parsons headline that might lead into a fish story.

—o—

F.O.B.,LosAngeles,$780.,Net.

Miss Baird has established an innovation in star equipment. When she leaves for the Coast she will take with her five women whose sole business is to take care of the Baird wardrobe.

—o—

Dodging the Sleuths.—"Mrs. Lewis Returns with 'Sherry'" is an Empy World headline that will interest many to the point of fascination.

—o—

Real Estate Inticements.

"Shore Acres" (Metro).

"The Land of Opportunity" (Selznick).

—o—

Among the screen's "striking" personalities might be mentioned Jack Dempsey. His exploits should have plenty of "punch."

—o—

Superfluity.—If you attend the presentation of "Aphrodite" at the Century leave your imagination at home.

—o—

"Boxing" the Calendar.—Cosmopolitan having announced "April Folly" we help the title-hounds along with these suggestions: "March Hares," "June Bugs," "May Flowers," "October Ale," "July Vacations," "September Morns," "January Resolutions," "November Nuts," "December Presents" and "February Twenty-ninth."

—o—

"The Devil's Pass Key" (Universal).

Properly used by the Queen of Holland would make a holiday for humanity.

SUPPRESSED DEFINITIONS.

(By a Modest Contributor).

Double Exposure.—Mae Murray in "On with the Dance."

Close-up.—The man who laughs when the boss does.

Fade-out.—The man who does not.

All-Star Production.—**Any** picture **without a star.**

Secretary.—A stenographer taught to ask: "Who wants to speak to him?"

Signed Statement—Something the pufflicist can't **get by** without a signature.

Co-operation.—Only one letter removed from **con-operation.**

—o—

His Day of Rest.—Our Wen Milligan wonders who Earl Hudson takes to luncheon Sunday, there being seven editors of moving picture tradepapers in our village and our Astor reporter being off duty on the Sabbath.

—o—

Drinking water from a moving pitcher is the acme of devotion to THE industry.

—o—

"Mary's Ankle" and "My Lady's Garter" are Paramount releases that should make attractive double-feature day offerings.

—o—

Standing on the Corner Not a-Meaning Any Harm.

Two men conversing. One dropped his watch on the stone pavement with great damage resulting.

"Did it stop?," Don Walk was asked.

"Sure," came the answer, quick as a tick, "did you think that it would go straight through?"

—o—

Men of Letters in Filmdom:

S. E. V. Taylor, scenarist.

—o—

"Mr. and Mrs. Not Married" and "Some Honeymoon" are stories lately purchased by Thomas H. Ince.—Howard G. Ramsey, Royal Theatre, El Dorado, Kan.

—o—

Observe that one of the big guns of filmdom is "located at the studio in a 'suggestatorial' capacity."

That makes film peddlers act in a "sellatorial" capacity.

—o—

Airplane exploitation for picture entertainments would seem to be the ultimate in high-flying advertising.

—o—

Going at a Killing Space.

"This story is totally dissimilar to any yet shown on the screen and the production as a whole is one with which little comparison can be made when the masterpieces for the year 1920 are selected."—Publicity.

—o—

"Sooner or Later" has been suggested as the date of A. M. P. A.'s dinner to the bosses.

—o—

And the Others?—Without Being a World Beater This Is the Best Made Picture from Selznick to Date.—Wid's.

To which this further praise is added: "Get Your People in: They Will Hardly Be Disappointed."

H. T. Snowden Rises to Make Some Very Convincing Remarks

Detroit Exchange Managers' Association passed a ruling that unless checks reached exchanges seven days in advance film would not be shipped C. O. D.

This brought from an old showman, who had previously been in the circus business, this telegram:

"I'm no plumber. I'm a showman. Show me. I pay for goods when they reach the lot."

—o—

"The Broken Melody" (Selznick)—Second hand electric piano in a "Nickelodeon."

"A Scream in the Night" (Selznick).—Music suggestion: "Somewhere a Voice Is Calling."

"The Blooming Angel" (Goldwyn).—What ho! An English title-writer!

"Dangerous Hours" (Paramount).—Between 5 and 7 o'clock in a theatre on a side street.

"While New York Sleeps" (Fox).—Branch managers will be creating havoc in their respective exchanges.

Real Enterprise.—Plans are well under way to wreck the courthouse at Sapp Center, Mich., and erect an airdome.

—o—

"Tarnished Reputations" (Pathe.)

Outcome of a ride from New York to Syracuse in a smoking compartment on the Twentieth Century Limited.

—o—

"Who's Your Servant" (Robertson-Cole).

They say one never knows from week to week.

—o—

Coming—"The White Dove" might indicate that Robertson Hyphen Cole may be concerning themselves seriously in getting the peace treaty signed.

—o—

Yes, Fred, After the "Flu" They Often Lose Their Hair.

One of the cellar-loid tradepapers sets forth that William Fox is going to produce a fillum version of the late Dick Davis's story "The Card Sharp."

I pause to ask if it would not be of greater interest should Joe Schenck produce it with a former friend in the titular role?

—Freddie Schader.

—o—

Nearness of Tampa Unto Cuba Affects A. M. P. A. Novitiates.

(By T. D. Bonneville.)

When first I laid eyes on Ampa
I thought I must try to vamp her;
When I sat down to lunch
And gazed on the bunch
I was given my first chance to lamp her.

I fain would court her good favor
And started a lot of palaver
With the man on my right
Who wanted to fight
And called me an ambitious shaver.

With fondest hopes dashed by this damper,
I've hid my love under a hamper;
I'm one of the bunch
But have a good hunch
I'm not going to Tampa with Ampa.

National Educators Promote Separate Association for Visual Instruction

Cleveland, February 24.

THE semi-centennial meeting of the National Education Association opened in Cleveland, on Monday, February 23, with hurry, bustle and much confusion. Trains were hours late and belated individuals rushed to the hotels for accommodations, only to find thousands of reservations ahead of them, dating back to last September.

It was estimated that Cleveland had to put ten thousand extra people to bed that night, with the result that her private citizens were forced to lend a hand. But in spite of it all the question of visual instruction had its inning in the first round.

The plan to call a meeting for an informal discussion on the subject of visual instruction seems to have originated at the University of Wisconsin. With the wise object in view of gaining the cooperation and advice of persons connected with the motion picture industry, invitations were sent out, many of which were accepted.

Changes Cause Confusion.

This meeting scheduled to be held at the Hotel Hollenden was switched to the Hotel Cleveland, with the result that late comers were unable to gain information as to its whereabouts.

The important outcome of the meeting at the Hotel Cleveland included the laying of plans for the formation of a national association on visual education; the disclosure that the work of the National University Extension Association has progressed so far that it has no less than forty-three motion picture distributing centers throughout the country at the present time, covering practically every section of the Union; and last, but not least, that in the event of the failure of the motion picture producer to manufacture suitable films, the University of Wisconsin and the State College of Iowa will undertake the manufacture of films for distribution through the University Extension Centers, which they are already equipped to do.

Forming National Association.

The formation of a National Association on Visual Education, as it is intended to function, is the most important move which has yet been made toward stimulating the manufacture of films for the schools and colleges. It would be the duty of this association to find out the actual requirements of the schools, and to carry the message to the producer, thereby bringing about the personal contact between educator and producer, which in the past has been lacking.

The decision given by such an association would be authoritative, and would help to relieve the uncertainty regarding the non-theatrical market, which has been the cause of the producer's hesitancy in entering the field.

Much Interest Manifested.

This meeting was not intended for the carrying out of final arrangements, but merely as a "get-together" for the interchange of opinions and to form a committee to carry the plan as outlined before the parent association, of which the University Extension is merely a branch. W. H. Dudley, of the University of Wisconsin, was appointed chairman of the committee to present the plan at the regular visual instruction program arranged for Wednesday afternoon.

By MARGARET I. MacDONALD.

Staff Representative, Moving Picture World, at Cleveland N. E. A. Convention

Among those present at the meeting were Don Carlos Ellis, Universal Industrial and Educational Department; George Pearce, Kaneto Company of America; Arthur J. Klein, executive secretary of the National University Extension Association; Carl Carson; Dolph Eastman, Educational Film Magazine; Charles Roach, State College of Iowa; S. G. Reinertsen, Alta, Iowa; J. P. Brandt, Moving Picture Age; J. B. Ankeney, University of Minnesota.

In addition to the many programs on various phases of education given in the hotels and other places in the vicinity of the Public Square, Cleveland, a commercial exhibit was held at Ninth and Bolivar streets, at which the moving picture industry was fairly well represented. Here was formed a rendezvous for those from the industry who were present, as well as many other interested ones.

Booths were established by the Pathescope Company, the Moving Picture Age, the Argus Enterprises, Inc.; Bausch and Lamb Optical Company, Acme Motion Picture Projector Company, American Projecting Company, Community Motion Picture Bureau, De Vry Corporation, Enterprise Optical Manufacturing Company, Ford Educational Weekly and McIntosh Stereopticon Company. The Industrial and Educational Department of the Universal shared the D. Appleton and Co. booth and exhibited films on commercial geography and animal forms.

Pictures for Main Association.

The motion picture was used quite generously throughout the programs of the week. The four-reel biological feature, "How Life Begins" (owned by the Carter Cinema Company) was one of these.

The Ford Educational Weeklies projected at the exhibit hall were "Sacred Silence," a film on teaching the blind; "From Mug to Mug," a study of pottery, and "Genuine Panama," a travel film.

Among motion picture people present, not already mentioned, were Bernard De Vry, Harry Levey, Universal; T. M. Alexander, Universal; Mr. Brooks, Educational Films Corporation; J. Millan with De Vry and M. Schonberger, Universal.

Wednesday's Session

Cleveland, February 25.

The visualization program Wednesday afternoon in the ballroom of the Hotel Hollenden included: L. N. Hines, State Superintendent Public Instruction, Indianapolis, "Visual Education in Community Center Work." Chas. Roach, Iowa State College, "Concreteness of Education." John H. Francis, Superintendent of Schools, Columbus, "Economic Side of Visual Education." J. Paul Goode, University of Chicago, "Round Table Discussion." Led by Frank A. Gause, Superintendent of Schools, Bay City, Mich.

Formation of new organization was carried over until the Wednesday night session. One resolution by W. H. Dudley, University of Wisconsin, to appoint a committee of three to investigate standardization of equipment was adopted.

Decide Upon Organization.

After dinner at the Hollenden for those interested in visual education (W. H. Dudley, chairman), a proposal was made by A. J. Klein, Secretary National University Extension Association, was put as a motion by J. H. Wilson, Detroit Public Schools, with amendments by Don Carlos Ellis and Carl Carson that the chairman appoint a committee of nine educators to call a conference to which would be invited commercial men, to be held two months later.

If possible the conference is to prepare platform of action for national organization on visual education to be entirely separate from the N. E. A. Present were thirty to forty educators and commercial men.

Discussions at cross purposes lasted some time, after which the meeting adjourned leaving the chairman to appoint committee at his leisure. The commercial interests present were De Voy, Atlas Educational Film Co., Educational Film Corporation, Universal, Ford, and others.

Eastman Kodak Company Wins in Court from Julius Lewis

THE suit instituted against the Eastman Kodak Company by Julius L. Lewis, dealer in photographic supplies at 522 Sixth avenue, New York City, to recover triple damages of $3,000,000 under the Sherman Law, was dismissed by Judge Mayer in the United States District Court on February 24.

In dismissing the suit at the conclusion of the plaintiff's case, Judge Mayer held that the plaintiff had failed to establish a basis for damages which, at the best, are purely speculative and might or might not have been sustained by the plaintiff in the conduct of his business as the result of the acts of the defendant, of which he complained.

Mr. Lewis alleged that since 1904 the defendant had created a monopoly by means of what he described as a restrictive rebate agreement under which he alleged dealers handling Eastman products were prohibited from handling the products of its competitors. He also charged discrimination on the part of the defendant corporation in the distribution of its products. The plaintiff sought to establish that he had sustained a loss of $1,000,000 in profits as the result of the alleged illegal acts of the defendant.

Anita Loos Back From Palm Beach.

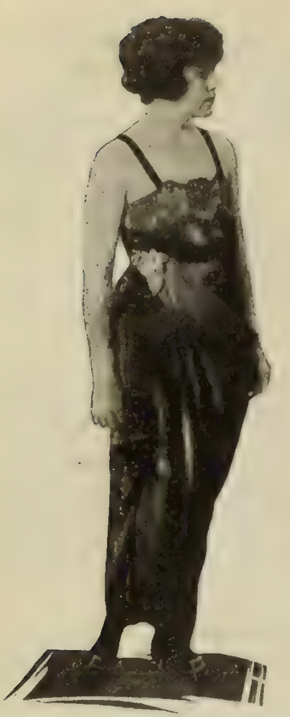
After a three weeks' "vacation"—during which she completed one photoplay and formulated the plot of a second—Anita Loos returned from Palm Beach February 25 to her post at the Talmadge studios. She brought with her a unique reel of film wherein Norma and Natalie Talmadge and their mother, together with Miss Loos herself, appear (heavily disguised) as extras in Constance Talmadge's new picture "The Love Expert."

Beck and Garrett Going to Coast.

Arthur F. Beck, president of Gibraltar Pictures, and Sidney Garrett, president of Frank Brockliss, Inc., will leave in a few days for Los Angeles, where they will look over studio properties with the intention of buying or leasing a production plant for Gibraltar.

Beck also will investigate several propositions now under consideration for an extension of the interests of Gibraltar, the probability being that at least one new producing unit and perhaps two will be added to the four already in operation.

Snaring Snappy Stuff



"Silence!"

Word to the wise from Leah Baird in Arthur F. Beck's production for Hodkinson, "Cynthia-of-the Minute."

Congressman Dallinger Is Industry's Friend, Not Foe

DENIAL of any knowledge of censorship activities in Masachusetts was made by Congresman Dallinger, of that state, when it was brought to his attention that rumors had him sponsoring the proposed censorship law there.

"You may deny the truth of that rumor very emphatically. I did not know that there was any move for censorship in Massachusetts until I was informed of that fact by Jack S. Connolly, national representative of the motion picture industry," was the brief statement made by Mr. Dallinger to the Moving Picture World correspondent.

During his service in Congress it may be said that Mr. Dallinger has consistently fought censorship as a national proposition, believing it to be wholly un-American. When it looked as though a law would be passed by the House of Representatives, it was the report drafted by Mr. Dallinger that was responsible for its being shelved. He has proven to be one of the best friends the industry has. The rumors afloat in Boston have been spread either out of a desire to injure him politically or because of a lack of knowledge of Mr. Dallinger's activities.

Allens Plan Second Theatre, to Seat 1,800, in Cleveland

CLEVELAND will have a second theatre operated by the Allens of Canada. A deal was consummated last week whereby they take the lease on a new house to be bult by the Gordon Square Company at East Sixth street and Detroit avenue. The theatre will be a part of a group building which includes a market, store and office structure.

It is reported that the Allens took a forty-year lease on the theatre, which will seat about 1,800 people. Most of the seats will be on the ground floor. There will be a balcony, which will start at the last row of the ground floor seats.

The Allens have already started work on a big new theatre on Euclid avenue at East Twelfth street, which they hope to open before the year is over. They also announce that their plans for theatre development in Cleveland include several other locations.

Cleveland Association Warns Against Screen Advertising

"DON'T run 'The Gift from Heaven' during National Coffee Week unless you are paid for it," is the advice which has been sent out to its members by the Cleveland Motion Picture Exhibitors Association.

This action was taken after a member read at a meeting of the league an article from a trade paper to the effect that "a feature of the celebration of National Coffee Week" would be the exhibition of a motion picture of the above name in theatres throughout the country. The coffee week is really two weeks, from March 20 to April 4, and is under the auspices of the National Coffee Trade Associations of America.

The notice from the association reads: "If you have paid for your coffee and sugar at war rates, simply refer the film agent to us and we will get you some free coffee and sugar at theatre owners' rates. Of course, if you have had free coffee since the armistice was signed, why just run the picture."

Congress May Provide Fund for Propaganda on Screen

THE use of motion pictures for advertising American products abroad through the medium of the bureau of foreign and domestic commerce of the Department of Commerce may secure the attention of Congress in the near future, a fund of $69,000 having been asked by the bureau to be used for that purpose during the fiscal year which begins July 1 next.

Hearings were recently held by a subcommittee of the House committee on appropriations on the legislative, executive and judicial appropriation bill, at which Philip B. Kennedy, director of the bureau, and Roy S. MacElwee, assistant director, appeared to urge that the United States follow the example set by other countries nad resort to motion pictures as a means of acquainting the people of foreign lands with our products.

Maryland Exhibitors Suggest Censor Board Appointments

THE holding of an annual moving picture ball is now being considered by the Exhibitors League of Maryland. The matter was taken up at a meeting of the board of directors on Tuesday, February 10, at which President Eugene B. McCurdy presided.

Albert C. Ritchie, governor of Maryland, wrote that he had received a list of the names suggested by the Exhibitors League of Maryland as desirable for appointment on the Board of Motion Picture Censors and on the Motion Picture Examining Board.

"I believe there is no vacancy in the male membership of the former board until next June," wrote the governor, "but am not quite sure when the latter board is appointed. I thank you, however, for sending me your view and I will see you about the matter before the appointments are made."

The members of the league are still neutral as to whether the Iverson bill for Sunday moving pictures should be passed. An inquiry from Operators Uuion, Local 181, of Baltimore, of which G. Kingston Howard is president, was received at the meeting on February 10. It asked how the league stood on the matter. This letter was referred to Secretary Wm. E. Stumpf, who was directed to send a copy of the resolution on the neutral attitude of the league to the union.

Mr. Stumpf has also been instructed to get in touch with the various state leagues throughout the United States to find out their attitude on percentage booking.

Women Attack Character of Fort Wayne Pictures

A GENERAL complaint against the character of some of the motion pictures shown in theatres of Fort Wayne, Ind., has been registered before the board of public safety there by a committee of women from the Daughters of the American Revolution, the Parent-Teachers' clubs and juvenile court.

In addition to the complaint, the delegation also asked that a board of censorship be named to pass on films shown, especially those exhibited on Friday and Saturdays when children fill the theatres. Speaking for the board of safety, Dayton F. Abbott, chief of police, declared that any picture believed to be harmful to children would be stopped by the police department.

Many of the films shown on the screens in Fort Wayne are not suitable for the school children to see, the women argued. They proposed a schedule which will permit children to attend the theatres only on Friday afternoons and evenings, and they insisted that a board of censorship be appointed. The board of safety, however, took no action on the matter.

Dog Comedy Banned by Manitoba Censor Board

THE Manitoba Board of Moving Picture Censors recently aroused unusual attention because of the decision to condemn a one-reel comedy, "The Eternal Triangle," in which there is not one human actor. The film is an out-and-out dog picture in which the various roles are portrayed by various dogs. The picture is the age-old story of a faithless husband and a final reconciliation and there is no trace of vulgarity in the whole picture.

The comedy had been passed and shown in Ontario before it was presented to the Manitoba Board of Censors and the rejection of the picture created a furore of amusement and comment among moving picture men. The banning of the comedy was also given due notice in the several Winnipeg newspapers. One paper followed up the condemnation by publishing the synopsis of the picture in full.

Warn Exhibitors Against Music Royalty.

The Cleveland Motion Picture Exhibitors Association has sent out another warning to its members to beware of the music royalty levied by the Society of Composers, Authors and Publishers. Attorneys have notified the league that they will prosecute about a dozen Cleveland theatres for playing the association's music without paying the "tax."

The league urges all members to play only "tax-free" music and to absolutely refrain from using song pluggers whose employers are members of the society.

from Sundry Sources

Washington Managers Oppose Use of Double Feature Shows

THE use of double feature shows to attract patronage, resorted to by two or three motion picture exhibitors scattered through the Washington, D. C., territory, is not being looked upon with any degree of approval by exhibitors generally or by the heads of the various motion picture exchanges.

"The public will become 'fed up' on pictures if we all adopt such practices," was the remark of one exhibitor. "I consider that the worst kind of competition, and if it once gets a start it will mean the destruction of a large part of our business.

"We are having enough trouble now with the competition that has come up via our orchestras. I remember how in the old days the people were satisfied with music pumped out on an automatic piano. The next step was a piano and violin, then came the drums and the horns and the other stringed instruments, until today a thirty-piece orchestra in a motion picture theatre is far from being a novelty. And the worst of it is there is no telling where it will end—perhaps we will have to take out a few more chairs in the front rows and prepare to accommodate an orchestra as big as the one Sousa takes out on tours."

Similar sentiments were expressed by other exhibitors. No one wants to see a film war start up in this territory. If it does, the result will be that the public will get the benefit and will not appreciate it because a three-hour motion picture show gets monotonous, especially if the pictures are not as good as they might be, and some of the exhibitors will be driven out of business. The Washington Exchange Managers Association adopted a resolution to this effect.

Salt Lake Showmen and Operators Reach Agreement

DIFFERENCES between the moving picture theatre managers and members of the operators' union in Salt Lake City have been adjusted and the union men are returning to the booths in practically all of the theatres. The non-union men who have substituted during the strike, however, will be allowed to join the union provided they pass the required examination.

The theatre managers finally have agreed to pay the men the union scale, which in most instances represents a slight increase over their former wages. The theatres will not, however, grant the six-hour-day demand for which the men struck a month ago. At that time the increase of wages was agreed to, but the theatres stood firm against a reduction of hours.

Fox Enterprises Will Built Theatre-Hotel in St. Louis

ANNOUNCEMENT of the intended erection of a $1,000,00 motion picture theatre and apartment building by William Fox in St. Louis is made by John Zanft, general manager for the Fox theatre enterprises, and H. J. Fields, also representing the Fox interests. The theatre-hotel will be the largest of its kind in the United States and will be located in the West End section of the city.

Lehmann & Lehmann, of Newark, N. J., have already drawn up the plans and conferred with A. M. Frumberg, an attorney in St. Louis and general counsel in the West for the Fox corporation. Announcement also is made that William Fox will make St. Louis the headquarters for the entire West, including Chicago, Denver, Salt Lake City and Los Angeles.

Construction will start this spring on the structure, which will also house a roof garden, where pictures will be shown during the summer in addition to the main theatre on the ground floor.

Messrs. Zanft and Fields came to St. Louis from Los Angeles, Salt Lake City and Denver, where negotiations for new houses were completed, three addditional theatres being acquired in Denver. One theatre now is being constructed in Salt Lake City. Mr. Zanft stated that Mr. Fox is planning the largest chain of theatres in the United States.

New Poster Rental Exchange Is Planned for Minneapolis

PLANS for the establishment of a poster rental exchange in Minneapolis for the use of motion picture exhibitors of the Northwest, are announced. The organization is proceeding rapidly and is expected to be ready for work soon, exhibitors behind the move said.

The exchange is working in close harmony with the Exhibitors Protective League, and H. L. Mitchell, league secretary, will supervise its activities, according to the announcement. Its organization was necessitated by the high price of paper and other materials entering into the advertising and exploitation of films, and the possibility of passage by Congress of legislation restricting lithographers to from 25 to 50 per cent. of their present output, Mr. Mitchell said.

All material sent out to members of the exchange organization will be mounted, to insure its permanency, according to the announcement. The rental is expected to be on a basis of about 50 per cent. of the present sale price of the material. The exchange, which will have temporary headquarters in the Loeb Arcade, is being rapidly organized and the personnel of the sponsors will be ready for announcement soon.

Ministers Base Their Opinions on Film Scraps

AT the annual convention of the Ottawa Teachers' Institute at Ottawa, Ontario, on February 19, the proposal was made by Dr. F. A. Jones, of the Ottawa Normal School to have moving picture projection machines as permanent equipment in all schools for the teaching of geography and other subjects to pupils.

At the meeting of the National Educational Council held at Ottawa on the same day, a Winnipeg clergyman told of having seen a private exhibition of condemned portions of moving picture features which had been saved by the Manitoba Board of Censors. He referred to the exhibition as nauseating and he made a plea for better pictures for the theatres, basing his opinions on the presentation of banned scraps that he had seen.

A few weeks before, the exhibitors of Winnipeg, Manitoba, had protested against the screening of condemned scenes before the local ministers on the ground that such scenes would only tend to make the preachers biased and such films, shown without continuity or proper context, could not help but convey a poor impression.

Cowpuncher de Luxe.

Tom Mix, ready to step out in his galloping Westerners for William Fox.

George Loane Tucker Scores Temporary Success in Court

JUSTICE PLATZEK, in a decision just handed down in the New York Supreme Court, has denied temporary injunctions asked by both George Loane Tucker, producer of "The Miracle Man," plaintiff, and the Famous Players-Lasky Corporation and the Mayflower Photoplay Corporation, defendants, in Mr. Tucker's suit, alleging that his interests were not lived up to according to contract, but subsidized to the interests of the defendants. The practical effect of the decision is to give Mr. Tucker freedom of action so that he may produce motion pictures as he sees fit, pending the final trial of the action.

Mr. Tucker had brought a bill for an injunction and prayed for a temporary injunction, among other things, restraining Mayflower and Famous Players from exploiting "The Miracle Man" contrary to paragraph ten of the distribution contract, and restraining the defendants from interfering with his securing other directorial engagements.

The defendants sought a preliminary injunction restraining Mr. Tucker from rendering his services except to them until he had completed five motion pictures for them.

Introduces Bill to Prevent Standees in Picture Houses

A BILL to prohibit the sale of tickets of admission to moving picture theatres of Washington, D. C., when there are no seats to accommodate the holders thereof, has been introduced in Congress by Representative Loren E. Wheeler, of Illinois. Provision is made for the revocation of theatre licenses when the offense occurs on three separate days. A fine of $10 is to be assessed for each ticket sold in violation of the proposed law. All the theatres and other entertainments in the district of Columbia would be affected. Tickets could not be sold or given away unless seats were available for each.

Thomas H. Ince and J. Parker Read, Jr., are Welcomed at Luncheon in New York

THOMAS H. INCE arrived in New York from Los Angeles, Saturday, February 21, accompanied by J. Parker Read, Jr. They were guests of honor at a luncheon arranged by prominent film folk at the Hotel Claridge, at which Mr. Ince, as president and general manager of the newly formed Associated Producers, accompanied by his associate, Allen Dwan, had vital things to say of the plans of the organization.

"While we cannot at present announce it as a certainty," said Mr. Ince in response to an introduction from Tom Moore, of Washington, who presided at the after-luncheon talkfest, "I am safe in predicting that the Associated Producers will have their own distributing organization. This means that our productions will be sold with no hampering restrictions—that the pictures will be sold on their own merits. Our productions will come to the exhibitor free from the dictation of any other organization than the one making them. It is obvious that for this we shall need our own company. It is rather premature to announce the precise means by which this will be accomplished, but within a week or so everything will be settled."

Tells Artistic Advantages.

In outlining the artistic advantage of a combination of six of the leading makers of pictures in the country, Mr. Ince expressed himself succinctly. "We shall be rivals," he said. "In our business plans we shall work together, helping and advising each other. It stands to reason, however, that we shall vie with each other in surpassing the work of our associates. We shall work as we never have before, now that we are one family, to exceed the efforts of our brother producers. I mention this because it means better pictures.

"We will gamble with every means at our command to outstrip our previous achievements and from this the exhibitor —and the public—will gain. The Associated Producers are in it for all the profits they can legitimately make and with this spirit it means that we shall stake our highest endeavors against the merely commercial picture."

Mr. Dwan, in a brief speech following, said that the encroachments of Wall street capital in the motion picture business had something to do with the formation of the Associated Producers.

"Capital is not interested in the advancement of the art so much as it realizes the power of the screen for world propaganda," he said. "It is to keep the door open to exhibitors and to maintain the freedom and democracy of motion pictures that we aim to achieve success. We shall make precisely the sort of pictures our experience has taught us that the public wants and shall not make those pictures which financial backers might, for their own ends, force us to make. In a word, we shall be free. And I think we have earned it."

Speeches also were made by, among others, Louise Glaum, J. Parker Read, Jr., Harry Crandall, Walter Irwin, Louis Blumenthal and William Brandt. Exhibitors of New York and other cities were present, and included Messrs. Bock, Landau, Steiner, Schwartz, Branden, Wolf, Bracher, Picker, Goldreyer and Yost as well as a full representation from the press. Fred Warren efficiently aided Toastmaster Moore in picking those to pick on for short talks.

Exhibitors Entertain Associated Chiefs.

The Motion Picture Chamber of Commerce entertained on February 24 Messrs. Ince, Dwan and Read at its weekly luncheon at the Astor. President Brandt introduced the guests of honor, who spoke briefly along the lines of their talks the preceding Saturday.

Baltimore Efficiency Office Will Aid Censorship Board

THE Washington, D. C., Exchange Managers Association has notified its members and their home offices of the establishment at 412 East Baltimore street, Baltimore, of a branch office for the handling of films for presentation to the Maryland Board of Censors and for the making of such eliminations as the board may order.

A report of the action taken was made to the association at its February meeting by R. E. Smeltzer, who, with Jack S. Connolly, representing the National Association of the Motion Picture Industry, had made the necessary arrangements. The office will be in charge of Edward Fowler, former Washington theatre manager, who has had much experience with road shows and who has a good knowledge of the film business.

The Baltimore quarters will be equipped for receiving and shipping, inspecting and presenting the films to the censor board. "It is equipped," said Mr. Smeltzer, "to give as nearly as possible 100 per cent. of efficiency. The national association wanted to control its work in Baltimore and directed that this office be opened. It feels that its problems can better be handled in this way.

H. A. Wales Succeeds P. J. Swift.

"There are many things that can be accomplished by this office as time goes on. Space can be set aside for the different exchanges that may desire desk room in these quarters. Later it is probable that films coming in from one Baltimore theatre destined to go to another on the following day can be subjected to inspection in this office. All screening will be confidential."

Herbert A. Wales, manager of the Universal office, was selected as secretary-treasurer to fill the vacancy caused by the transfer of P. J. Swift of Famous Players-Lasky Corporation. He formerly held this office.

A. Lincoln Hart Becomes Production Head for Read

ONE of the most important figures in the old world of the stage has joined his fortunes with the motion picture industry. He is A. Lincoln Hart and some of the most prominent men in the realm of the silent drama were tutored by him before they reached their present eminence in films. Among them were D. W. Griffith, Howard Hickman and a host of others.

In his new capacity with the J. Parker Read, Jr., Productions, Mr. Hart will be connected with the special productions of Louise Glaum and Hobart Bosworth. In a short period of observation under J. Parker Read, Jr.'s, supervision Hart developed a remarkable appreciation of the business as well as the artistic angles of photoproduction. He is acting as production manager for Read, and it is predicted that he soon will direct for the producer.

The Luncheon Tendered Thomas H. Ince, J. Parker Read, Jr., and Allan Dwan at the Claridge, February 21.
The trade press helped greet these members of Associated Producers, as did many prominent exhibitors of New York and other cities.

Massachusetts Censorship Battle Opens with Industry Presenting United Front

Amid Scenes of Intense Excitement, President William A. Brady, Mayor Peters, of Boston, and Representatives of Women Lawyers, Women Clubs, Film Clubs and Many Others Score Heavily in Exchange of Arguments

THE battle against censorship of motion pictures in Massachusetts is under way. William A. Brady, president of the National Association of Motion Picture Industry, arrived in Boston on February 23 to lead in the fight. In a statement issued upon his arrival Mr. Brady opened the first broadside against the measure now before the Massachusetts legislature. Perils of censorship officially imposed were pointed out by Mr. Brady, who declared the National Board of Review already is eliminating undesirable pictures. Censorship for children is a matter for parents, said Mr. Brady.

R. K. Fuller, executive secretary of the association's censorship committee, in a letter to the newspapers, furnished illustrations of how films have been mangled in Pennsylvania by the state censorship board there. Mr. Fuller told of the grave political and religious dangers in censorship.

Michael Leydon, motion picture man, fired a shot at censorship. Speaking before the Boston League of Women Voters, Mr. Leydon said censorship would be a matter of the taste of a few persons.

Mayor Opposes Censorship.

Announcing his opposition to state censorship, Mayor Andrew J. Peters, of Boston, former assistant secretary of the United States Treasury, declared that it would conflict with the city censorship, which has maintained a high standard of films in Boston. Incidentally, the mayor announced that Boston is to have a miniature "movie theatre" in the City Hall for city censorship purposes.

On the ground that consorship of motion pictures would mean an additional expense to producers and then to the public, that it would bring about political corruption and that it would ultimately cause censorship of speech, newspapers and thought, the Massachusetts Association of Women Lawyers, the Professional Women's Club and the Boston Films Club all joined in the fight against the censorship bill.

The battle against censorship in Massachusetts was opened on the eve of a hearing before a legislative committee at the State House, Boston. The censorship bill, introduced by a committee of citizens, is almost identical with measures defeated last year in twenty-four states and already beaten in four legislatures this year.

Excitement Attends Hearing.

Intense excitement marked the hearing on the proposed censorship bill on Tuesday, February 4, before the legislative committee on mercantile affairs. Time and again there were demonstrations by the more than 1,000 persons present, many of whom were women. A warning that censorship of motion pictures is only another step in taking away personal liberties and that ultimately the people will rise up in social revolution, emphatic denial by legislators that money is being poured into Massachusetts by the motion picture industry to defeat the bill, and denial of charges that "immoral and indecent" pictures are being shown in the state featured the addresses. That the opponents of the bill may be given an opportunity to finish their case, the hearing was adjourned until March 2 at 3 p. m. Interesting developments are expected, as it is rumored that several well-known producers are to be on hand to speak.

Pleads for Freedom of Expression.

Sounding the keynote of all the opponents of the bill—that it is a violation of free speech—Charles Fleischer, of Boston, former rabbi, social worker known throughout the United States, said: "I represent only myself and a principle—that of freedom of expression. I tell you people are resenting this legislating away of their personal liberties, and if we don't look out they will rise up in social revolution. Prohibition was brought about whether people wanted it or not, whether they were ready for it or not. Now it is proposed to take away another liberty.

"How dare we enact legislation that will prevent the people from getting knowledge. We have had enough of government by personal opinion, even that to which the President treats us. There is more involved than this bill—liberty itself is involved. Motion pictures do not put a premium on vice; virtue always is triumphant. Let freedom of expression alone."

Indignantly Deny Rumored Bribes.

Rumors that the motion picture industry had sent large amounts of money to Massachusetts to "buy up" legislators were vigorously denied by Senator Joseph O. Know, of Somerville, chairman of the committee hearing the bill. Mrs. Maude Murray Miller, of the Ohio Board of Motion Picture Censors, was explaining that a state censorship bill in that state was passed at the request of the "movie men" themselves.

"Money was sent from New York the following year," she said, "to bring about a repeal of the law. I am glad to say that they could not buy up the Ohio legislature and I do not believe they can buy up the Massachusetts legislature."

Senator Knox interrupted, saying: "I wish you would not make such statements as that. The story has been widely circulated that a lot of money is being sent into Massachusetts against this bill. I want to say here and now, for the benefit of the people here and of the public in general, that I have heard nothing of this money. I want it distinctly understood that this committee is too big and too broad to be bought up by anyone."

Mrs. Miller hastened to explain: "I only said I did not think they could buy up the Massachusetts legislature. I was defending your legislature and my own."

Threaten to Eject Demonstrators.

Frequent threats were made by members of the committee to eject demonstrators from the hall, many of the demonstrators being women. Tension was at high pitch when proponents of the bill hit a snag as Senator F. Tarbell, of Brookfield, scored a number of defects in the measure, the senator becoming involved in a verbal duel with Nathaniel F. Forsythe, Lincoln House worker and chairman of the State Committee on Motion Pictures, petitioners for the legislation.

"Do you believe that pictures now shown in Boston are detrimental to the morals of the people?" inquired Senator Tarbell.

"I certainly do," said Mr. Forsythe.

"Are they more detrimental than articles appearing from time to time in the public press?" demanded the Senator.

"I believe so," was the reply.

"Do you mean to say that these pictures are worse than such articles as those relative to the Spiker case or the Freeman divorce case?" continued Senator Tarbell.

"Getting Their Money's Worth."

"Such articles are not so harmful to children under thirteen years of age as the pictures I mentioned, because the children are not so apt to get a vivid impression from a printed paper," retorted Mr. Forsythe.

"Would parents take their children to

Our Thirteenth Birthday Present to Ourself: These Views of Mildred Harris Chaplin.

Thank you, Mildred. We wish you tons of luck in your picture "The Inferior Sex," which Louis B. Mayer releases through First National.

indecent shows?," asked the senator.

"They do not know that the pictures are indecent until they see them," answered Mr. Forsythe.

"Do they get up and leave the show?," insisted the chairman.

"No, they had paid their admission," replied Mr. Forsythe.

"Oh, they insist on getting their money's worth," retorted Senator Tarbell.

"Yes," admitted Mr. Forsythe.

"But you did not know that there is a law in this state that a child under 14 years cannot go to the movies unless accompanied by an adult, parent or guardian?" asked the senator.

"I did not know it, but I do know that parents take their children in large numbers," said Mr. Forsythe.

Frequently, as one remark or another was applauded, Senator Know, chairman of the legislative committee, was obliged to rap for order, threatening to eject the disturbers.

Another demonstration occurred when Mrs. Miller said that when she arrived in Boston she heard that children of Massachusetts are writing compositions on "Why we should not have state censorship of motion pictures."

Judge Brackett Outlines Case.

"Can you prove that statement?" demanded Senator Knox. "I do not want to hear any such talk as that unless you can prove it. I, for one, have received no such composition of such a nature from any child in this commonwealth."

"I said I had been told that such was the case," explained the Ohio woman. "If I am wrong I am sorry."

Outlining the case of the opponents of the measure, Judge J. Albert Brackett, of Boston, said there were 575 motion picture theatres in Massachusetts; that $200,000,000 was invested; that 15,000 persons were employed by the theatres; that the weekly payroll was $250,000, and that 700,000 were entertained daily in the motion picture houses of the state. Judge Brackett pointed out that laws on the Massachusetts statute books already cover the point involved.

"No form of public entertainment can be given without a license," he said. Another law provides that any person showing an improper picture can be imprisoned for a year or fined $500 or be given both fine and imprisonment. Let us approach this subject from a Massachusetts standpoint. Let us not look at it from the standpoint of Pennsylvania or Ohio.

Composition of Board.

He explained that the bill under discussion provides for a board of nine to establish a standard of motion pictures and for a board of three to inspect all films to see that the standard dictated by the first board is maintained.

"There is nothing in the bill," he said, "that allows a clean, decent appeal. The people have an inherent right to see, read or discuss what they want; that is their inalienable right."

Judge Brackett said that letters sent to heads of reformatory institutions all over the country brought back the answer that the motion picture had but a small influence upon juvenile crimes. Censorship already in practice shows its folly, continued the judge. Censors in one state allow a film to be shown, where in another state it is forbidden.

"People have the right," he continued, "to see and read and witness what they want without having their democracy taken away."

Woman Exhibitor Condemns Bill.

Mrs. Marcellus, owner and manager of the Exeter Theatre in Boston, catering to residents of the fashionable Back Bay district, told the legislators that the bill was "a menace to business and an insult to intelligence and an unjust discrimination." Mrs. Ayer said it was necessary for her to run clean pictures, for she caters to a class of people of intelligence. If it were possible to eliminate bad pictures from the industry she would welcome the plan, she said, for it would relieve her of a great responsibility and effort and expense.

"Head and Shoulders."
The old familiar line given a new slant by Shirley Mason in her Fox, "The Elephant Man."

But this bill, she continued, does not propose to do that. Citing the differences of people regarding pictures, she pointed out that the picture, "Little Women," endorsed by hundreds of thousands, met with opposition from a few in Boston because there was too much kissing in the picture.

A "Ridiculous" Propostion.

"If you are going to allow the restriction of pictures to a few persons," she said, "you are going to have great difficulties. Women want to have all the evil remedied, but censorship is not the way to do it."

Mrs. Ayer says she sees thousands of pictures every year and that very few are evil.

"They are in the minority," she said, "and I know. Manufacturers are trying to give the public the clean pictures that it wants. It would be ridiculous to have to go to the public library to get books only fit for children to read. It is the mother's part to look out that her children do not see pictures intended for grown-ups. No legislation must pass that must govern the home influence."

During the past year, Mrs. Ayer declared, she had come across only two improper films.

Labor Men Oppose Action.

A great array of labor men appeared against the bill. Fred Dempsey, business agent of the Boston Stage Employes' Union, said that the expense which would result from the bill would throw thousands of labor men out of employment—teamsters, electricians, firemen, engineers, machine operators, stagehands, scrubwomen and many other trades.

"We don't want outsiders from Pennsylvania and Ohio to come here and tell us in Massachusetts what to do," he said. "This bill is devised to create a few positions for a select few. Get after the newspapers and the magazines if you are going to censor motion pictures. They are more corrupt than the screen. No manager wants to show immoral pictures. It hurts his business, and he doesn't do it."

Camouflaging a Bird of Paradise.

Tod Barrows, of the Boston Motion Picture Machine Operators' Union, said that during the steel strike in Pennsylvania newspapers were allowed to carry pictures of the strike districts, but the censorship board cut them out of the motion pictures. Censors make a bird of paradise look like a bat in the dark, he said. Since the inauguration of censorship in Pennsylvania, there has been a decrease in the number of films shown, Barrows said.

"Let us have a land of the free," he cried. "Some people are looking for soft jobs as censors. They want to look after the welfare of other people's children."

Harry Jennings, of the Boston Central Labor Union, said the 100,000 members of that body are on record as opposed to the bill. Jennings said he was a father, adding: "I believe a father and mother should have control of the thoughts of their own children." As for children seeing cigarette advertisements and bathtub scenes, all they have to do is to look at the advertisements in the street cars, he said.

Reform Becomes a "Mania."

Mr. Jennings told how Boston policemen arrested a man with drawn revolvers with only three children looking on. "There is gun play for the children to see on the streets," he said. He scored dresses worn by many women as indecent and the boys and girls don't have to go to the motion pictures to see them.

Representing the American Federation of Musicians' Union, with a membership of 100,000 members, William D. Dodge, of Worcester, said it was folly for western cities to send representatives to Boston to preach morality. "There is a wave of reform sweeping this country," he declared. "It's got to be a regular mania. Pretty soon about all you can do is to go to work and go home to bed."

Difficulties of Censorship.

Mrs. Alice Marsh, of the Worcester Board of Film Censors, declared that the present regulation of motion pictures in Massachusetts was adequate. She described the difficulties of state censorship. Resolutions advocating censorship passed by many women's clubs, she felt, were done without hearing the opponents' side of the question. The thing for mothers to do, she said, is to go to the theatres with their children, as she does, and to pick the sort of pictures they want the children to see. She lauded the managers of the theatres in Worcester. When she went to Philadelphia, she said, she found just as many dime novel pictures being shown as in Massachusetts.

"But in Pennsylvania," she continued, "They have to cover their limbs in the movies. We hear a lot about the bad influence from pictures, but nothing is said about the good that comes from them. What is needed is not a movie censor law but a law requiring parents to take more interest in their children. It is unjust to say that motion pictures are bad, as stated here today."

Woman Lawyer Fears Autocracy.

Miss Sybil H. Holmes, president of the Massachusetts Association of Women Lawyers, said that the bill if enacted would create an autocracy which should have no place in America. Miss Holmes flatly contradicted the statement of Mrs. Herbert Gurney that the Federation of Women's Clubs favored the bill.

"That is a mistake," she said, "While a large number of the women's clubs favor the measure, there is also a number who oppose it. The women lawyers, for instance, oppose it, although they are members of the federation which went on record as endorsing the bill. I hope that on this anniversary of our freedom you won't begin to give us autocratic government. Existing laws are sufficient to handle the problem."

Mystery in Action by Women's Clubs.

That the state federation of women's

clubs gave its approval to the bill "because the National Federation had so willed it," was the statement of Mrs. Walter Hartsone, of the Professional Women's Clubs. She declared that the legislative committee of the Massachusetts Federation of Women's Clubs had reported unfavorably on the bill, but that by some mysterious manner the bill was taken from the legislative committee's hands. The proposition was turned over to the executive committee. That committee, she charged, put the measure through at its mid-winter meeting.

Speaking as a showman, Representative Walter Hayes, of Hingham, said that in his experience not a single objection had been made against films shown in his theatre. Better films were coming out than ever, he declared.

Film Club Charges Unfair Tactics.

"I book on the star system," he continued. "I am at the mercy of the distributor. But always if a film happens to come that I don't like, a substitute is given me. Never have I had a complaint on moral grounds. This shows that clean pictures are being shown, and the people as a whole have no complaint."

Mrs. J. Wentworth Brackett and Miss Edith Haynes, respectively president and chairman of the legislative committee of the Boston Film Club, came out in opposition to the bill. The film club is a body of women who recommend pictures that are good and condemn those that are bad. Mrs. Brackett charged that the group conducting the campaign for the bill had used unfair tactics in soliciting postcard appeals in its favor. She read from one of the cards: "I wish to go on record for examining and licensing of films shown in this state."

"Anyone would think from that, that moving picture shows were not licensed," she said. "Any kind of a public entertainment in Massachusetts has to have a license."

Boston Censors Tell Situation.

Moving pictures censored in Boston are really censored for a large section of the state, declared John M. Casey, film censor of Boston.

"Parts cut out here," he said, "are not returned to the film men, but are kept right in my office. So when the show goes outside Boston it is minus the censored part." Many pictures are distributed over the state after an early showing in Boston, Mr. Casey explained.

Judge Brackett said that newspapers throughout the state had expressed opposition to the bill and that the editorials were to be presented to the committee; also, various petitions against the bill and a brief giving the opponent's side.

One of the films which was objected to by the advocates of censorship in their list of suggestive titles, it was brought out by Louis A. Herman, of Boston, has been shown in Pennsylvania, where there is a censorship board, but has not been permitted in Boston.

Calls Bill Unconstitutional.

Senator George E. Curran declared that the legislation was aimed at the entertainment of the masses and that it should be handled with care. Representative John P. Carey had heard no complaints about motion pictures being bad.

Philip Davis, Boston lawyer, now head of the Community Motion Picture Bureau handling educational and religious films, said that the bill was unconstitutional.

"I don't believe," he said, "that three or nine persons can legally dictate to the rest of the population what they shall or shall not see."

The good resulting from motion pictures outbalances the bad, he said, characterizing as unsound and unintelligent the argument that a state censorship board would relieve parents of the responsibility of deciding what pictures their children should see.

"Why pick out this one industry to censor," he said. "Attack all free speech and free press and free thought if you attack the pictures. Look out or you will legislate the state out of existence."

Would Bar Children from Harmful Films.

Former Representative M. J. Coyle, now manager of a theatre in Dorchester, came out against the bill. If films are considered harmful for children, the proper thing, he said, is to pass a law forbidding children under sixteen years from entering the theatres.

Mr. Loyden declared that children, under the law are not allowed in the theatres during school hours or after 6 o'clock at night unless accompanied by their parents. The principal argument is that pictures are harmful to children, he said, but the law protects them and the parents should help.

John Houser, of the motion picture operators union of Worcester, declared that Worcester was against the bill.

Further interesting testimony is expected next Tuesday. It is rumored that a number of well-known motion picture producers will be on hand to speak.

Proponents Claim Past Success.

Proponents of the bill opened the session. They outlined the provisions of the measure. They claimed that the method had been tried in Pennsylvania, Kansas, Maryland and Ohio with success.

The proponents were B. Preston Clark, former member of the Massachusetts Committee on Public Safety; Former State Senator William J. Sullivan, representing the St. Vincent de Paul Society; Mrs. Fannie Slattery, representing the League of Catholic Women; Mrs. Herbert F. Gurney, of the General Federation of Women's Clubs; Leslie L. Smith, representing the Massachusetts State Grange; Mrs. John L. Grandin, representing the Y. W. C. A.; Maude Murray Miller, of the Ohio Board of Censorship; Mr. Lincoln, of the Educational Motion Picture Bureau; J. S. P. Oberholtzer, secretary of the Pennsylvania State Censorship Board; and representatives of the Massachusetts Federated Churches, the Society of Social Hygiene, the Association of Chief's of Police, the Catholic Women's Council of the Civic League, the Girl Scouts, the League of Women Workers, the Parent-Teachers Association, the W. C. T. U., the Women's Suffrage Association, the Catholic Charitable Bureau and the National Civic Federation and Parents' League.

Would Supervise Studio Output.

Mr. Oberholtzer declared such pictures as "The Amazing Woman," "12.10," "The Woman in Room 13" and others dealing with the sex matters were not fit for dramatic use. There was no financial disadvantage in censorship, he said. In Pennsylvania the industry is adjusting itself. There was an income there of $80,000 last year, more than meeting the expenses of the censors. On one-third of the films sent to that state in a year eliminations were made. Twenty-three, he said were condemned and seventy-one were reconstructed.

"But we must get into the studios," he exclaimed. "We must get at the source, and the way to get clean pictures is to have all the states keeping the bad pictures out."

Evades Press Censorship Question.

He said that censorship in Pennsylvania came about through the desire of a Philadelphia politician with a large family of children desiring to have them see clean pictures. Secretary Oberholtzer charged the National Board of Censorship with being "deceivers" and "not being honest." Being a voluntary board it cannot hope to make the pictures much better. Freedom of the press was another matter than censorship of films, he said.

A member of the committee inquired: "If you are going to censor films you've got to censor magazine articles, haven't you?"

"It's a different question," was the reply.

"Have you any statistics to show that the children of Pennsylvania are any better under censorship?" asked the legislator.

"I fancy that statistics of that nature would be hard to obtain," the speaker replied. "We all like to think so but have no actual knowledge on that line."

"Boston Wants Home Rule."

Corporation Counsel Hill, of Boston, speaking for Mayor Peters, said Boston was against state censorship which interfered with Boston censorship as now practiced. Boston wants home rule. There is no complaint in Boston now, he added.

If it is deemed necessary to safeguard workingmen and women with safety appliances for their bodily protection, it is also necessary that the public be safeguarded in matters pertaining to their normal welfare, declared H. Preston Clark. He expressed the opinion that the motion picture was shortsighted in opposing the bill in that the industry had grown in states that have censorship. He believed any public board would have judgment and knowledge enough to reject bad pictures. He charged that the industry in which some $700,000,000 is involved has strangled legislation in twenty-three states already.

Attacks National Board of Review.

Charging that the National Board of Review is controlled by the industry, Mr. Forsythe said it was not unbiased. Of the 1,100 pictures examined by the Pennsylvania Board, said the speaker, 178 were toned down in comparison with 41 eliminations by the national board. He decried the film "Auction of Souls," but later a speaker pointed out that this film was put out by the Armenian Relief Committee with the approval of the national government.

Legislation forbidding children under fourteen to go to the theatres has fallen down, Mr. Forsythe said, because people take them in, desiring to please the youngsters. Mr. Forsythe charged that efforts are being made by certain motion picture managers around Boston and in Boston to enlist the aid of their patrons in defeating the bill. He characterized as foolish the suggestion that the screen if left alone would purify itself. "It would seem," he said, "as if they were saying, 'Let us alone and we will grow out of our filth.'"

Bad Boy Burglars.

Former State Senator Sullivan told of instances where boys after coming from theatres emulated some of the things they saw by breaking into houses. Girls under sixteen years he described as being haled into court on immoral charges and in defense cited the examples of some screen stars.

Mrs. Slattery, of the Catholic Women's League, denied that the present laws protect the public.

Since the establishment of a censorship board in Malden, the class of pictures shown has improved, said Mrs. Kirkland, member of the Malden censorship board.

Points to Spiker Case.

Mrs. Miller, of Ohio, had a small tilt with Representative Andrew P. Doyle, of New Bedford. The legislator asked if censorship of pictures would not lead to censorship of newspapers, the drama and possibly women's dress. Mrs. Miller replied that she did not believe censorship would ever apply to the press because it would be a violation of the Constitution of the United States.

"If the Spiker case had been put in a film for use in Ohio it would never have been passed by the Ohio board of motion picture censorship," she declared.

Softly Cooing As the Cradle Rocks

We Glance at the Infant Industry Ten Years Ago

JUST about this time, ten years ago, matters were beginning to get "peppy" in the Infant Industry and things were starting to pop. In March, 1910, the General Film Company was getting under way and the Motion Picture Distributing and Sales Company was starting. Spring was coming and prognostications were in order.

One of those who was then reading the tea-leaves for filmdom was W. W. Hodkinson, of Ogden, Utah, an exhibitor of motion pictures on an advanced scale. Since then Mr. Hodkinson has moved his goods and chattels several times, going first to Chicago and later to New York, where he now resides and may, possibly, read here how his prognostications have come true—*and then some.*

Introducing Showman Hodkinson.

First let us speak of Hodkinson the showman before referring to Hodkinson the fortune-teller. In the days when "circuit wide bookings" in Ogden meant the Hodkinson Chain we read in cold type the Hodkinson self-told biography:

"From all trades and vocations came the first exhibitors. *The butcher laid down his cleaver,* spent a few hundred dollars remodeling his shop and behold: 'A Picture Palace.'

"Likewise the banker, small merchants and *recruits from every source* who imagined they could see large returns from a small investment."

Mr. Hodkinson was none of these—he was just "fond of pictures" and that bulge on his hip was some currency he had assembled in commercial pursuits. *When he couldn't take a lady to pictures,* because the "Nickelodeon" in Ogden was conducted "off-hand," to put it mildly, Mr. Hodkinson put the bulge on his hip behind the ideas in his head and—presto!

He Bought the Darned Nickelodeon!

This was in 1907. Two years later "his friend and partner, H. A. Sims and Mrs. Sims" were running four theatres and the admission had gone from a nickel to a dime. Each ran three to four thousand feet of film and two illustrated songs *for an entire week!*

Each house was "equipped with orchestra chairs, and had a three piece orchestra of skilled union musicians who carefully selected the music to accompany the pictures and after the first day the accompaniment was perfect." *And that was ten years ago, mind you!*

On May 21, 1908, the New Lincoln Park Theatre, 845 North Clark Street opened with W. W. Hodkinson trying out his ideas on residents of a big city. He wanted to see if human nature in Ogden ran any different in form than the folks in a million-or-more settlement. *The Hodkinson idea cleaned up!*

Reading the Infant's Horoscope.

It was in March, 1910, that Mr. Hodkinson made this prediction: *"You will see picture theatres, showing pictures only, running all evening performances, programs changed weekly, pictures accompanied by orchestras, lecturers, effects and attended by people in evening dress—no, not yet for a while—the baby must learn to creep before it walks."*

.Just read that paragraph over again, and see how far Mr. Hodkinson missed his prediction? Along in 1914—four years later—Roxy Rothapfel had "sold" his idea (*the Rothapfel idea?*) and New York Strand was running on the Hodkinson prediction and "attended by people in evening dress." *How's that for reading tea-leaves?*

Giving Hodkinson Credit.

More was written by Mr. Hodkinson ten years ago, but space vanishes under the hammering of an Underwood, hence suffice it: *Hodkinson predicted the Bigger Picture, the Longer Runs, the Better Theatres, the Orchestra Accompaniments, the Higher Admission Price.* It's all down in black on white. Wonder if he can predict just when we will have a Peace Treaty and how soon thereafter the Hunzollerns again will don the Spiked Hat and start Goose Stepping?

Imperfections in detail were disclosed in moving pictures ten years ago—just as they still are, sad to relate! A Canadian exhibitor ripped to pieces a list of Patents Company presentations that had English military tactics all balled up. *And he found other mistakes*—just as he could find now.

Park Row's Picture Demands.

City Hall Theatre, 93 Park Row, was just opening and Bridge Theatre, 118 Park Row, was going full blast. Very likely newspaper men then and there got the hunch that a photoplay editor might, eventually, *become a necessary factor in printing a successful daily.*

Selig was putting Opie Reade's books into pictures. The first story to be filmed was "A Kentucky Colonel." Joe Brandt might look this up, as it seems Selig beat the National Film Corporation to it by some ten years. *And they could photograph real mint juleps ten years ago!*

We quote from Essanay Notes: "G. M. Anderson, the western producer of Essanays, tells a funny story about picture taking in Santa Barbara, Cal. The prohibition question is a big topic in Santa Barbara, the town seeming to be about equally divided between the two factions." *That's not all the story—but it's funny enough.*

Getting Players' Names in Print.

The veil of secrecy was being drawn aside. The world was being told who was who in films. Fred J. Balshofer, stage director of the Bison Stock Company (New York Motion Picture Company), let it be known that his players were: Jewell Darrell, Evelyn Graham, J. Barney Sherry, Charles Avery. Frank Montgomery, Major McGuire, William Gibbons and Charles K. French.

"Old Mamma Ten Per Cent Has the Pip," said R. H. Cochrane in top-lining a Laemmle advertisement. "A new scheme is being ribbed up to take her place. As soon as I find out what it is I'll expose it," said Mr. Laemmle. *And he could do it!*

Personalities were scarce in Moving Picture World of March 5, 1910. Read the "box" that goes with this—and "kick in." Filmfolk had the "reverse English" on willingness to have their names printed ten years ago. It's different now.

W. K. H.

What Were YOU Doing TEN YEARS AGO.

Drop us a line, whoever you are, if your film-record covers ten years in harness.

Tell us what you were doing and where you were doing it ten years ago.

Help us "jazz this thing up" and make it the most interesting section of Moving Picture World.

"Kick in." Don't be modest.

It wasn't modesty that made the goldfish famous.

Yes, the Kiddo Plays an Important Part.

You See It's "No Children Wanted."

It's Carle E. Carlton's Special Production.

Showing Edith Day, the Star, in the Center.

New York State Conference of Mayors Declares Against Official Censorship

Albany, February 23.

As predicted in a recent issue of the Moving Picture World, the New York State Conference of Mayors, through a report of a special committee that has been at work for the past month, disclaims the need of further censorship of motion pictures in this state. The report of the special committee, made at a meeting in this city today, and which will be adopted at the mid-winter conference of mayors here tomorrow, will no doubt kill any attempt on the part of the individual or organization to introduce any bill or bills in the state legislature this session along censorship lines.

Today's meeting and the adoption of the report tomorrow are of paramount importance to the motion picture industry of New York State. The State Conference of Mayors is a powerful body in which every city is represented. It was for the purpose of ascertaining if there was any real need of censorship that the state body of mayors named a special committee of a dozen or more persons to investigate the situation in an impartial way and report. Had this report recommended censorship, the State Conference of Mayors would have been behind any bill introduced along that line, and carrying with it the influence that it does, the bill would in all likelihood have been passed by the legislature.

"Places a Ban Upon Ideas."

The attitude of the New York State Conference of Mayors on the question of censorship to a greater extent than at present is clearly outlined in the report rendered today, and which says in part:

"Legalized censorship of the film is a dangerous departure in a free country. It is no less dangerous than a censorship of the press or the stage, for it places a ban upon ideas. The indecent, improper and immoral film can be eradicated by the same methods as are used against indecent, improper and immoral books or plays. It may make the passing of films a matter of political influence and result in consequent abuses of power.

Undesirable in Any Form.

"It does not reflect public opinion, but merely the personal views of the censors themselves. The experiment, which has been tried in other states, does not warrant New York making such a radical departure from the principles upon which our government is founded. Nor does there appear to be the necessity for that departure. Great as has been the improvement in recent years, it would be greater and more rapid were the menace of censorship eliminated and the art allowed to develop along its natural lines, governed by common sense and the good taste of the American people.

"This committee finds that owing to the nature of the motion picture art, state censorship in any form is undesirable, and that the only promising method of regulating the production and exhibition of motion pictures so that the public shall receive the greatest possible good from this art is now in operation in the form of the National Board of Review.

Would Give Review Board More Power.

"The committee is firm in its belief that because art has always been attended by general, self-sacrificing patrons and critics, the National Board of Review will never cease to function and function wisely in its attempt to advance the interests of all concerned.

"The committee believes that the two suggestions concerning ordinances will give all the added power desirable to the National Board of Review, and further urges that the mayors of New York State recommend such legislation. The only difficult situation is in handling the one per cent. of films which do not come under the supervision of the National Board of Review. The mayors should consider which would be the greater evil, to leave this one per cent. utterly unreviewed and so liable to do continual harm, or to throw the supervision of this one per cent. to the licensing agencies of the communities themselves."

Present Laws Are Ample.

The report of the sub-committee today followed a long session at which nine of the committee were present. The report itself is a matter of a dozen or more typewritten pages, the fore part being devoted to reviewing the activities of the committee since its formation.

In connection with the report today, attention is called to the fact that there is a law in New York State which is designed to handle any situation that might arise from showing pictures that would tend to corrupt the morals. This provision, known as Section 1140-a of the Penal Code, was in effect when the late Mayor William J. Gaynor wrote in 1912 a veto message to an ordinance which attempted to set up a censorship of motion pictures in New York City.

Committee Makes Comparative Study.

"We have the evidence of this great jurist," said the committee today, "and yet despite this ecidence there are those who say the law cannot be enforced. It should be remembered that no penal law is self-enforcing, but this can be and has been. The violator becomes guilty of a misdemeanor, and any person can make a complaint and the party charged with the offense can be brought into court."

The committee in the course of its report said that it had compared the laws relating to motion pictures in New York State with other states to see if there was room for improvement. The New York law, according to the committee, is stronger than that of Vermont, the committee stating in conclusion that it does not recommend any change in the present law, as it is believed that the situation can be clearly handled by laws as they now exist.

For Closer Relations with Review Board.

"There should be passed, however, in every community, two ordinances, one relative to motion picture advertising and the other to the regulation of motion picture film," says the report. "In the one, proprietors or managers of motion picture houses shall not be allowed to use suggestive advertising either in the press or in front of their places of business. This shall include such display pictures as show the female form in one-piece bathing suits or in other suggestive costumes. The other ordinance gives the locality the right of censorship to meet its own requirements."

"The committee believes that a wider use should be made of the facilities and services of the National Board of Review and that there should be a more general co-operation on the part of municipal officials with the National Board and with local exhibitors, and that this would meet all the necessities of the so-called moving picture problem, becoming more effective and far-reaching in ultimate results than any other official method.

"The committee further advises that producers be required to resume the practice of displaying the shield of the National Board on all films passed by that body.

"It further recommends the adoption of means to increase the influence of the National Board of Review by an extension of the advisory committee membership and the working out of some plan to secure greater activity on the part of members of such.

"It is further recommended that the National Board of Review establish official connections with municipal administrations throughout the State and establish also representative advisory boards or committees in all the states in the larger centers of population."

Report Settles Long Dispute.

Today's report will settle a wrangle which started several years ago and which has been revived with every subsequent session of the legislature. Up until today there has been talk through the corridors of the Capitol of possible censorship legislation, although it is a safe guess that 99 per cent. of the senators and assemblymen are of the opinion that pictures now being shown are well censored and with rare exceptions suitable to both young and old.

Whether or not there will be any attempt on the part of the New York State Civic League to bring about a repeal of the present law which permits municipalities to settle for themselves the question of Sunday movies is a matter which the league itself will answer during the weeks to come.

The Rev. O. R. Miller and his associate, George H. West, are in favor of a greater censorship as well as a law which would close every motion picture theatre in New York State on Sundays. Today's report and the predicted adoption by the State Conference of Mayors tomorrow is generally admitted as a stunning defeat of the league's propaganda, and one which cannot be reviewed with even the shadow of success. To all appearances censorship of the motion picture in New York State is a dead letter, as the result of the investigation of an unbiased committee representing the educational as well as the religious side, not forgetting labor and kindred organizations, each and every one of which is in some way identified with the pleasure and profit accruing from the motion picture.

When the State Conference of Mayors adopts the report of today sixty cities express themselves against further censorship of the motion picture in New York State. GRANT.

"The Superman" Going Big.

The success of "The Superman," the six-reel feature being released through Tower Film Corporation, is another confirmation of the appeal of thrilling melodrama to the public.

In every territory where this production is being played, the breathless suspenses and daring stunts, the gripping interest of the story and the thrilling melodrama of "The Superman" is meeting with popular applause.

Many Big Pictures Completed or Nearing Completion at Lasky's Western Studios

THE past month or two have witnessed the production of a large number of big productions from the Famous Players-Lasky West Coast Studios, and a list of the forthcoming releases by Paramount Artcraft will prove illuminating to those who follow the trend of screen production.

William De Mille has just completed his first individual production, "The Prince Chap," adapted by Olga Printzlau from Edward Peple's stage drama. While this picture has not been in the nature of an experiment, inasmuch as Mr. De Mille's experience and the character of the play alike insure its success at the outset, there are certain features about the production which are said to make it distinctive.

Thomas Meighan plays the leading role and in the cast are Lila Lee, Kathlyn Williams, Casson Ferguson, Ann Forrest, Theodore Kosloff, Charles Ogle, C. H. Geldart, Lillian Leighton, Bertie Johns, May Giracci, little Peaches Jackson and Agnes Marc. Florence Hart, a new face to the screen, has a brief role.

"The Fighting Chance."

Not content to rest upon the laurels he had gained by his direction of "The Copperhead" and other Paramount Artcraft Pictures, Charles Maigne has plunged into the production of Robert W. Chambers' society novel, "The Fighting Chance." Will M. Ritchey is responsible for the adaptation.

Conrad Nagel, Anna Q. Nilsson, Clarence Burton, Dorothy Davenport, Bertram Grassby, Ruth Helms, Maude Wayne, Herbert Prior, Frederick Stanton and William H. Brown make up a strong cast. Faxon M. Dean was the photographer.

"Held by the Enemy."

William Gillette, creator of "Sherlock Holmes" upon the stage and author of other popular plays in which he himself starred, wrote "Held by the Enemy," which Beulah Marie Dix has recently translated into screen terms and which Donald Crisp has under direction at the Lasky studio. This will be a Paramount Artcraft Special. The play deals with the Civil War, and the cast includes Jack Holt, Agnes Ayres, Wanda Hawley, Lewis Stone, Robert Cain, Walter Hiers, C. H. Geldart, Clarence Burton, Robert Brower, Lillian Leighton and Josephine Crowell. The production is nearing completion.

Roscoe Arbuckle in "The Round-Up."

George Melford is practically through with his production for Paramount Artcraft, "The Round-Up," in which Roscoe Arbuckle stars in the role of Slim Hoover, the fat sheriff. Mr. Melford is enthusiastic over the work of the star in this play by Edmund Day, the scenario for which was written by Tom Forman who plays Jack Payson in the cast.

Besides the two mentioned the following appear in the cast: Irving Cummings, Mabel Juliene Scott, Jane Acker, Edward Sutherland, Wallace Beery, Guy Oliver, Lucien Littlefield, Fred Huntley, Jane Wolff and George Kuwa. Paul Perry photographed the picture.

Two New Reid Picures.

The dancing craze which is almost perennial in this country receives added impetus in "The Dancin' Fool," a new Wallace Reid picture, directed by Sam Wood and scenarized by Clara G. Kennedy from Henry Payson Dowst's Saturday Evening Post story. Reid's leading woman is Babe Daniels. The cast includes Raymond Hatton, Tully Marshall, Sylvia Ashton, Ernest Joy and a number of others.

Having brought to a successful completion the production for Paramount Artcraft, "Thou Art the Man!" with Robert Warwick as the star, Thomas Heffron, the director, is starting on his second picture with the same star, entitled "The City of Masks," by George Barr McCutcheon, with scenario by Walter Woods. The first named picture was from a novel by F. E. Mills Young, scenarized by Margaret Turnbull, and in both productions Warwick has as his leading woman, beautiful Lois Wilson. "Thou Art the Man!" is a story of South Africa, while "The City of Masks" is a tale of New York City.

No Respite for Washburn.

Bryant Washburn has completed "Mrs. Temple's Telegram" directed by James Cruze and adapted by Elmer Harris from the play by Frank Wyatt and William Morris. In this picture Wanda Hawley is leading woman, with Carmen Phillips playing an important role.

Mr. Washburn is now finishing "The Sins of St. Anthony," from the Saturday Evening Post story by Charles Collins, scenarized by Elmer Harris and directed by James Cruze. Lorenza Lazzarini plays the role of the girl who throws him over. He then seeks advice from a dancer, interpreted by Margaret Loomis, whereupon he gains the necessary "pep," but also falls in love with his teacher.

Ethel Clayton Making "The Ladder."

Under the direction of Walter Edwards, Ethel Clayton has completed "A Lady in Love" from the play by Harriet Ford and Carolyn Duer, with scenario by Alice Eyton. In this picture Miss Clayton had as her leading man, Harrison Ford.

Work has just been started by Miss Clayton on "The Ladder," concerning which there are few particulars available, but which is notable for the fact that Tom Forman is to be the director. Edith Kennedy wrote the scenario.

Although Houdini, the famous escape artist, is already in England appearing on the stage in his remarkable act, his second Paramount Artcraft thriller, "Terror Island," remains to be released, and from all accounts will be superior to "The Grim Game," which has proved so enthralling to all who have seen it. James Cruze directed. Lila Lee has the leading feminine role, while Rosemary Theby the heavy part.

Cecil B. De Mille is at work on another production which follows "Why Change Your Wife?" his recently completed special, but there are no facts obtainable concerning the picture.

Thomas Meighan, Gloria Swanson, Bebe Daniels and others appear in this photoplay, which was scenarized by Sada Cowan and Olga Printzlau from an original story by William De Mille.

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Margaret MacDonald, Moving Picture World's Authority on Educational Pictures, Reports the Cleveland N. E. A. Convention.

Elsie Ferguson, Aristocratically Capable of Putting "His House in Order."

Three charming views of the Paramount-Artcraft star in her latest feature, directed by Hugh Ford.

Says Percentage for Exhibitors Means Throwing Spotlight On Business Secrets

By LEWIS J. SELZNICK

THERE is a lot of talk going on about playing pictures on percentage. I have been asked by numerous exhibitors what I think about it. Let's look at it as a general business proposition.

Every business has its important secrets. The man who divulges these secrets about his business places himself at the mercy of his opposition. If a clothing dealer lets his competitor know how much he pays for his stock and what percentage of profit he makes he gives the other fellow a dangerous weapon.

Spotlight on Business Secrets.

Again, a clothing dealer laying in his summer goods would never agree to let the manufacturer go through his books and take his payment on a percentage basis. The retailer knows his business, and half his success lies in keeping every one else from knowing it and cutting into it. So he buys his goods at the best price he can and keeps his secrets to himself.

The successful exhibitor must be a business man. He knows his town, knows his house, knows his patrons. His inside information in the hands of outsiders will be used to boost prices on his service or to start an opposition house. The percentage system throws a spotlight on his gross receipts and other secrets and offers them as a tempting bait to competitors.

When he plays percentage the exhibitor shows his whole cards and plays the game with his entire hand exposed. And the man who does this may win a little ante money now and then, but he never pulls in a big pot.

So, if you don't know what your patrons want, play percentage. If you don't know a good picture from a bad one, play percentage. If you haven't any confidence in your own judgment, by all means play percentage.

Not a Fifty-Fifty Proposition.

Use your brains. Buy your service at a fair price. Then you have a chance to clean up when you pick a big winner. But don't be a piker. Don't try to buy gold at brass prices, or you will force the percentage system upon yourself. Be fair to the producer as you expect fairness in return.

"Heads I Win."

I want to go on playing the game under present league rules, because they have been the rules under which live exhibitors have made big money. There is more money under the percentage system for the producer and distributor of high class pictures, but I would rather forego this than discourage enterprising exhibitors. I want them to make as much money as possible because their success is the basis of mine.

But percentage is not a fifty-fifty proposition and wise exhibitors are bound to see through it. It's "heads I win, tails you lose," and if I thought I could get away with it I think I would try it myself.

Why Percentage Booking Is Best for Every Branch of the Picture Industry

By HARRY RAVER

PERCENTAGE booking is a proposition for showmen. To any other type of exhibitor the idea will have little appeal, for the showman, by nature, is a speculator and does not thrive on a sure thing. Deprive him of an outlet for his imagination by price-tagging the value of his attraction and you muzzle his initiative. Apply the same rule to the employment of men. The man who draws a regular, week-in-and-week-out salary will never deliver as much as the man who receives a percentage of the business he produces.

And the show business—dating back as far as you care to go—has been operated upon a sharing foundation. Imagine the opera house manager renting a theatrical attraction for so much a day and see what would happen. The theatrical business would have been stifled long ago. No producer would risk $100,000 in a production, with a heavy salary list, weekly, if his possible receipts were limited to a fixed daily or weekly rental. Besides, the local manager would be obliged to do all the work of exploitation because the producer would have no interest in the receipts of the theatre.

Has Been Done for Ten Years.

Since everybody concedes that the motion picture has always been an imitation of the legitimate theatre, except in point of dividing receipts with the attraction, does it not follow that the fundamental principal upon which the latter operates should also apply to its young imitator?

For as much as ten years the motion picture theatre has been playing pictures on a percentage basis with more or less success depending on the picture itself and the degree of intelligence displayed in exploiting it. The writer booked America's first important production for more than a year on either a straight percentage or a rental with percentage of the gross added. This was in 1914 after sixteen companies had completed engagements in legitimate theatres throughout the United States. It was not difficult to convince Keith, Proctor, Poli and other showmen who played the picture that a percentage policy was all right. A mutual desire to create big revenue and to break box-office records was equally strong in both parties to the agreement.

Neither is it uncommon for big-time vaudeville houses to give a percentage of the gross to an important act. In fact, percentage is a fixed and permanent factor in amusements, and should be.

Blames First-Run Houses and Circuits.

Opponents of the percentage plan may be found among those who control important first-run houses, or circuits of houses dominating certain localities. Percentage is not an advantage to these managers, nor is it an inducement. They hold the whip hand to force low rentals. You play your picture for what they offer you or you don't play. The theatre owned by a stock company of local "business men" is also opposed to a sharing basis. Instances have been known where such exhibitors have actually paid in cash for a year's service, in advance, because they were allowed a 10 per cent. discount.

Bayard Veiller.

Well-known playwright who has signed to write four scripts yearly for Metro.

Then there is the exhibitor who lacks initiative and is inclined to be "tired." He usually opposes any plan entailing mental or physical exertion. He runs his theatre as easily as possible but is always the "wise crackin' guy" when he breaks into print in a tirade against the producer who happens to own an automobile.

Percentage will elevate the standard of showmanship in the industry and in consequence a more intelligent appeal will be directed towards the public. At the same time, overproduction of mediocre pictures will be reduced and many electric-sign-stars will be forced to deliver acting ability or drop back into the niche in life where they belong.

Would Show Producers Types Wanted.

Percentage booking will serve to educate and inform producers, for they will learn what class of picture to make and what to avoid. Under the present plan of fixing a gross schedule of rentals and dividing territories into quotas, each rental office of the distributor must calculate accordingly, upon a basis of fixed rentals.

Suppose the picture were "Uncle Tom's Cabin." The South would not play the picture at any price, while in sections of the North such a picture would prove immensely popular; yet the established quota would prevail in all sections of the country. Many productions have gone over big in certain sections of the country and have fallen flat in others. At the same time, many productions have proved profitable for the producer and distributor when the exhibitor has lost money, simply because the pictures lacked public appeal.

ARE YOU A WILD MAN?
Send in Your Credentials

Constance Talmadge

Is Out

"In Search of a Sinner"

A John Emerson-Anita Loos Production
A First National Attraction

Indiana Clergy Prefers Blue Laws to Free Screen Advertising of Services

RESIDENTS of Kokomo, one of the principal cities in central Indiana, are all agog over the question of Sunday shows, and as a result of the activity manifested by those in favor of the movement, public sentiment is just about ready to rise above the law.

The agitation for the Sunday shows, which has been smoldering for some time, burst forth rather spontaneously a few days ago and since then has been the main topic of conversation. The daily newspapers of the city have carried column after column of communications for and against the movement.

That there is a great amount of sentiment in Kokomo in favor of the Sunday shows no one will deny. That there is considerable sentiment against them also is evident. However, as the case now stands the "ayes" seem to be in the majority.

Labor Wants Liberal Sabbath.

The agitation has reached the stage where polls are being taken in factories and business houses to ascertain the views of the employes. In the plant of the Apperson Brothers Company, automobile manufacturers, which employs 232 persons, 203 voted in favor of Sunday shows, 18 against them and 11 did not vote. Polls taken in other factories and business places express the same sentiment in about the same proportion.

All of the motion picture exhibitors of the city are in favor of giving the Sunday show a try, but there is said to be some difference of opinion as to just what step should be made. They have not definitely decided as to whether all theatres should try the Sunday operation out together or whether just one theatre should undertake it for the purpose of making a test case of the question. These and other problems confronting the exhibitors are to be worked out at an early date.

Offer Clergy Real Co-operation.

At a conference last week the motion picture exhibitors, represented by J. E. Whitley, John Shirk and Fred J. Byers, made a proposition to the ministerial association's representatives but it was not acepted.

The proposition was about as follows:

--That the theatres be operated on Sunday from 1 to 7 p. m., that only pictures of good moral character or educational value be exhibited, that ministers be invited to the theatres to speak for five minutes on religious subjects, that the exhibitors carry on their screens without charge programs of evening church services and an urgent suggestion that all persons attending the theatre in the afternoon attend religious services at some church in the evening.

This proposition was submitted by the theatre men as evidence of their willingness to work in harmony with the churches and to promote the general welfare of the community.

One Solution Suggested.

The Kokomo Ministerial Association announced that it can not compromise on the proposition so long as the law in its present form remains on the Indiana statute books. They said a compromise would practically brand them as countenancing a violation of the law.

It has been suggested as a possible way out of the difficulty, that after polls have been taken in all the factories and other business houses of the city, in event the majority are to favor Sunday shows, a bill legalizing Sunday exhibitions be drafted and placed in the hands of the senator and representatives from Howard County and introduced at the special session of the state legislature, which is to be called in a few weeks to transact other matters.

The Offer of Co-operation

That the theatres be operated on Sunday from 1 to 7 p. m., that only pictures of good moral character or educational value be exhibited, that ministers be invited to the theatres to speak for five minutes on religious subjects, that the exhibitors carry on their screens, without charge, programs of evening church services and an urgent suggestion that all persons attending the theatre in the afternoon attend religious services at some church in the evening.

Pearl White at Work on Her Second Picture for Fox Film

PEARL WHITE has begun work on her second feature under the Fox standard, "Tiger's Cub," a visualization of the novel by George Goodchild. The staging of the story, now in full swing at New Port Henry, N. Y., where an Alaskan village has been constructed on the shore of Lake Champlain for the exteriors, is under direction of Charles Giblyn.

Mr. Goodchild's novel, a story of the country north of 53, is one of the strongest Northern tales of love and struggle ever transcribed to the screen. The action is high-pitched and sweeps to its climax with a stirring directness and power calculated to whip the spectators' blood to a frenzy of tense interest. The location for the exteriors, upper New York State, was chosen after the director and his staff had explored a wide territory. Mr. Giblyn feels that the spot used is so thoroughly true to Alaska in atmosphere that the sacrifice of comfort attending the sojourn in that part of the state at this season is well worth it.

Joseph Ruttenberg, cameraman, has informed the Fox executive offices that he is wholly satisfied with the photographic effects attainable on the location.

The Pearl White company includes Thomas Carrigan as the leading man and J. Thornton Paston as the heavy.

Charlie Tyson Wins Promotion.

Charlie Tyson, city salesman with the Philadelphia Robertson-Cole Exchange, has been appointed branch manager of the Washington branch. Tyson is only twenty-one years of age, and probably the youngest exchange manager in the country.

Special Publicity for London Stories.

Sam W. B. Cohn, formerly Realart exploitation agent, has been engaged by C. E. Shurtleff, Inc., as company publicist for "Burning Daylight" and the other Jack London stories Metro is producing with Mitchell Lewis as the star. Mr. Cohn was a newspaper man for many years, and more recently has managed motion picture theatres on the Pacific Coast and has handled film exploitation.

Close Harmony—All the Bars Necessary, But the One Key Missing.
Darring any typxogrolocal errors, this should come out "Blind Youth," a National Picture Theatres production distributed by Lewis J. Selznick.

Stars, Directors and Stories Must All Be in Sympathy, Says George D. Baker

"GIVE the stars only such stories as fit them and only such directors as are in sympathy with the star and the story and you will have gone a long way toward eliminating the mediocre motion picture."

Thus did George D. Baker, director of Cosmopolitan Productions, "The Cinema Murder," a Paramount Artcraft picture starring Marion Davies, epitomize his idea for the improvement of the screen.

"Producers are beginning to realize that it is well nigh impossible to cut, trim and rebuild a story to suit any star's limitations without losing some of the spirit and heart of the original story. They are learning that a star should not be obliged to do a story which doesn't fit her or him as it is originally, and that a director should not handle a production with which he has no sympathy. In the past too many producers were prone to take a story that called for an ingenue role and rehash it to suit the dramatic star. In the rehashing the story suffered, and in the final result the star suffered. The treatment was unfair not only to the original author but also to the star.

Miss Davies' Stories Suit Her.

"But all that is becoming more and more a thing of the past. The company with which I am so happily associated, Cosmopolitan Productions, is far in advance of the field. It has access to some of the greatest stories ever written. It numbers among its exclusive writers some of the most famous of contemporary English and American authors. But no story is changed to suit its leading players. If the story doesn't fit as it stands originally, it is discarded or given to some one else.

"In the case of Miss Marion Davies, whom I am directing, she is given only such stories as suit her capabilities. She is required to do no story which she doesn't like and I am required to direct no story which I don't like. We were all agreed that 'The Cinema Murder' as E. Phillips Oppenheim had written it originally was perfectly suited to Miss Davies, and the result of our system speaks for itself."

A strong defender of the motion picture, Mr. Baker takes issue with the prominent New York legitimate manager who recently blamed the motion picture for the decline of the stage.

"Motion pictures have not hurt the stage," said Mr. Baker. "It is the speculators, the utter indifference at the box office, and the number three casts on the roads. When the citizen of Podunk can see the same high class cast in the motion picture that the Broadwayite sees at the first-run houses, he isn't going to be satisfied with a third rate cast in the traveling show. He wants a good show and he's willing to pay for it. When the legitimate managers realize this the theatre will return to its own, but not before."

Hiram Abrams Celebrates Birthday; His Philosophy

HIRAM ABRAMS, general manager of United Artists Corporation, who, his historian says, "put purity into milk when a kid, pep in the New England silk business, system in the illustrating slide song trade, the par-excellence into Paramount and the percentage in the motion picture industry," celebrated a birthday on Sunday, February 22. Mr. Abrams spent the day at home with his wife and daughter, Grace. The following day he entertained his "Big Four" associates.

Mr. Abrams' philosophy is interesting. He's not a moralist, but any man who has had organizations of such size as he, and has never found the necessity for discharging a single employe, must have something in the back of his head. He was asked what is his "trick of the trade."

"Success in any kind of business was never attained by 'tricks of trade'," said Mr. Abrams. "If there are tricks, never use them. Know them if you will, but keep away from them. Follow but one rule: let the other fellow make a profit.

"Everybody is in business for himself. He has his assets, his stock in trade, his whole business contained within himself. And it is that 'business' which he must keep selling every day in the year, selling it always so that the other fellow makes a profit.

"Profit is not always money. Most profit is service—service to your business superiors and customers. Service is always compensative wherever it is rendered. My success has been due to a single fact: I have let the other fellow make a profit. To me it is the best rule of business."

The Four-Way Lodge Keeps Open House for Goldwynites.

Pauline Frederick's company takes lunch while making "Roads of Destiny." Left to right are: Miss Frederick; Maude George; Director Frank Lloyd; Cameraman Jennings and John Bowers.

Goldwynner Reappears to Serve the Small Exhibitor

AFTER a temporary suspension of publication, the Goldwynner, the official exhibitor organ of the Goldwyn Pictures Corporation, makes its reappearance this month. More elaborate than its predecessors and embodying a four-page colored insert announcing forthcoming Goldwyn attractions, in addition to twelve pages of news matter, the new Goldwynner will be on its way to exhibitors within the ensuing week.

Aside from a marked alteration in its physical aspects, the forthcoming issues of the Goldwynner, it is stated, will be based on a policy catering more definitely than ever to the requirements of second and subsequent run exhibitors. The reflection of current methods of presentation and promotion successfully used by the country's largest exhibitors, together with suggestions for the adaptation of these methods to the requirements of the smaller exhibitor, will constitute a major portion of the Goldwynner's service.

A steady and dependable source of live news for the forthcoming issues of the Goldwynner is assured by the designation of Goldwyn's twenty-two press and service representatives, located in each Goldwyn exchange, as contributing editors. In addition, many prominent exhibitors will contribute exclusive articles.

First of Chester Comedies Is Booked by the Rivoli Theatre

THE first of a series of Chester Comedies, produced by C. L. Chester, of Chester-Outing fame, is being shown at the Rivoli Theatre this week. It is entitled "Four Times Foiled," the principal parts being played by a monkey, a horse and a dog who outwit a band of kidnappers and rescue the infant heir to a fortune in many a thrilling escapade. The picture was directed by William S. Campbell. The picture was titled by Katharine Hilliker, whose wit is familiar to those acquainted with Chester-Outing scenics.

The showing at the Rivoli is a pre-release. Twenty-six Chester Comedies are being planned for the next two years, thirteen releases a wear. C. L. Chester will leave New York within a few weeks for Los Angeles, where he will be permanently located and will exercise direct supervision over the new comedies. He has a menagerie of trained animals already assembled at Los Angeles.

Make Scenes in Theatre for "Memento."

Corinne Griffith, motion picture star, will appear as Rosalie Ray, vaudeville star, in a Brooklyn, N. Y., theatre during the coming week. True, the big audience that will greet her act, and she will be the whole show, will be paid by Vitagraph, as Miss Griffith will be making scenes for her next feature, "Memento." It will, however, be the star's first appearance before an audience in person, but she is assured that her act will "go over big"—it has to—it is in the script.

N. H. Gordon Details Policy to Govern Associated First National Theatres

Chairman of Exhibitors' Defense Committee Outlines It as Industrial Equivalent of Nationally Known Building and Loan Plan, Which Will Obviate Need of Exhibitors Calling on Outside Financial Interests

A CO-OPERATIVE theatres company in which membership and the extent of interest held is strictly voluntary, as an industrial equivalent to the nationally known building and loan plan, and which will function in defense of individual sources when they need funds for increasing capacity, general remodeling or the erection of a new house to keep pace with local conditions, is the general outline made public this week by N. H. Gordon, of Boston, of the policy which will govern Associated First National Theatres, Inc.

This is one of the two new companies created by exhibitor franchise owners of First National Exhibitors Circuit. It will have officers and an executive personnel entirely separate from that already elected to administer the affairs of Associated First National Pictures, Inc., and while it will be conducted as an independent enterprise, its resources will be at the disposal of exhibitors who are subscribing to sub-franchises for First National attractions now being granted as an extension to smaller exhibitors of the same co-operative and protective booking and production-supply systems which have been the privilege of the larger theatre owners who own original franchises in First National Exhibitors Circuit.

Mr. Gordon Describes the Plan.

Mr. Gordon, who is chairman of the Exhibitors Defense Committee of First National, and a member of the Board of Voting Trustees for Associated First National Pictures, Inc., was in New York last week to attend a meeting of the board of directors of the latter concern. In his statement Mr. Gordon placed special emphasis on the separate and distinct identities of the two new organizations.

"They will not operate as one enterprise," he declared. "There has been a considerable speculation among exhibitors about this. To clarify this confusion and to give the industry an official and accurate explanation of the purposes in the minds of the exhibitors who are united in a co-operative undertaking in First National, I want to make the distinction a very definite one.

"Associated First National Pictures is solely an exhibiting body, with branch offices owned, controlled and operated by exhibitors to perform the mechanical functions of distribution. Each exhibitor who is, or will be, a member of this organization by franchise, is guaranteed the exclusive rights in his zone or locality of all First National attractions, for which he will not pay a variable rental, but a fixed and abiding percentage of the total exhibition value of every production purchased and released by the company.

The Distinction Between the Two.

"Independent of this, and as an individual enterprise, with entirely different aims in mind, the exhibitor members of First National have organized the Associated First National Theatres, Inc. Exhibitors who are awarded franchises in the pictures company are at liberty to subscribe to the collateral of the theatres company, but this is not obligatory. The theatres enterprise is the crystallization of one phase of the exhibitor defense measures we adopted last fall as an absolute essential to meeting the proposed theatre activities of certain of the big producing and distributing concerns.

"A theatrical example will serve to illustrate just how the theatres company will help the material interests of the exhibitors who hold sub-franchises in the pictures company. First, it is necessary to interpolate here one of the principles of fair dealing between the picture company and the independent stars and producers whose pictures it will exhibit. As exhibitors and franchise owners, we must be capable of realizing from the public in any zone or locality the maximum of patronage for each and every release. Not to do this would be neither fair nor progressive.

Several Things to Be Considered.

"As in the past, we will continue to encourage production talent to strive for greater results. And to support them in their efforts, we, as individuals and as a co-operative group of theatre operators, must be equipped to attract the greatest possible number of people. To do this exhibitors owning franchises must possess the physical theatre assets which are so important a factor in public estimation.

"There must be house capacity up to the highest point which any zone or community can support with a profit to the exhibitor. There is no justice to the independent star and director, and none to the individual exhibitor, in a limited capacity which automatically restricts public support of productions.

"Moreover, if a First National franchise house is in competition with a theatre controlled by a producing or distributing organization, and the latter has a greater capacity, it has a psychological effect on theatregoers which inclines them to the subconscious belief that if First National's releases were the equal, if not the superior of other studio effort, they would justify presentation in the first-class house in any locality. Then there is the matter of box office receipts which require the maximum of house capacity to bring up to a gross that will permit a franchise owner to pay his pro rata percentage of the cost of exceptional pictures, and leave an encouraging profit for the exhibitor.

Edward Sloman.

Directing Mitchell Lewis in his first Jack London story for Metro, "Burning Daylight."

Fellow Exhibitors Provide the Assistance.

"This, in brief, is the crux of the general thought which prompted the formation of Associated First National Theatres, Inc., as a company which will have the funds, voluntarily invested by franchise owners, to enable other exhibitors who may now lack the necessary theatre facilities to enable First National to be represented by a house the equal, if not the superior, in every respect, of any competing theatre in each enfranchised zone, to obtain the money needed for enlargement and improvement without seeking the aid of financial interests outside the industry. There is a considerable hazard in this for the average exhibitor, and it is an obvious one.

"It is the purpose of Associated First National Theatres to provide that financial assistance as coming from fellow exhibitors, with their own interests pledged to the same organization and supply sources as the owners who require money for improvement. Funds of the theatres company, invested in the erection of new theatres for franchise owners, or in the enlargement and remodeling of their respective properties, so that they will give First National attractions theatre facilities second to none, will be disbursed in much the same way as is the money voluntarily subscribed by stock purchasers in the hundreds of building and loan, or home and loan, associations throughout the country.

A Plan Familiar to All.

"Every one, especially the residents of small towns, is acquainted with this method of home making. And it is but a short step, and a comparatively simple one, to adapt it to the maintenance of exhibitor independence in the motion picture industry, by rallying to the support of smaller theatre owners needing financial assistance for the purposes I have explained, the resources of the larger and, perhaps, more successful exhibitors.

"Exhibitors who have led the way to theatre and studio independence as First National franchise owners, are seeking a practical approach to something that will have the semblance of stabilization and permanency in the exhibitor and producer branches of the business. The theatre company is a great contributing factor. It gives exhibitors financial assistance, wherever it is needed, on and under conditions which the benefactors could not obtain from institutions outside the industry. And it is a business proposition for the exhibitors who subscribe to the theatres company stock, thereby providing the funds, because they will receive a nominal interest return for their investments."

"Romance" Will Shortly Be Released by United Artists; Doris Keane Is Featured

Doris Keane

Starring in "Romance" for United Artists, produced by D. W. Griffith.

William Fox Says New Film Will Show the True Alaska

MANY strange screen pictures of Alaska have been flashed upon the silversheet, and the usual Alaskan picture, no matter how dramatic the story, generally becomes a comedy—or rather a burlesque—in that northern territory, as well as in the Pacific Northwest, because of its absolute disregard for details. William Fox purchased the film rights of George Goodchild's novel, "Tiger's Cub," a story of the country north of "53," and then determined to give it a truly Alaskan atmosphere.

Mr. Fox felt that the details of the picture should be correct, that the atmosphere should be typically Alaskan, not so much because the average person would profit by knowing the truth as because Alaska, much maligned by the spread of false impressions, was entitled to have its life faithfully represented. Accordingly, every scene in "Tiger's Cub," in which Pearl White is being starred, will be a copy of some spot in Alaska that fits the story, Charles Giblyn, who is directing Miss White, has made a determined effort to carry out the idea of Mr. Fox to make every detail perfect.

Nothing has been left out in the picture, it is said, and while "Tiger's Cub" was not actually made in Alaska, it should be more typically Alaskan than some pictures which have been made there, for the latter usually show the glaciers and the bald rocks of that country, and these are by no means typical of it. Without stinting in the least, the true atmosphere of Alaska has been put into "Tiger's Cub," and with Pearl White in one of the best roles she has had, should prove a great drawing card for the exhibitor.

West Virginia Likes "Lost Battalion."

W. H. Production Company reports "The Lost Battalion," the seven-reel feature now being distributed on the state rights market, is making good in every section.

From M. E. Morgan, who controls the West Virginia territory, the reports received are indicative of successful showings in that part of the country. He says "The Lost Battalion" is a human, living document of history, re-enacted by the actual survivors of that momentous page in American life. It is a picture that grips the interest, attention and hearts of every audience.

THERE has probably never been a single story that was ever written for the stage or screen that has caused so high comment, as has that of "Romance," by Edward Sheldon, one of America's greatest writers, which is now being screened by United Artists Corporation, and in which Doris Keane, one of America's most famous emotional actresses, is playing the leading role of an operatic primadonna, the same as she has on the stage in New York, Chicago, Boston, and London, during the past seven years.

Edward Sheldon, who wrote the play, first offered it to Charles Frohman for production. After reading it he passed it on with the comment that he did not think it was particularly suited for production for any of his stars, despite the fact that it was written with Miss Keane in mind. Miss Keane then came under the management of the Shuberts and the play was accepted and produced with big success. So great was it popularity that Miss Keane desired to own the play outright and it passed into Miss Keane's and her manager, Charles Dillingham's hands, from Winthrop Ames and Lee Shubert for the largest money consideration that any American or foreign play had ever demanded.

For that sum Miss Keane or Mr. Dillingham did not, by any means, own the play outright. They merely acquired the production rights and Mr. Sheldon was still paid a ten per cent. royalty on the gross the play produced each week.

Many managers contended that in view of this success Messrs. Ames and Shubert should have made very much more money by keeping the rights for the play in their own hands, but the cold cash was tempting and the deal consummated, with the proviso that when Miss Keane appeared in the play it was to always be in Shubert theatres.

As a matter of fact, Miss Keane could have had the exclusive rights for "Romance" for exactly nothing two years before, when Mr. Sheldon wrote the play, for he wrote it especially for her and at the time stipulated that whoever bought it would have to have her in the leading role.

At that time "Romance" was worth only its author's estimation, and in fact until after its first performance in Albany there were only one or two persons who had any great faith in its drawing value for they did not know then how the amusement public's pulse was beating. Miss Keane believed in it; so did Mr. Sheldon, and when it came to New York it was the season's greatest success; it followed with two seasons in Chicago, one in Boston and nearly four straight years in London.

"Romance" will be released shortly by United Artists and the announcement that comes from Hiram Abrams says that it will undoubtedly be among the greatest emotional love pictures ever produced.

Rush of St. Patrick's Day Bookings for Realart Film

INDICATIONS point to March 17 being unusually well observed, says J. S. Ragland, Realart's general sales manager, after receiving reports from the field. All of which has caused Mr. Ragland to turn to thought of Allan Dwan and "The Luck of the Irish."

"The men in the field were the ones who directed attention to the suitability of 'The Luck of the Irish' for St. Patrick's Day programs. They called attention to it by sending in bookings.

"From Boston the number of demands has been heavy. Over twenty contracts have been closed within the week for showings in Boston territory for St. Patrick's Day and immediately before or after.

"In California, also, as a result of the showing at Grauman's, a number of contracts have been closed. From our Atlanta office twenty-six contracts were received.

"The Minneapolis office announces the Eltinge Theatre in Bismarck, N. D., the Opera House in Marquette, Mich., and the Delft in Escanaba, Mich. Of course some exhibitors have been disappointed because we have not been able to accommodate them. The number of prints is limited, and naturally it's a case of first come, first served."

Cast of "The Third Woman" Is Announced for First Time

ROBERTSON-COLE, in securing for distribution "The Third Woman" which it will release as a superior picture with an all-star cast, was impressed particularly with the exploitation strength of this production. Coupled to this were the possibilities to be found in the names of half a dozen people who themselves often have been starred.

The cast of "The Third Woman," now announced for the first time, contains the names of Louise Lovely, Carlyle Blackwell, Gloria Hope, Myrtle Kelso, George Hernandez, Walter Long, Winter Hall and Frank Lanning.

The contrast which is drawn between the East and the great outdoors of the desert country makes the picture an attractive one from a box office standponit. The lives of society people in the East are contrasted with the simple, primitive fashion among the plainsmen and the Pueblo Indians with telling effect. From the palatial homes of rich Easterners, the action shifts to a large Pueblo village where a remarkable picture of the life and customs of this interesting Indian tribe is given. Also there is a vivid picture of a small desert town. There takes place a fight in which Blackwell and Walter Long are the principals.

Charles Swickard directed. The picture is founded on a story by Raymond L. Schrock. J. Grubb Alexander wrote the continuity.

Author of "Honey Bee" to See Film.

S. S. Hutchinson, president of the American Film Company, has invited Samuel Merwin and members of his family to a private showing of "The Honey Bee" in his home in the suburbs of Chicago, desiring to share with the author his own satisfaction with the picturization of this product of his fancy. While the novel met with instant success on publication, and was one of the seven best sellers of the year, Mr. Hutchinson believes it has been immortalized by the screen production.

"In 'The Honey Bee' we have a record breaker—the finest of the 'Flying A' Specials to date," said Mr. Hutchinson. "The name and reputation of Madame Marguerita Sylva is a big drawing card. This is the prima donna's first appearance in pictures in this country."

The cast includes Thomas Holding, Nigel Barrie, Albert Ray, George Hernandez, Harvey Clark, Dell Boone, Ethel Ullman, Charlotte Merriam, Ruth Maurice, Harry Tenbrook and the celebrated heavyweight, Kid McCoy.

What Is Said by the Reviewers

Moving Picture World (Unindicated); Motion Picture News (N.); Exhibitors' Trade Review (T. R.); Wid's (W.); Exhibitor's Herald (E. H.)

IN OLD KENTUCKY (First National)

Seven reels of active entertainment which held a crowded house at the Strand from start to finish.

N.—A quota of exciting thrills . . . Rich atmosphere and an adequate vein of humor.

W.—A picture that has enough real audience stuff in it to supply half a dozen ordinary pictures.

SHOULD A WOMAN TELL (Metro)?

Has considerable merit and a story of real life, but the acting of Alice Lake is finer and better than anything in the picture itself.

N.—The director and star pull this picture up by its very roots and plant it on a pedestal.

W.—Artistic production handling delicate situations in commendable manner.

T. R.—Is excellent . . . The story is clearly developed . . . action is compelling.

THE MIRACLE OF LOVE (Paramount)

Strongly dramatic story on unpleasant theme. The reproduction is admirable throughout.

N.—Exhibitors who would please their patrons with romantic love stories need have no scruples about booking this picture.

W.—Not a faultless picture by any means . . . but it provides pretty fair entertainment.

FLAMES OF THE FLESH (Fox)

Holds by the unusual character of the plot.

N.—Continuity is well arranged to emphasize the high lights. Its daring conclusion may shock some sensitive patrons.

W.—Sensational melodrama of the old Theda Bara type.

T. R.—"Flames of the Flesh" lurid melodrama . . . The story is not far different from all the other stories of this sort ever written.

E. H.—There is a definite field for pictures of the type for which this one is eminently fitted by reason of its general excellence.

TWELVE-TEN (Republic)

A generally good entertainment. Story holds good attention.

N.—Very heavy drama with a mystery element.

T. R.—Gives every indication of proving a popular program attraction.

E. H.—Has foreign flavor . . . that may not be wholly conducive to success during its American presentation.

THE SAGEBRUSHER (Hodkinson)

Adaptation of Emerson Hough novel meritorious production of wholesome type.

N.—The sequences, replete with thrilling incidents, are skillfully sewed together by a silver thread of sweet sentiment.

T. R.—Might be exploited successfully because of its reputation as a novel. As screen entertainment it lacks sparkle and life.

W.—Lacks conviction for the most part but will make satisfactory program offering.

WHEN THE CLOUDS ROLL BY (United Artists)

For continuous and unalloyed good fun, it is in the front rank of Fairbank releases.

N.—Sure-fire winner with any audience.

T. R.—It is a real Fairbanks success with the star's radiant smile, expressive pantommie and weird acrobatic agility in evidence all the time.

W.—Great—best this star has turned out in a long while.

E. H.—Advertised to the limit and presented as the best Fairbanks production to date.

THE GREATEST QUESTION (First National)

A photographic enchantment dealing with survival after death.

N.—Photoplay of sadness, artistically produced.

T. R.—The story is of frankly melodramatic type with a ghostly turn from which the title is derived.

W.—This picture is certainly gripping, intensely gripping, but at the same time it is not exactly pleasant entertainment.

SKY-EYE (Lesser)

Thrilling melodramatic offering produced by William Steiner showing spectacular aeronautic stunts.

N.—This could be correctly described as a thrilling melodrama in mid-air.

T. R.—The play ought to prove entertaining to the majority of the public.

THE WEB OF DECEIT (Pathe)

The settings and situations in this production have been designed for a strong appeal to the masses.

N.—The story is not the kind of material that is being turned out in this modern day.

T. R.—There isn't a moment in the entire picture that is real or suspenseful.

W.—Old-time meller doesn't hold and lacks the better production points.

HEART STRINGS (Fox)

A radical and welcome departure from the more conventional type of stories located in the Canadian wilds.

N.—Hodge podge of sentiment and melodrama here.

T. R.—The picture never impresses with its realism, but it contains romance, heroism, villains and the supreme sacrifice a brother makes for his sister.

W.—Obvious and far-fetched melodrama with utterly impossible villain.

ROUGE AND RICHES (Universal)

The production as a whole is a brilliant one.

N.—Often told tale makes obvious picture.

T. R.—The picture is a good one of its kind and should have a particular appeal in the small towns.

W.—Old time chorus girl stuff uninteresting and tiresome.

BEHIND THE DOOR (Paramount)

A remarkable combination of thrills and shudders has been achieved in this Thomas H. Ince production.

N.—This Thos. H. Ince special is tremendous drama, but it cannot hope to find universal favor because it is so vividly brutal and cruel

T. R.—It is an artistic masterpiece, gruesome, terrible and grimly effective.

W.—This picture has never been equalled for thrills, sustained interest, accumulative force and terrific punch of climax.

THE WILLOW TREE (Metro)

Metro classic starring Viola Dana is charming story of Japan, beautifully produced.

N.—It strikes us as being well out of the ordinary and therefore entitled to attention for that reason if no other.

T. R.—Dazzled by the well maintained atmosphere. An audience can well overlook the lack of action and suspense in the story.

OTHER MEN'S SHOES (Pathe)

It is interesting and enjoyable. The closing scenes are quite melodramatic.

N.—This picture should register favorably with an audience not too critical of the requirements of dramatic construction.

W.—Wholesome sentiment and sure-fire drama in this.

A DAUGHTER OF TWO WORLDS (First National)

Made intensely interesting by a talented star and a highly intelligent director.

N.—A wealth of melodramatic incident.

T. R.—There is lots of action to this picture, not a dragging moment in it, and no denying its melodramatic punch and the emotional intensity of the cleverly outlined situations.

AN ADVENTURE IN HEARTS (Paramount)

Cheerful, spring-time comedy, made up of pretty sentiment, some quick action, a wetter-than-wet rainstorm and the romantic back-ground of an old Italian castle.

N.—The majority of any audience will call it first-class entertainment and go home perfectly satisfied.

T. R.—Is exciting, amusing and entertaining to a high degree.

THE CORSICAN BROTHERS (United)

While the production contains many points of merit, it has not the earmarks of a finished production.

W.—Moderately attractive picturization of Dumas classic.

N.—Famous story and play makes a success.

T. R.—The acting leaves nothing to be desired. The photography is excellent, giving the final artistic touch to a well balanced production.

OUT YONDER (Selznick)

Touches life interestingly if not deeply and adds another piece of fiction to that class of pictures that are meant to while away an hour pleasantly.

N.—Excellent entertainment for majority.

T. R.—"Out Yonder" is a highly effective love romance.

E. H.—Should be welcomed as the best Olive Thomas production under the Selznick trademark.

THE GREAT AIR ROBBERY (Universal)

Six-part Universal production presents marvelous melodrama in midair.

N.—An amazing photoplay of death-defying stunts in the air, patrons are sure to make a beaten path to its door.

T. R.—The picture is a real "whopper," a masterpiece of originality, splendidly photographed.

W.—Spectacular air stunts will get this through.

E. H.—Was evidently made to order after O. S. Locklear, a flyer whose exploits have gained considerable fame, had been engaged for picture purposes. It is surprisingly good, under the circumstances.

First Robert W. Service Verse-Story to Be Filmed Will be "Law of Yukon"

As first of the series of productions he is to make for Mayflower Photoplay Corporation, Charles Miller has selected "The Law of the Yukon," one of Robert W. Service's popular verse-stories of the frozen North. Work on the picture has already been started along the Canadian frontier in New York State.

Realart officials have received a number of congratulatory messages on the new contract with Mr. Miller. A number of exhibitors stated the new series would fill a big need for red-blooded, virile, American pictures.

Several admirers of Robert W. Service's works expressed appreciation of the picturizing of the famous poetry of the Northwest.

The colored insert prepared to announce the Charles Miller production also came in for a big share of favorable comment. It was accorded the honor of being selected for publication in the March number of "Printing Art," a de luxe journal of the printing trade, as illustrative of the high class of advertising in the motion picture business.

Director Miller has built a village of the type on the Yukon when Cheechako and Sour Dough alike made a mad rush for gold. Dog teams and sleds have been brought from western Canada as well as a former officer of the Royal Mounted Police who will be seen in the picture.

Locations have been chosen both on the American and the Canadian side of the frontier, and Mayflower reports it is the plan to go out to Banff, in the Canadian Rockies, with a view of transferring the beauty of the mountains to the screen to round out the pictorial qualities.

The same policy that was followed in casting "The Miracle Man" and "Soldiers of Fortune" has been followed in "The Law of the Yukon." No actor will be starred, but Director Miller has selected players whom he considers best suited to the several roles.

The adaptation of the Service poem was made by Harry Chandler.

Pantages Circuit Gives Long Bookings to Dooley Comedies

Following the announcement that the Pantages Circuit had booked the John Dooley Comedies for twenty weeks on each release comes word from the Tyrad Pictures, Inc., that it is all to be given an early showing in the territories where a Pantages theatre happens to be located. "Some Mind Reader," the first of the Dooley releases, will be given a premier showing this week at Denver, San Francisco, Oakland, Seattle and Salt Lake City.

"Remember, Polly, It's a Secret."
States Priscilla Dean to the word-maker in Universal's "The Virgin of Stamboul."

The comedies will occupy a prominent place on the program and will be featured as specials in all the advertising done by the theatre management. This arrangement was made by Matthias Radin, president of Tyrad and Alexander Pantages, head of the Pantages Circuit, during Mr. Radin's trip through the West and Middle West.

Territory on these comedies is fast being disposed of. The latest to be sold has been purchased by the Arrow Photoplays of Denver, that has secured the rights on Colorado, New Mexico, Wyoming, Utah and the southern portion of Idaho.

Moe Kerman, general sales manager of Tyrad's New York Exchange, just closed contracts on the Dooley Comedies with the Yost, S. R. S., Steiner, M. & S. and Picker Circuits, all of whom control from four to ten houses.

Garsson Gets Favorable Reports on "The Blindness of Youth"

Favorable reports on "The Blindness of Youth," the initial release of M. W. Garsson of the Foundation Film Corporation, are being received from State Right Buyers throughout the country, according to an announcement.

Reports received from coast to coast and from border to border indicate that the picture is proving a success from the point of view of the State Right buyers, as well as the exhibitor, Mr. Garsson says.

The plan of the Foundation Film Corporation is to continue to exploit its productions even after all territory is disposed of, and is proving popular with the independent distributors, it is announced, and is proving a great help in making the production a financial success.

Nearly all territory has been disposed of and many offers have been received for what little remains unsold.

What is believed to be a record on quick sales is claimed by Mr. Garsson in disposing of the territory of Western Pennsylvania and West Virginia. Harry Lande, of the Quality Film Corporation of Pittsburgh made a special trip to New York to secure the rights of his territory.

Kann, Big "U" Export Head, Off to Europe to Study Conditions

George Kann, manager of the export department of Universal, sailed for London on February 21. This is the sixth time Mr. Kann has crossed the ocean in the interests of Universal foreign business. He will make his first stop in London where he will visit the Universal office and close some new contracts. A tour of Europe will follow and as Mr. Kann expects to be gone several months he intends visiting all the important film centers on the continent.

From London he will go to Paris, and from there to Berlin, Vienna, Rome and other European key cities. He will study conditions wherever he goes with a view to bettering the Universal export service.

By talking to foreign motion picture men at first hand he expects to evolve a scheme whereby it will be unnecessary to make any changes in the films when they are exported. In other words Mr. Kann is working on the idea that a happy medium can be determined which will be beneficial to the production of films for this country and abroad. As a rule American films are "out" a good deal when they are shown in foreign houses. Mr. Kann expects to find a way out of this difficulty by starting of propaganda for longer films abroad. The title question will also be carefully studied no doubt.

Actors in "Invisible Ray" Are Injured by Explosion

The reason for the Frohman Amusement Corporation temporarily suspending production on the "Invisible Ray" serial, is announced as being due to an explosion in a chemical laboratory set in the studio, during which Jack Sherrill and Miss Uzzell were burned, while Ruth Clifford was hurled a considerable distance and rendered unconscious.

The script called for the demonstration of the power of a shot of light operating on certain chemicals, a premature and intense explosion occurred which demolished the set, and an electrical and laboratory employed by the company has been unable to determine just what caused the explosion, but the circumstances are said to be strikingly similar to the action called for in the fiction script.

This serial, however, though dealing with science, has been produced so that it may be easily comprehended. The story deals with a powerful ray, supposed to be strong enough to destroy the world, discovered by a man supposedly dead, and the secret of which a band is attempting to secure.

Eight episodes had been completed before the explosion.

Kelley Joins Bacon as Publicity Director.

Joseph L. Kelley, for the past year director of publicity for Frank G. Hall, has left the Hall organization for the Gerald F. Bacon Enterprises. Mr. Kelley will have complete charge of the new bureau established by Mr. Bacon, with headquarters in the Fulton Theatre Building, West Forty-sixth street.

During Mr. Kelley's association with Frank G. Hall he handled the publicity for more than eight separate producing companies, including the Rothapfel Unit Program, Hobart Henley, Charles Miller, Gerald Bacon, Keanan Buel and Dallas M. Fitzgerald.

Prior to Mr. Kelley's assumption of the duties of director of publicity for Mr. Hall, he was on the editorial and reviewing staff of the Motion Picture News and director of publicity for the old Kalem Company. Before entering the editorial end of the motion picture industry he was a reporter in Washington, D. C., covering the State, War and Navy departments, and writing special features for the Washington Post. Mr. Kelley is a graduate lawyer and an alumnus of Georgetown University.

W. C. C. S. Acknowledges Publicity

Moving Picture World is in receipt of a pamphlet from the War Camp Community Service, containing a summary of all the publicity its activities received up until December, 1919.

The pamphlet, which is titled "Community Service in Periodical Literature" is put forth by the Service workers "to acknowledge their deep indebtedness to the writers and editors who have aided in disseminating information through this channel regarding the community service movement."

Over 300 periodicals are listed in the pamphlet, showing that the journalistic fraternity of America did what was in its power toward assisting the W. C. C. S. Moving Picture World is pleased to see that under its name are listed more articles than under any other moving picture trade publication.

Among Busy Exchangemen

Mendelsohn Now In "Cincy."

FELIX MENDELSOHN, special representative for the Goldwyn Corporation, is in Cincinnati to supervise the moving of the Queen City branch from its present quarters on East Fifth to the Film Building, Broadway and Pioneer street. Mr. Mendelsohn will remain in charge of the Cincinnati branch until Oscar Bower, resident manager, recovers from his present illness.

S. A. Shirley, district manager of Metro, recently spent several days in Kansas City while making a trip through the middle western territory. His headquarters are at Chicago.

McIntyre Opens Canadian Chain.

R. E. McIntyre, special representative of the home office of Famous Players-Lasky, after opening a chain of offices in Canada, extending from Vancouver to Saint John's, went to Buffalo, where he has been for several weeks, installing the new local manager, Allan S. Moritz. While in Buffalo he has visited many of the exhibitors in the territory. George R. Rogers, formerly with Pathe in Boston, has been engaged by Mr. Moritz as a member of the local sales staff.

H. L. Craig, formerly with the Universal Exchange, Kansas City, is now traveling in north central Kansas for Robertson-Cole Distributing Corporation.

J. M. Duncan, of the Vitagraph Exchange, has been elected president of the Detroit Board of Motion Picture Exchange Managers.

Hodkinson Managers Change.

Rudolph Berger, one of the young "veterans" of the film industry in Washington, said good-bye to his friends last week when he packed up his belongings to go to Philadelphia, where he will reign as manager of the Hodkinson office. He is succeeded in Washington by J. J. Milstein, formerly manager of the Omaha branch of the same organization.

In honor of winning the second prize, W. D. Ward and staff of the Detroit Universal Exchange, recently gave a stag party to the exhibitors, at which one hundred attended. The Detroit share of the national prize money was $3,000.

Giving His Territory a "Look."

A four-weeks trip through the Missouri, Kansas and Oklahoma territory tributory to Kansas City, was begun February 21 by J. N. MacMeekin, manager of Realart Pictures Corporation. Mr. MacMeekin's trip will include visits to all cities of any size in the district, where he will visit with the exhibitors and learn their wants and how to supply them.

Joseph Fieldman is selling in southwestern Kansas for Robertson-Cole. He was until recently connected with the Metro service at Minneapolis.

Hennessy with Hallmark in Detroit.

Earl Hennessy, former salesman for Fox, has been appointed Detroit manager for Hallmark, succeeding Fred Young, who has resigned to accept the management of the Robertson-Cole office in Kansas City. Prior to affiliation with the exchange end of the business, Mr. Hennessy was house manager of the Majestic and Regent theatres, Detroit.

Paramount's New Buffalo Exchange.

The new Famous Players-Lasky Exchange in Franklin street, Buffalo, at the head of Film Row, is nearing completion, and, according to Allan S. Moritz, the new local manager, the building will be ready for business by April 15. The structure will be one of the most modern exchange offices in the country and will cost $80,000.

Features of the building will be a miniature theatre for screening and a mammoth vault for storing of films. There will be an up-to-date exploitation department under the direction of John P. McConville, who recently came to Buffalo from the Boston office.

Lotz Visits Realart Home Offices.

Harry E. Lotz, Pittsburgh manager of Realart Pictures Corporation, visited the home offices this week. He conferred with the company's executives on extensive plans he has prepared for giving "The Luck of the Irish," an Allen Dwan Production, an elaborate send-off in the Pittsburgh territory.

In a serious motor car accident February 19 the parents of Harry Taylor, manager of Pathe for Kansas City, his sister and brother were seriously injured. The motor in which they were riding was struck by a street car. The brother and father, who were the most seriously hurt, were taken to a hospital.

A. E. F. Veteran on the Job.

Lou Stahlbeig, who served in France with the 328th Infantry, and was with Sidney B. Lust, of Washington, D. C., after being released from the army, has now joined the Reliance Film Company's forces and is covering the Baltimore territory.

Tom North.

Super-Graduate Exchange executive who is now managing director of Tom Moore's Washington theatres.

Smeltzer Now District Manager.

Members of the film industry in Washington are congratulating "Bob" Smeltzer, of the Republic Distributing Corporation, upon a well deserved promotion to the position of district manager. He is one of the most popular film executives in the territory, is constantly being selected by his fellow exchange managers for various offices in their association, and has recently completed a very successful term as president.

His territory will include the Dallas, New Orleans, Atlanta and Washington districts, with his headquarters in Washington. He has appointed LeRoy Breitbarth, who has been connected with the organization for about two years, as a salesman, assistant manager of the Washington branch.

William Honing, for many years on the staff of the Cincinnati Enquirer, and later exploitation manager of the Cincinnati district for Selznick, is now publicity manager for the Robertson-Cole Distributing Corporation in Cincinnati.

Jake Flax Joins Liberty Films.

Jake Flax, who for the past six months has been general manager for Sidney B. Lust, of the Super Films Attractions, Inc., has resigned to join his brother, Sam Flax, who operates the Liberty Film Corporation in Washington. Jake Flax started in as an errand boy with the General Film Company and was manager of the Washington office when the business was discontinued. He had nearly eight years' service with that company.

W. C. Barnes, former Fox manager in Minneapolis, has been appointed Detroit manager for Fox, succeeding Harry Fox, who has returned to New York to do special work for Select.

Moritz Transferred to Buffalo.

Allan S. Moritz, well-known in the Washington, D. C., territory where he was for some time a salesman traveling out of the Famous Players-Lasky exchange, is followed by the congratulations and well wishes of his many friends to Buffalo, where he has been appointed manager of the branch exchange of the Famous Players-Lasky organization. He succeeds Richard C. Fox, who has resigned. Prior to his connection with Famous Players, Mr. Moritz was a traveling representative for the Fox Film Corporation, and spent considerable time in the South.

Another promotion from Washington is that of Paul J. Swift, branch manager, who assumes the management of the Omaha branch. He will be succeeded here by Lester Rosenthal, former sales manager of the Washington office.

Officers for Queen City Film Association.

W. W. Rowland was elected president and Jack Kendall vice-president of the Cincinnati Associated Film Exchanges at their meeting at the Chamber of Commerce February 21. Mr. Rowland, who was vice-president of the organization, succeeds Harris P. Wolfberg, who recently has been transferred to New York. Mr. Kendall succeeds Mr. Rowland as vice-president.

Robertson-Cole Signs Albert Capellani to Make Extra Specials for Next Two Years

ALBERT CAPELLANI has been signed by Robertson-Cole to give that company the exclusive rights to his features for a period of two years. This announcement is made after a series of conferences between the French producer and officials of Robertson-Cole. The contract which was signed this week provides that Capellani shall produce four specials a year for Robertson-Cole and that the pictures shall be of extra special calibre.

After he finished work on "The Fortune Teller," starring Marjorie Rambeau, Mr. Capellani decided that he would devote his time and energy to the making of extra special productions which would outdo his former attempts. Robertson-Cole officials were so impressed with "The Fortune Teller," which will soon be released as an extra special, that they immediately decided to get the best pictures obtainable by making Capellani a producing ally.

The contract which gives Robertson-Cole the exclusive rights to the Capellani productions goes into effect at once. After affixing his signature, the director set about securing a story which would be in keeping with the Robertson-Cole policy of giving the exhibitor the best obtainable.

Have Big Stories in Mind.

"I have in mind several stories which are bigger and carry more intense interest than ever before filmed," said Mr. Capellani. "These stories I hold options on and if they are approved by the executives of Robertson-Cole, I shall go to work at once.

"It is indeed a pleasure to produce pictures which have a box office value and the finish of elaborateness, but it is more pleasing to know that your product is to be given to the trade in a manner in keeping with the class of the production. I have followed the rapid strides of the Robertson-Cole Distributing Corporation for many months and an indeed happy that they shall be the distributors of the Capellani specials for the next two years.

"The demand of the motion picture world today is for pictures which unfold a story that grips; a cast capable of portraying the characters, a finished product, beautiful photography and detailed direction, which brings the details to the front. To do this it is necessary to have plenty of time to produce the picture and sufficient money with which to carry out the wishes of the director.

"Robertson-Cole are out after the best pictures money and time can produce. They are in full accord with my plans and I promise that the Capellani productions, which will be given to the trade world via Robertson-Cole, will set a standard hard to hit."

Goldwyn Company Departs to Film "North Wind's Malice"

CARL HARBAUGH and Paul Bern have been made co-directors by the Goldwyn Company for the next Rex Beach picture, "The North Wind's Malice." The directors and Rex Beach have gone with the actors to location at Port Henry, N. Y., where the cabins and store buildings provide the right layout for this Beach photoplay.

Jane Thomas, a beautiful and talented young actress from Chicago, has arrived to play the leading role. This is her first picture in the East. Tom Santschi has been sent east from the Goldwyn studios at Culver City to play the part of Roger Folsom. Joe King will play Henry Carter and Edward Abeles will play Tom Folsom. Vera Gordon has a fine acting opportunity as Rachel Guth, Edna Murphy is Dorothy Guth and Bessie Wheeler will impersonate the spirit of the north wind's malice. The company left for location on Sunday, February 22, and expects to be at Port Henry five weeks.

Press Book Suggests Stunts for Revived "Tillie" Film

THE sixteen page press book for "Tillie's Punctured Romance," for exhibitors is now complete for the Mack Sennett six reel super comedy being revived and distributed on the independent market by Tower Film Corporation. This book contains interesting and newsy press stores specially prepared for newspaper use.

A hand painted, colored lobby display is illustrated, and there are also reproductions of lobby photographs as well as the posters, with hints for their distribution and display to the best advantage.

A varied selection of newspaper cuts with suggestions for copy is also shown. They represent a strong contrast of black and white, with a punch in each, no matter how small the space.

A valuable section is devoted to exploitation suggestions and hints, including advertising and catch phrases. These exploitation ideas are practical and inexpensive and the exhibitor does not require an elaborate staff or crew to carry out the stunts as the ideas are adaptable for any theatre.

In addition, special service and help will be furnished direct by the Service Department of the Tower Film Corporation.

Fox News Cameraman Induces Russian Soviet Head to Pose

NICOLAI LENINE, the sombre figure at the head of the Russian Soviet government, has bowed to motion pictures. For the first time the dictator of the Bolsheviki has been recorded on the film. Victor O. Kubes, Fox News cameraman, succeeded in inducing Lenine to pose for him.

Kubes, a New Yorker, recently made his way out of Russia, after having disappeared into that country about November 1 last. The absence of any word from him for months caused considerable anxiety, and the State Department at Washington was requested to help in the search for him. The cameraman, formerly a lieutenant in the signal corps of the United States army, accompanied Lincoln Eyre, New York World correspondent, into Russia, and the pair left the country at the same time, making their way to Berlin by way of Riga. They are now in Berlin.

An interesting account of the reception accorded the Americans was published in the New York World in the form of a dispatch from Mr. Eyre, filed at Riga and sent by courier to Berlin.

Do Farmerettes Have Reputations?
We'll believe so in Dolores Cassinelli's Pathe, "Tarnished Reputations."

Harold Lloyd Comedy Promised for March 21

WITH the arrival of the negative of "Haunted Spooks," the fifth of Harold Lloyd's series of two-reel comedies from the Rolin studios in California, Pathe announces the picture for release on March 21. Lloyd's popularity will be greatly enhanced with the issue of "Haunted Spooks," according to a Pathe report, which asserts the comedy is the funniest ever made by the comedian.

Following the policy pursued with the four previous Lloyd two reelers, there is a real plot in "Haunted Spooks." The story is not so deep, however, as to rob the comedy of any of the numerous ludicrous "gags," and the film provoked roars of laughter when shown to the reviewing committee of Pathe Exchange, Inc.

"Jitney Elopement" for March 1.

The second of the short length Essanay Chaplin productions handled by Victor Kremer, "The Jitney Elopement," will be released March 1. The initial release, "The Champion," was issued on February 1.

"The Jitney Elopement" has been reedited and re-titled, and the titles have been provided with pictorial backgrounds. The advertising accessories are all new and are said to be of a more elaborate character than usually expected of reissued films. They comprise lobby photos, two styles of slides, one's, three's and sixes, an eight-page booklet illustrated with drawings in colors, a four-page press sheet, cuts, mats, etc.

"The Jitney Elopement" is in two parts. It will be followed by the release on April 1 of "Work" and on May 1 of "By the Sea," both starring Charlie Chaplin.

"Sporting Duchess" in Seven Reels.

"The Sporting Duchess," Vitagraph's new Alice Joyce special production, will be presented in seven reels. Lucien Hubbard, who made the screen version of this Drury Lane success of a score of years ago, found such a wealth of material in the original script, so much splendid action referred to in the spoken drama but which, in visual form, added greatly to the strength of the story, that he made no attempt to keep the action down to the formal five reels. As a matter of fact, Miss Joyce's special productions usually run more than five reels. George Terwilliger, who directed the picture, has obtained excellent results and so engrossing is the story that few will realize that the feature has the maximum footage.

Rothman Made Assistant Secretary.

Joseph Rothman, formerly chief accountant for Pathe, has been appointed assistant secretary and assistant treasurer of Associated Exhibitors, Inc. Mr. Rothman immediately will begin the installation of an accounting system that will meet fully the needs of the recently-formed organization.

Mr. Rothman has been with Pathe for more than five years, beginning as the assistant to the auditor of the New York branch.

RUBBERNECKING IN FILMLAND

Latest Dope on Weather, Press Agents, Dummies and Persuasive Publicity

By Giebler

I'M a punk prognostigator. Last week, after a careful study of the rain charts for previous years and a consultation with Jimmy Tynan, who's almost as good a goose-bone weather prophet as he is a publicist, (Jimmy gets away with a lot of murder in the P. A. line) I made the positive assertion that we would have considerable precipitation from now on until dry weather sets in—and the very next day things cleared up and the sun has been shining like the tresses of an ingenue after a visit to a peroxide parlor ever since.

Skies Smile at Predictions.

Of course, there is no one who likes to see our sunny southland live up to its reputation any more than I do, but I do hate to have the weather make me out a liar that way. It's gotta rain some time, though, and I'll bet one of Ham Beall's cream doughnuts that by the time this is in print the skies are weeping like an emotional lead with onion juice in her eyes. If this doesn't happen, I'm off the weather for life. It can precipitate all over the place and never get a line out of me.

There is always considerable coming and going in the colony, but this week it has been mostly going.

Even the P. A.'s Are Traveling.

Marcus Loew, who came out here to look over his Metro interests, went away and took Maxwell Karger and Richard Rowland with him. Tom Ince, Allan Dwan, Mickey Neilan, J. Parker Read, Jr., Mary Roberts Rinehart and Jesse Lasky also have shaken the dust of our fair city from their feet.

If the hegira keeps up, pretty soon there won't be anyone of any consequence out here but Bull Montana and myself.

Even the press agents have got the go-away bug in their systems. Pat Dowling, of Christie's, has been in New York a month; Carlyle Robinson, of the Doug Fairbanks organization, is rattling around on the rattlers somewhere between coast and coast; and Sig Schlager, of the J. Parker Read Company, and Mark Larkin, of Mayflower, stepped on an east-bound train this week.

I hope New York will be kind to Sig and Mark. They are both nice boys, and neither of them "mean any harm" no matter what they may do while away from the restraining influence of the old home town.

Weather Means Little to Mark.

Mark is a native son, but no one holds it against him out here. He is not the kind of native son that goes east with an orange, an English walnut and a prune in his pocket and a loud song of the sunny southland on his lips. You can cuss out our climate right in front of him and make scathing remarks about how the apartment houses and the hotels skin the tourists, and old Mark doesn't care a cent.

I toddled around the studios as usual this week, and in spite of the fact that everybody is trying to grab off as much location stuff as possible before the rains set in, I found quite a few film folks working in the studios.

Out at Metro, Ted Taylor, who has the portfolio of publicity, told me I was just in time to see some big stuff, and as "big stuff" is my particular dish, I said, "Lead me to it." And we went over on the lot across the street from the studio where William C. Dowlan was staging a big scene for Viola Dana's new film, "Eliza Comes to Stay."

The scene was intended to show how Eliza lost her father. It will be only a little bit in the story, but it was a big bit there on that lot.

"We will stop here," said Ted Taylor, selecting a nice place that had been churned into nice squashy mud by the two or three hundred horses that were being used in the action.

"The scene before you," said Ted, "represents a town in India. The men inside the walls of the town, on horses, are native soldiers. The English cavalry will attack them; there will be a sharp fight; the natives will be defeated; they will ride out through this end of the town hotly pursued by the British. You will see the natives riding like mad, their long cloaks swinging in the wind, their swords, knives and spears gleaming in the bright California sunshine. It will be a grand—an unforgettable sight."

I was so impressed with the burst of press agent eloquence that I stood rooted in the mud, and Mr. Taylor, not wishing to disturb me, thoughtfully withdrew to the side lines, where, I am informed, he watched the subsequent events through a knot hole in a fence.

Things started. Bang! Bang! Bang! A sentry was shot from a wall and fell in the street—and the horses walked on him and broke every straw in his body. The British soldiers began pouring into the town. More bangs! A perfect fusilade of bangs! Other dummies lost their lives. It was a grand sight. The native soldiers began to flee, and at that moment a tall and graceful "dummy" that had been standing in rapt attention and a muddy spot lost a look of intellectual calm and a loose-leaf note book and started to go away from there.

"Sure, You Can Go to Dinty's."

The Maggie Millenium arrives in Pathe's picturization of MacManus' Jiggs cartoons.

It was too late. He was hemmed in on all sides by wild horses and wild riders. Why every horse on the lot should have an ambition to soil its feet in that particular mud hole is quite beyond me, but that seemed to be the idea. I had the greatest trouble in the world to keep one steed from putting its front feet in my pockets.

As soon as things calmed down I sought Mr. Taylor and asked him if there was anything of a less strenuous nature going on, and he took me over the stages to watch Ted Sloman shooting "Burning Daylight," the first of the Jack London stories being made for C. E. Shurtleff, at Metro.

Immune to the Publicity Germ.

Mitchell Lewis was playing the lead in the film, and I never saw an actor so enthusiastic over a role. They were working on the part of the story where Mitch, as "Burning Daylight," after cleaning up a set of crooks in Alaska, comes down to New York, bucks the stock market and gets laundried himself.

Helen Ferguson is supporting Mr. Lewis, and the two of them were making scenes in a stock broker's office—and after it was all done, I had the pleasure of being introduced to Miss Ferguson, who turned out to be one of the small number of players who do not believe in press-agenting themselves. Mr. Sloman told Miss Ferguson that this was a good time to say a few kind things about herself, insomuch as the testimonial might find its way into print, but in spite of the fact that I stood there with one of my most encouraging smiles "irritating" my countenance, and with my nice new gold-plated pencil poised in air, the young lady would not throw any bouquets at herself.

An Agreeable Solution.

Mitch Lewis and Tel Sloman then volunteered to put on a praise record in her behalf if she would do the same for them—so what could the poor girl do? At any rate, I have to report that according to the testimony of Miss Helen Ferguson, Mitch Lewis is "some" actor, and that Ted Sloman is ditto in the directing line; and according to the combined reports of the above mentioned gentlemen, Miss Ferguson is a capable, conscientious and charming leading lady, and as documentary proof of her devotion to realism, I was shown the stenographer's note book she was using in the part in "Burning Daylight," and the leaves were covered with real Ike Pittman pothooks.

I also dropped in at Christie's this week, not for long, but long enough to meet Chic Sale, who is going to make Irvin Cobb's "The Smart Aleck" into a five-reel comedy.

Right Out of a McManus Strip.

Al Christie has arranged to use the Wortham Carnival Shows, that are booked for a date in Los Angeles, as a background for "The Smart Aleck." As soon as the Wortham's public engagement is over, the whole outfit will move out to the Christie lot and camp until the comedy is finished.

I also picked up a good laugh looking

at a scene that Al Christie was making for a "Bringing Up Father" comedy. Al Cohn, who is handling a special exploitation campaign on the "Father" comedies, told me I would laugh before we got to the set.

"That pair," meaning Johnny Ray, who plays Father, and Margaret Fitzroy, who is Maggie, "are screams," he said. "It's the only stuff I ever saw that was funny in the making."

I took this statement like I do many press agent announcements, with a grain of salt. But Al was right. Jiggs and Maggie are screams. Their make-up and characterizations are perfect. They are as natural as though they had stepped right out of a George McManus strip.

Grimm Becomes Associated Exhibitors Advertising Head

BEN H. GRIMM has resigned his position as advertising manager of Select Pictures Corporation to become director of advertising and publicity for Associated Exhibitors, Inc., under Fred C. Quimby, general manager.

Although a comparatively young man, Mr. Grimm has a wide knowledge of his work and an extensive acquaintance in the industry.

Coming to the motion picture industry from the field of general newspaper work, Mr. Grimm became connected with Metro, where he wrote publicity and later was sent to California in a similar capacity. Later he joined the staff of Moving Picture World, where his writings won his recognition in the trade.

In 1917, Mr. Grimm enlisted in the Air Service of the U. S. Army, and served as an aerial photographer for eighteen months. On his discharge he went back to Moving Picture World and then to Wid's Daily. From there he went to Select.

Before entering the motion picture field, Mr. Grimm worked on the staff of various newspapers in the country, chief of which was his connection with the New York Evening Journal, of which he was assistant to the city editor when he resigned.

Changes Title of Griffith Film.

With the announcement that the title of D. W. Griffith's second personally directed production for release through First National Exhibitors' Circuit has been changed from "Fires of Love" to "The Idol Dancer," is revealed a remarkable exhibitor exploitation feature in the fact that it was Mr. Griffith's efforts to obtain genuine South Sea settings and outdoor locations for its scenes which led to the narrow escape he and his party had from death aboard the yacht Gray Duck off the Bahamas in December.

A number of special feature stories, especially prepared for exhibitor use, and based on the near-disaster phase of the production, is incorporated in the First National press sheet.

Canadian Picture Fans Annually Spend $1,170,000 at Ottawa's Twelve Theatres

FIGURES have been compiled to show how much money is spent by the people of Ottawa, the Canadian capitol, for moving picture entertainment during the year. With a population of approximately 127,500, including suburban residents, and twelve theatres at which moving pictures are presented regularly, it has been estimated that the sum of $1,170,000 is spent annually for admission tickets—or at least that this was the total amount of the box office receipts during the past twelve months.

It is figured that the daily attendance at the twelve theatres reaches the total of 31,200. This gives a weekly attendance of 187,200. Taking into consideration that patronage at the various houses during the summer months is not quite up to the mark, the statistician estimates the total annual attendance at 4,680,000.

Wide Variance in Prices.

Prices in the various local moving picture houses vary from 10 cents to 50 cents and the average admission price is placed at 25 cents. The total receipts for a year are therefore figured at $1,170,000.

Ottawa has three combination moving picture and vaudeville theatres, nine moving picture theatres and one legitimate theatre. The lone legitimate house presents a road show once in a while, the bookings being irregular. This house is dark probably one-third of the time. All other theatres are running full blast six days in the week. The combination theatres are the Dominion, Casino and Family, but the latter has become practically an exclusive film theatre.

The seating capacities of the various houses are as follows: Regent, 1,300; Francais, 1,300; Imperial, 1,200; Centre, 1,200; Family, 1,200; Dominion, 1,200; Strand, 700; Casino, 700; Fern, 400; Rex, 400, and Cinema, 400.

Ottawa to Have Two New Houses.

The above figures do not take into consideration the moving picture theatres situated in Hull, Quebec, which is located just across the Ottawa River from Ottawa. In Hull, the theatres include the Odeon, Eden and Princess. These are operated seven days in the week, Sunday performances being tolerated in the Province of Quebec. Hull has a population of about 30,000 people, many of whom cross the river to patronize Ottawa theatres, except on Sundays when a considerable number of Ottawa citizens take the trip across the bridge in order to attend a show.

Ottawa will shortly have a new large theatre, a Loew house, which will have a seating capacity of about 2,500. This will be a combination theatre, of course. The Famous Players' Canadian corporation also promises to erect still another large new film palace in the Canadian capital this year and this one will also probably have large capacity. Thus, the total theatre patronage in Ottawa may take a big jump during 1920. Incidentally, Ottawa is a representative Canadian city.

Various Argus Enterprises Consolidate in Cleveland

ANNOUNCEMENT has been made in Cleveland of the consolidation of the various Argus companies in the motion picture and supply and equipment field under the incorporated title of the Argus Enterprises. The combination takes in several companies, which were formerly related to each other, among them the Argus Lamp and Appliance Company, the Argus Motion Picture Company, the Argus Theatre Supply Division and the Argus Film Laboratories.

The Argus Lamp and Appliance Company manufactured the Argus-Sheck Universal Adapter for the use of Mazda lamps in projection machines. It also distributed nationally the Argus Crystal Bead Screen. The Argus Motion Picture Company made industrial pictures and any other productions on a cost plus basis. The Argus Theatre Supply Division handled the sale of equipment in Ohio. This included the Simplex projector. The Argus Film Laboratories did a general line of work as its name indicates, having a very complete plant.

All of the various activities of these companies will be continued by the new concern, and it was further stated that Argus Enterprises, Inc., now has the sales agency for the entire United States for General Electric motor generator sets.

The company will continue under the management of H. H. Cudmore and H. A. Brereton, the founders, and no changes will be made in the personnel of the executive staff as a result of the combination. It has an efficient corps of salesmen covering the United States and working out of the general headquarters, which are located in the Sloan Building, Cleveland. It is preparing to open branch offices and stores in Milwaukee, Pittsburgh, Detroit, Cincinnati, Buffalo and other cities.

Nolan Buys First National Franchise.

Harry T. Nolan has purchased the full interest of William H. Swanson in the First National Exhibitors Circuit franchise. The officers are at 1732 Welton street, Denver, and 60 Exchange place, Salt Lake City.

Among the Very Best Months for Folly, According to Marion Davies, Is April.

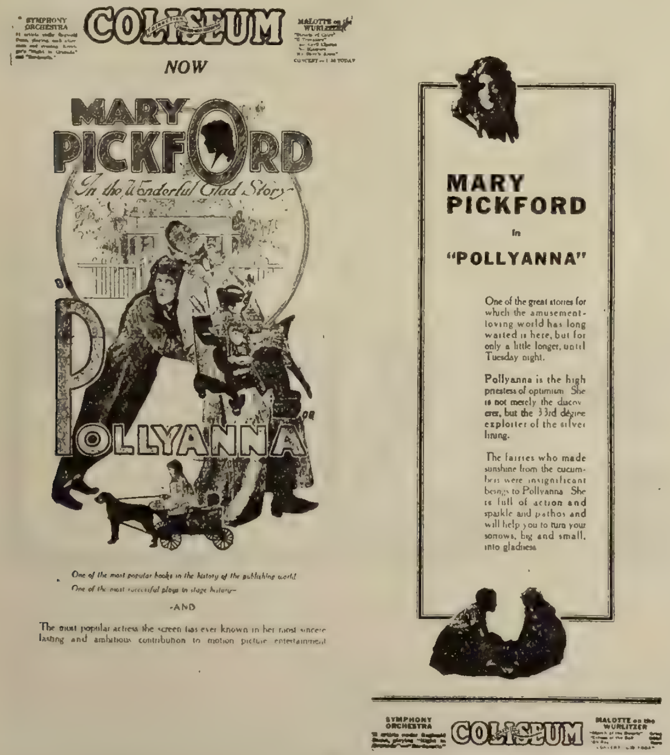
Scenes here from her big forthcoming Cosmopolitan production for Artcraft, "April Folly."

Advertising and Exploitation

By Epes Winthrop Sargent

Large Spaces and Few Words Typical Features of Coliseum Displays in Seattle

LARGE spaces and few words are the characteristic of many of the western advertisers, but J. W. Sayre, of the Jensen and Von Herberg theatres, Seattle, is a past master in the art of handling white space, although he is not always as happy in his employment of cuts. The two spaces reproduced here are the Sunday advertisements for "Pollyanna," that on the left being the opening announcement, while on the right appears the second week's display when the film had only three days to run. For the first a full fives, less the space for the head, was taken on the front page of the theatrical section, while for the following week an inside four fulls was used to announce the prolongation of the engagement. Super-imposing the cut of "Pollyanna" getting a spanking upon the larger subject has not worked out well. The small cut would have worked better in the lower right-hand corner, but we like very much the silhouette in the O of the name and the placement of the express wagon. The second space is in many ways much the better.


COLISEUM

NOW

MARY PICKFORD

In the Wonderful Glad Story

POLLYANNA

One of the most popular books in the history of the publishing world

One of the most successful plays in stage history—

-AND

The most popular actress the screen has ever known in her most sincere lasting and ambitious contribution to motion picture entertainment

MARY PICKFORD

in

"POLLYANNA"

One of the great stories for which the amusement-loving world has long waited is here, but for only a little longer, until Tuesday night.

Pollyanna is the high priestess of optimism. She is not merely the discoverer, but the 33rd degree exploiter of the silver lining.

The fairies who made sunshine from the cucumbers were insignificant beings to Pollyanna. She is full of action and sparkle and pathos and will help you to turn your sorrows, big and small, into gladness.

SYMPHONY ORCHESTRA

COLISEUM

MALOTTE on the WURLITZER

A Front Page Fives and an Inside Full Fours for "Pollyanna," from Seattle.

Here the play had been established and cuts were less necessary, and the copy is very well written. If you will notice the border of the left hand cut closely you will find something new in the handling of rule to make a border. The corners are formed of two pices of rule, one within the other, while the sides and bottom are three pieces of one point rule, each shorter than the one next nearer the edge. It looks better on the page than it does in the reproduction, and can be recommended for large spaces, though it will not work well under a ten deep.

—P. T. A.—

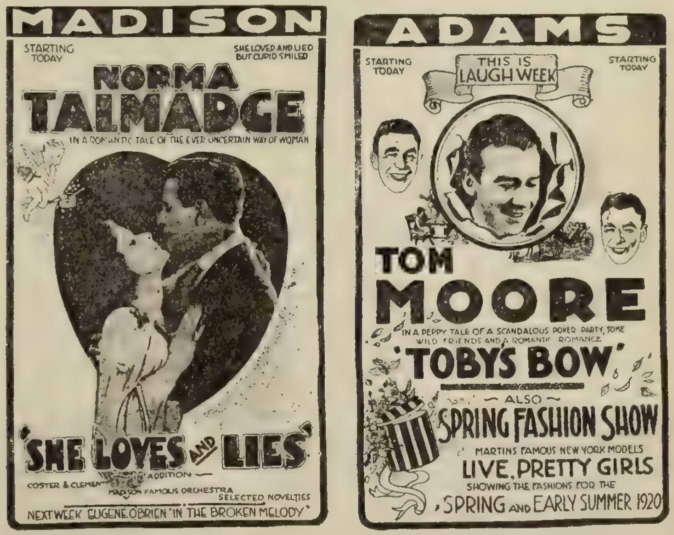
Took Two Full Pages to Tell About the Glories of His Double Bill

JUST to get in the comedy swing, the manager of the Liberty, Wenatchee, Wash., let the Pathe salesman rent him "Oh, Boy" and the second of the Harold Lloyd big comedies, "From Hand to Mouth," and he felt so good over the big laugh that was coming to his patrons he went out and hooked up fourteen merchants to come in with him on a double page in the daily World. He took about half the space himself to smear the comedy bill, and every last one of the outside displays got in on the "Oh, Boy" catchline. They had to. You can imagine the grocery store or the butcher shop hooking up with "From Hand to Mouth." It can't be done. The display is unusually good for a double decker and the house end of it was not spoiled by crowding. The only possible comment is that the lines have too nearly the same value throughout.

—P. T. A.—

Two Detroit Advertisements in Which Good Hand Work Is Expertly Utilized

ALTHOUGH hand lettering is never as good as clear type, these two examples from the Kunsky houses, Detroit, are better handled than most. The lettering is fairly clear, the Tom Moore title getting over better than that for Miss Talmadge, partly because there is less of it to the line both in star and title, and also because it more closely approximates actual type, and the real success of hand lettering is to be judged by his similarity to clean cut type. The heart effect in the Madison display has been very well treated. The cupid and the benday both help to kill the bare effect, while not interfering with the value of the white space, and the background does not kill the pose. It does fade in Miss Talmadge's hair, but this helps to make the face more prominent and the high lights on the head of the masculine figure gives a clear outline where this is needed. It will be noted that the Adams is announcing a fashion show. Have you planned yours yet? There is nothing that will bring the same return for your outlay. Think it over. It is easier than it sounds. And that bandbox is our idea of an attractor cut.


MADISON

STARTING TODAY

SHE LOVED AND LIED BUT CUPID SMILED

NORMA TALMADGE

IN A ROMANTIC TALE OF THE EVER UNCERTAIN WAY OF WOMAN

'SHE LOVES AND LIES'

IN ADDITION —

COSTER & CLEMENT

MADISON FAMOUS ORCHESTRA

SELECTED NOVELTIES

NEXT WEEK EUGENE O'BRIEN 'IN THE BROKEN MELODY'

ADAMS

STARTING TODAY

THIS IS LAUGH WEEK

STARTING TODAY

TOM MOORE

IN A PEPPY TALE OF A SCANDALOUS POKER PARTY, SOME WILD FRIENDS AND A ROMANTIC ROMANCE

'TOBY'S BOW'

— ALSO —

SPRING FASHION SHOW

MARTINS FAMOUS NEW YORK MODELS

LIVE, PRETTY GIRLS

SHOWING THE FASHIONS FOR THE

SPRING AND EARLY SUMMER 1920

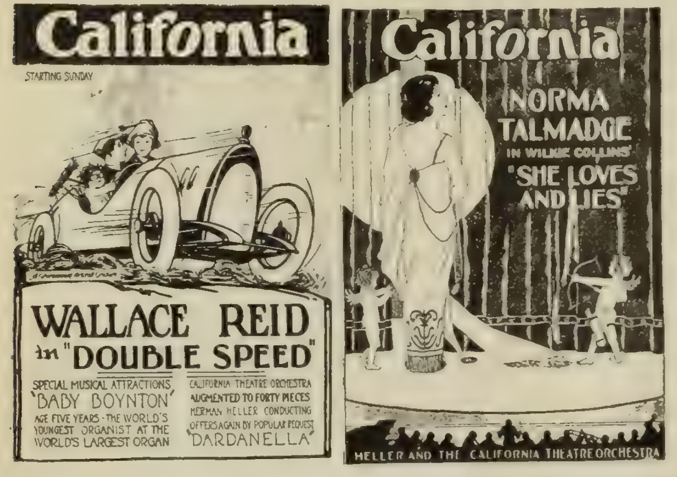
Two Hand-Made Displays for the Kunsky Houses, Detroit.

Every woman who is interested in bandboxes will be interested in the fashion show and will read while the "Live, pretty girls" will catch the men. But we wish the artist would stop that "shimmy" lettering he uses for the light lines. It is just enough off the straight line to make you feel that it is you and not the artist who has the approaching D. T.'s.

—P. T. A.—

Suiting Treatment to the Attraction Helps California Theatre Displays

ART work brings one advantage when intelligently used. It gives an advertisement which matches to some extent the style of attraction. Compare these two announcements of the California Theatre, San Francisco. On the left is the announcement of a Wallace Reid story. It is a story of vivid action and not only does the drawing convey the idea of speed, suggested by the title, but the line cut lends itself better to this style of story than would half tone or benday. On the other hand a line cut for Miss Talmadge would not be as effective as this benday. This story is not of the slam bang type. It is a polite drama and the reserved treatment of the figures is more in harmony with the type of the tale. It is more apt to attract the type of patron who will enjoy this style of play more than the auto story.



California
STARTING SUNDAY
WALLACE REID
in "DOUBLE SPEED"
SPECIAL MUSICAL ATTRACTIONS
'BABY BOYNTON'
AGE FIVE YEARS - THE WORLD'S YOUNGEST ORGANIST AT THE WORLD'S LARGEST ORGAN
CALIFORNIA THEATRE ORCHESTRA
AUGMENTED TO FORTY PIECES
HERMAN HELLER CONDUCTING
OFFERS AGAIN BY POPULAR REQUEST
'DARDANELLA'

California
NORMA TALMADGE
IN WILKIE COLLINS'
'SHE LOVES AND LIES'
HELLER AND THE CALIFORNIA THEATRE ORCHESTRA

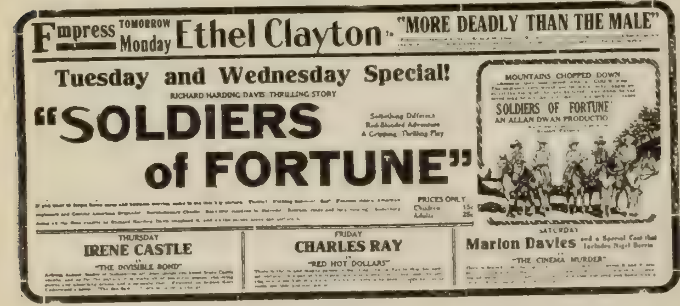
Two Advertising Displays in Which the Medium Matches the Story.

It is not unreasonable to argue that some people will be reached by this type of advertisement who would ignore the story were it treated in line and with dash. This may seem to be a far-fetched argument, but if you will take the trouble to study how you are sold on various merchandise you will find that the shoe merchant who advertises like a grocer does not get your business. Not all houses can afford art work, but in a limited way it is possible to do the same thing with type and stock cuts and suit your display to the character of the story with profit to yourself.

—*P. T. A.*—

How George A. Bleich Plays up Features

ALTHOUGH we have shown many examples of the weekly newspaper program invented by George A. Bleich, this new display for the Empress, Owensboro, Ky., shows something new in the handling of an extra feature in the usual space. This was followed during the week with other strips, but Mr. Bleich trusts much to his Sunday space to get the crowd in through the week, and this cross page 6¾ gives him an ample display at little greater cost than his usual spaces. There is a lot of six-point in this pace, yet it is handled so that every line may be read.



Empress TOMORROW Monday Ethel Clayton in "MORE DEADLY THAN THE MALE"
Tuesday and Wednesday Special!
RICHARD HARDING DAVIS' THRILLING STORY
"SOLDIERS of FORTUNE"
Something Different
Red-Blooded Adventure
A Gripping, Thrilling Play
PRICES ONLY
Children 15c
Adults 25c
MOUNTAINS CHOPPED DOWN
SOLDIERS OF FORTUNE
AN ALLAN DWAN PRODUCTIO
THURSDAY
IRENE CASTLE
in
"THE INVISIBLE BOND"
FRIDAY
CHARLES RAY
in
"RED HOT DOLLARS"
SATURDAY
Marion Davies and a Special Cast that Includes Nigel Barrie
in
"THE CINEMA MURDER"

A Bleich Weekly Program with the Feature Cared For.

—*P. T. A.*—

Try Using Stock Cuts for Throwaways

ALTHOUGH it is fashionable to decry the press book cuts as not being what the exhibitor wants, it will be found that the three and four column sizes will make capital throwaways with very little additional work and often will get out a piece of printing far better than a herald or more costly style of work. The United Artists sends in a couple of better than usual throwaways fabricated from press book cuts merely with the addition of the house signature by the Elks' Theatre, Prescott, Arizona.

The two sent in are for Fairbanks and Broken Blossoms and are printed in a green ink on rough wood stock. It is not a costly piece of printing, but it looks many times its cost. For years the Hardwicke Brothers, down in Clovis, have been using this idea for years, as back files will prove, but more and more others seem to be coming to a realization that the much despised press book cut has a real use. Try it some time. You will be pleased with the result if your printer is any good, and it takes a poor printer to spoil most press book cuts.

—*P. T. A.*—

Steve Farrar Overlooks a Chance

IT IS not often that Steve Farrar, of Harrisburg and Eldorado, Ill., overlooks a bet, but he lost a good chance in his cross-page three for the Orpheum when he offered "Why I Would Not Marry." The nine line "Go Slow" is a good catchline, but in an eighteen point line below he says that there are 341,277 divorced persons in the United States. That would have made a better attractor line and might arouse some speculation as to who got the half divorce. It is good as it stands, but he could have made it stronger. Steve is getting out a very nice looking weekly program, but he gives too much space to his commercial ads and does not take sufficient for the house. It would also pay to date the issues on the front page. The front is sold to a bakery, and as the text is not changed you cannot tell this week's from last week.

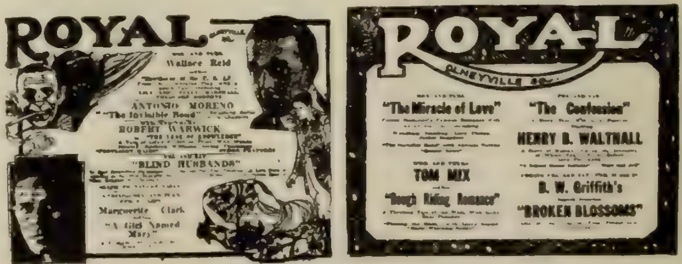
GO SLOW! Why I Would Not Marry
There Are 341,277 Divorced Persons in America. THERE'S A REASON!
Wednesday and Thursday ORPHEUM THEATRE Wednesday and Thursday

A Cross-Page Threes from Steve Farrar.

—*P. T. A.*—

Ornamental Frame Gives Good Display Where Art Work Spoils Prominence

ALTHOUGH he is not yet entirely converted to the frame for his three fives, J. Fred Lovett, of the Royal Theatre, Providence, R. I., is using the frame more and more, as against the special art work. He uses both styles and his drawn designs are pleasing, but we think that he gets more from big type than he does from cuts. We reproduce two of the spaces and leave it to the jury. It sometimes happens that a cut will sell better than type, but where Mr. Lovett has to get an entire week over in one display, we think that type is the better. As before explained, he gets on the local Olneyville page without competition of any other theatrical advertising, and he has only a few smaller trade spaces to fight.



ROYAL
Wallace Reid
ANTONIO MORENO
"The Invisible Bond"
ROBERT WARWICK
"BLIND HUSBANDS"
Marguerite Clark
"A Girl Named Mary"

ROYAL
OLNEYVILLE SQ.
"The Miracle of Love"
TOM MIX
"Rough Riding Romance"
"The Confession"
HENRY B. WALTHALL
D. W. Griffith's
"BROKEN BLOSSOMS"

A Contrast Between Drawn Attractors and a Framed Display.

There is virtually no fight. The ad carries about a quarter column of announcement in the local news and generally a two-column cut, the only one on the page. We believe that straight type would be the better plan nineteen weeks out of twnty. We are glad to see that Mr. Lovett is at last coming more to the frame. He is so alert in other directions that there is probably some reason for his holding to the drawings, but perhaps he is his own artist, which has explained similar conditions before.

—*P. T. A.*—

Split His Attractor Fifty-Fifty

THE Strand, Toronto, sends in two displays for "Male and Female" and a combination of the two would be pretty close to a model, but there was only one good attractor cut, apparently, so the best displayed space gets a rather dead figure of Meighan doing something or other with an oar, while the other gets the cut of Miss Swanson and the lion. The lion cut in the six 9½'s would have made a pretty display, though it would have been a little wide for the space.

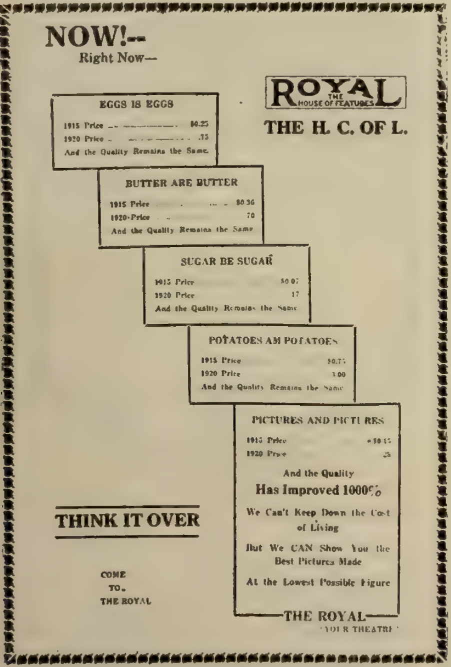
It works better on a four four fourteens, where it rides at the top of the space, the title getting a single line, which is not as good, in this instance, as the three line of the other. "Male and Female" is one of the few titles which will be better split into three lines, getting over the sex idea by presenting the "male" and "female" on separate lines. Not many titles will ride better split, but now and then there comes an example which will show to better advantage if divided.

Try This Argument to Increase Your Prices

If You Ever Expect Raised Prices Keep This Argument

HERE is one of the best price-raising advertisements we have ever seen. It is an even better argument than Mr. Wilby's famous "phonograph" copy of some years back. It is not merely talk, but *argument,* and the sort of argument that will appeal to every man and woman. It is all right to make a lot of high-flown remarks about the improvement in pictures and the necessity for charging more, but when you show that eggs have tripled in price, that butter is worth double what it was, that sugar is two and a half times what it used to cost, and potatoes four times what they were in 1915, you can boost the price a little and get away with it to the approval of your patrons.

The copy was written and the layout designed by Howard G. Ramsey, of the Royal, El Dorado, Kans. Mr. Ramsey writes that there are three houses in town. All three were charging twenty cents when two of them decided to go to a quarter. The other house held out for a couple of weeks, *but when it found that the other houses suffered no loss in business and that they gained no new patrons by saving them a nickel,* the third house swung into line.



NOW!--
Right Now--

ROYAL
THE HOUSE OF FEATURES

THE H. C. OF L.

EGGS IS EGGS

1915 Price $0.25
1920 Price .75
And the Quality Remains the Same.

BUTTER ARE BUTTER

1915 Price $0.36
1920 Price .70
And the Quality Remains the Same

SUGAR BE SUGAR

1915 Price $0.07
1920 Price .17
And the Quality Remains the Same

POTATOES AM POTATOES

1915 Price $0.75
1920 Price 3.00
And the Quality Remains the Same

PICTURES AND PICTURES

1915 Price $0.15
1920 Price .25
And the Quality
Has Improved 1000%
We Can't Keep Down the Cost of Living
But We CAN Show You the Best Pictures Made
At the Lowest Possible Figure

THINK IT OVER

COME
TO.
THE ROYAL

THE ROYAL
"YOUR THEATRE"

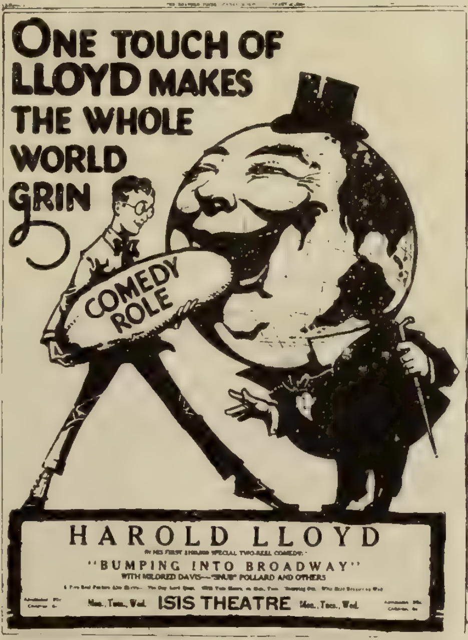
A Price Raising Advertisement Which Is All Logical Argument. Written by Howard G. Ramsey.

He gives it as his belief that the pictures can sell for any price under fifty cents and draw, and his own practice is to sell regularly at a quarter and about once a month offer a picture for thirty or thirty-five cents. He sees all pictures personally if he is to run them for more than a day, or if he is to offer them at an increased price, and his personal indorsement is sufficient to sell any picture at the higher price. His patrons have confidence in his statements, and if he says a picture is worth more, they pay it cheerfully and go out in entire agreement with him. He shows Paramount-Artcraft, Goldwyn and First National, with now and then a special, and he has just put over "In Old Kentucky" in great shape.

Full Pages Widely Used to Advertise Comedies

SWINGING from one extreme to the other, the managers now seem to feel that there is nothing they cannot do to exploit comedy subjects. A year ago comedies got a few lines among the also rans below the big space devoted to the five reel feature, but now half pages are common and full page displays are by no means uncommon and presently they, too, will be so common as to excite small comment. Sometimes the exchange splits the cost with the house, for one reason for the new interest in comedy is that the producers have at last come to realize that comedy is not a by-product: merely something to be thrown in free to clinch the booking of a dramatic feature. Two recent pages come from the Pathe office, one of them being from the Roanoke (Va.) Times. The most noteworthy line is that just above the signature of the Isis. It reads in a small eight point, "A five reel feature also showing—'The Gay Lord Quex,' with Tom Moore, Mon. Tue. 'Stepping Out' with Enid Bennett on Wed." The drawing is too general in its make-up to be a good selling proposition and only the size gets it over. We like much better a page from Little Rock, Ark., which holds more nearly to the play and gives some idea of the jazz of the subject. This merely gives the dramatic feature in a panel in the lower right hand corner, almost an afterthought. This display carries the address of the exchange in a panel to balance the dramatic attraction for the benefit of out-of-town exhibitors. It is a much better piece of work because more characteristic of the offering.

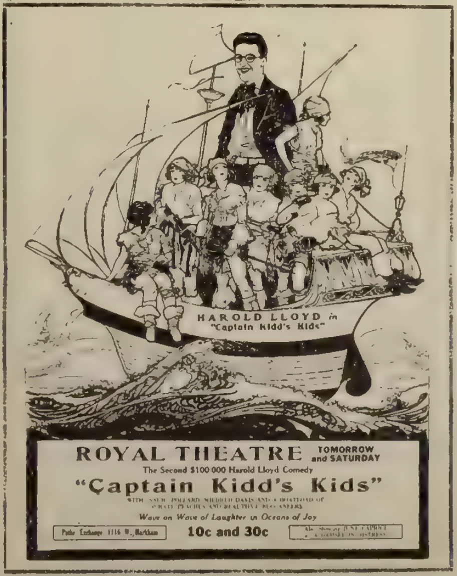
—P. T. A.—


ONE TOUCH OF LLOYD MAKES THE WHOLE WORLD GRIN
COMEDY ROLE

HAROLD LLOYD
IN HIS FIRST $100,000 SPECIAL TWO-REEL COMEDY
"BUMPING INTO BROADWAY"
WITH MILDRED DAVIS—"SNUB" POLLARD AND OTHERS

Mon., Tue., Wed. ISIS THEATRE Mon., Tue., Wed.

A Full Page Display from a Virginia Sunday paper for a Lloyd Comedy.


HAROLD LLOYD in "Captain Kidd's Kids"

ROYAL THEATRE TOMORROW and SATURDAY
The Second $100 000 Harold Lloyd Comedy
"Captain Kidd's Kids"
Wave on Wave of Laughter in Oceans of Joy
Pathe Exchange 1116 W. Markham
10c and 30c

Another Full Page Which Offers a Better Selling Cut.

Putting "Plan" in the Plan Books

Pleased with the comment on his "The Willow Tree" plan book, J. E. D. Meador sends out several others for differing attractions and even at the risk of necessitating his purchase of a hat of more ample dimensions we are willing to say that J. E. D. Meador, of Metro, is putting plan in the plan books. He does not put the stuff merely to fill up the pages. He runs real schemes to help the exhibitor make money, and he gives about everything needed. They are good because they are practical and not merely fantastic.

—P. T. A.—

Putting Over "Soldiers of Fortune" a Week in Fresno

HARRY J. WENDLAND, who is running the Strand, Fresno, Cal., set out to do something with "Soldiers of Fortune." It is not locally regarded as good booking to try and beat Los Angeles or San Francisco with a picture, the idea being to get the big city notices for publicity work. A run for a full week was still less to be thought of, but Wendland booked in the film for a week and played it before the rest of his territory, and he got away with it.

He had to hustle like a vagrant cat two jumps ahead of a bulldog, but he not only put it over, but he made the going in the face of strong split-week opposition. The Strand, as told lately, is a house with a bad former reputation. It was a second or third rate house in which a hoodlum element had had pretty much its own way. To attempt to get it into the first line was regarded as tempting fate, but for this very reason Wendland decided to try the moral effect of a premiere.

He took few big spaces, but he varied his displays in every way he could think of, running from a four fulls to a K. C. B. style, one of which he managed to get onto the editorial page. He started two weeks in advance with his newspaper work and followed immediately with a bill posting campaign which covered the surrounding territory as well as the city itself. Every book handler was hooked up with the published story even down to the little fellows, and he got out a midnight extra the day before showing with "War Declared" in big type and "in South American Republic" in a smaller letter below. This was distributed by boys and the stuff caused so much excitement that distribution was stopped by the police, though he had taken out a permit.

Another novel stunt was to mail out several thousand fake telegrams in regular

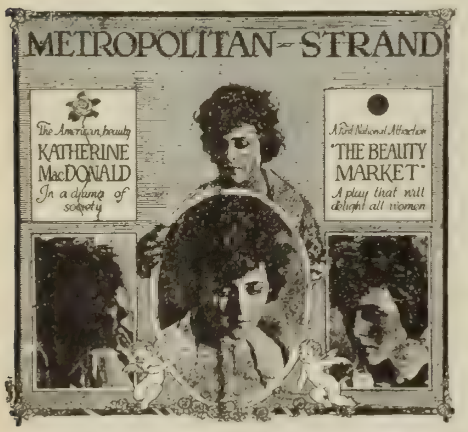
If Eve Wears Clothes, Tell Your Patrons

Western Union envelopes. The next day the post office told him not to do it again, and he promised not to. Once was plenty, but he got it over to a lot of people who probably would not have read a mailed circular or postcard. The envelopes were the real Western Union stock and not in imitation. It was a feverish campaign, but business held up for the week, and now there is a disposition to accept the Strand as a production house instead of a reformed "bad boy" whose reformation has yet to be tested. And the strongest incentive to getting it over was that everyone told him he could not do it. After that he felt he had to, and so he did.

—*P. T. A.*—

Portraits Best Argument To Sell Miss MacDonald

THIS five tens is one of a number of similar displays from various parts of the country for Katherine MacDonald in her various productions, but it works especially well when used for "The Beauty Market," as shown in this display from William Friedman, of the Loew houses in Cleveland. Miss MacDonald has been widely advertised as the most beautiful woman in pictures, and the screen does not belie her press agent. To capitalize this, the use of portraits is, naturally, the best angle, and while some routine advertisers will bewail the lack of selling talk, it will be found that the pictures speak for themselves.



METROPOLITAN-STRAND

The American beauty
KATHERINE MacDONALD
In a drama of society

A First National Attraction
"THE BEAUTY MARKET"
A play that will delight all women

A Novel Advertisement from Cleveland.

An advertisement is useful in proportion to the number of tickets it will sell over and above the normal business of the house, and if for one time the use of portraits will sell a greater number of tickets than words can dispose of, then the portrait is clearly the best selling angle. But if portraits are used care should be employed that the cut is press proof, for muddy looking pictures will not sell to advantage. The Cleveland press work is only indifferent, but good enough to get the idea over.

—*P. T. A.*—

Well, and What Would You Do?

STANLEY CHAMBERS, of the Palace, Wichita, Kans., sends in a batch of good stuff, mostly about Lew Cody, which seems to be press book cuts, and excellent ones. But there is a little double five for "Fair and Warmer" with a band up on one corner reading:

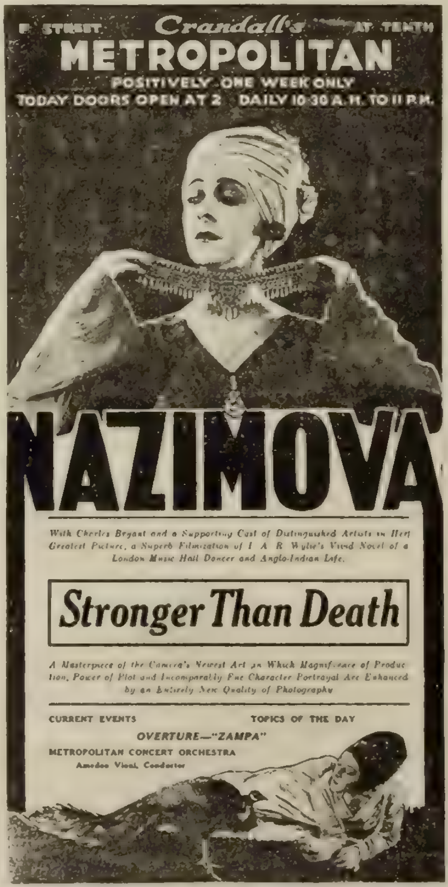
If you found your wife under a bear-rug in another man's apartment, and she poked her head out and said, "Wuff! Wuff!"—what would you do?

We don't know whether this is original or press book, but it is a remarkably good line, and if it did not make business it is because Wichita has no imagination. Mr. Chambers makes excellent use of these little all-type ads, and they often sell better than larger spaces with cuts. If you can get one good line like that you do not need cuts. You can sell on the interest you create and sell better than you can on a hundred average cuts. A line like that appeals to thought where a cut will merely reach the eye. They are not easy to write, but they are worth trying for.

—*P. T. A.*—

Nice Study in Proportion Offered in This Display

NELSON B. BELL, of the Crandall theatres, Washington, writes that he is still unconvinced by our recent comments on his displays. He contends that as long as it is different from the other displays on a two page dramatic department, he is right. To that extent he most assuredly is. Anything different is going to get the money, no matter in what way it differs from the others. That is not the point we are making. We argued that there were other ways than hand lettering, and our position is unchanged. But Mr. Bell sends in a three twelves so well displayed that we give it space even though it does take up more room than any single cut has the right to expect in this department. It is not easy to put your finger upon any one particular point and say that this is what makes the cut a good one. It is rather the general excellence which goes to make an harmonious whole. It does not offer one good point of super excellence which saves the entire space. It is that every component is right. It more closely approximates the standard of excellence than any single display we have shown in a long time. The proportion of color, the placement of the letter press, the choice of cuts and the copy all contribute to this result. Study it carefully. It can be sensed better than it can be dissected. Mr. Bell has gone ahead of his record.



F STREET Crandall's AT TENTH
METROPOLITAN
POSITIVELY ONE WEEK ONLY
TODAY DOORS OPEN AT 2 DAILY 10:30 A. M. TO 11 P. M.

NAZIMOVA

With Charles Bryant and a Supporting Cast of Distinguished Artists in Her Greatest Picture, a Superb Filmization of I. A. R. Wylie's Vivid Novel of a London Music Hall Dancer and Anglo-Indian Life.

Stronger Than Death

A Masterpiece of the Camera's Newest Art in Which Magnificence of Production, Power of Plot and Incomparably Fine Character Portrayal Are Enhanced by an Entirely New Quality of Photography

CURRENT EVENTS TOPICS OF THE DAY
OVERTURE—"ZAMPA"
METROPOLITAN CONCERT ORCHESTRA
Amedeo Vioni, Conductor

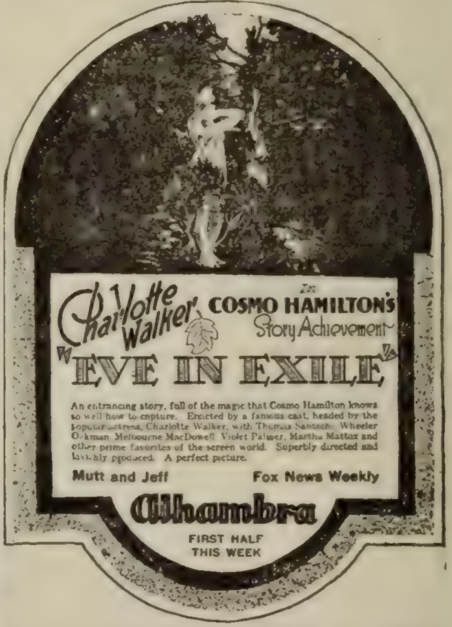
An Example of Good Taste in Advertising.

—*P. T. A.*—

Eve Wears Clothes in Her Exile, So the Ad Misleads

THIS is a very pretty three tens from the Alhambra, Indianapolis, but the attractor does not match the title and we think that Charles M. Olson found that a number of persons who came to see how Charlotte Walker looks when she takes a bath, will go away disappointed when they find that this is not a bathing girl comedy, but a society play. The reader, clipped from the press book, does not clarify the matter, for it does not touch upon the modern theme. The drawing is unusually well handled, particularly in the treatment of the masses of shadow to throw the figure in relief, but it makes the wrong appeal.

Offered merely as the attractor to a story palpably modern, it would get over, but the nude figure, taken in conjunction with the "Eve" in the title, is misleading, and while complaint may not be audible, there is apt to be some resentment at what some will denominate a sting. It is a nice question of psychology, but an attractor should either intimately suggest the film or it should be so remote as to remove all suggestion of connection. The picture does not fit here, but it offers an excellent study in values and should commend itself to those who really study advertising, for it is above the average in art value.



Charlotte Walker in COSMO HAMILTON'S Story Achievement
"EVE IN EXILE"

An entrancing story, full of the magic that Cosmo Hamilton knows so well how to capture. Enacted by a famous cast, headed by the popular actress, Charlotte Walker, with Thomas Santschi, Wheeler Oakman, Melbourne MacDowell, Violet Palmer, Martha Mattox and other prime favorites of the screen world. Superbly directed and lavishly produced. A perfect picture.

Mutt and Jeff Fox News Weekly
Alhambra
FIRST HALF THIS WEEK

A Pretty But Somewhat Misleading Three Nines.

PICTURE THEATRE ADVERTISING
(P. T. A.)
Is only $2 the Copy by Mail, Postpaid
MOVING PICTURE WORLD
516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.
To save time, order from nearest office.

This Is the Simplest Box Office Front Yet

State-wide Hook-up with "Huck Finn" May Become National W. S. S. Scheme

AFTER cleaning up Chillicothe with the premier of "Huckleberry Finn," Oscar A. Doob, the Paramount Cincinnati man, hustled over to Columbus to help James Maddox put it over at his Southern. Between them they cooked up the foundation of a state-wide campaign to hook "Huck" to the War Savings Stamps campaign.

Mr. Maddox started the scheme in collaboration with the Franklin County Committee, and it is possible that the movement will become nation wide. "Huck" and "Tom Sawyer" discover a hidden treasure and each gets about $6,000, the income from which was a dollar a day. This thrift angle is used to connect with the W. S. S.

Any child selling $100 worth of the stamps before a given date was made a member of the "Huckleberry Finn Club," membership in which carries a free ticket to the theatre where the stunt is worked. Small cash prizes were given in addition to the three children disposing of the greatest values. That is all there is to the scheme, but it has rich possibilities, for the W. S. S. literature is posted on the bulletin boards of all schools and elsewhere, so that all children are reached, and each child becomes an unofficial press agent for the film in explaining why he or she is trying to dispose of the required quota.

To Be Widely Worked.

The scheme will be worked all over Ohio wherever the film is booked, the drive being opened well in advance to permit the children to get busy, the quota to be determined by the possibilities of the town. As Washington is always on the lookout for new ideas to push the stamps, it is probable that the scheme will be extended to other states.

Another contest scheme was a double page hook up with nine advertisers. Prizes aggregating 100 tickets were offered for the best fifty-word replies to the question, "What would you do with the money Huck Finn found?" In addition to the reply, each child was required to write out the name, address and business of the nine advertisers. Forty-five prizes were given, a six-seat box, one with four seats and forty-three pairs of seats.

Used a Stamp.

Rubber stamps reading "Huckleberry Finn Apple Pie. See the play at the Southern," and also advertising biscuits were given the hotels and restaurants and were freely used by the eating places because of Mr. Maddox's popularity.

The film was also used to drive on the nursery, where the very small children could be checked during the performance. This stunt is not new, but was worked for an additional angle. Each baby checked is given a tag, half of which is torn off and given the mother. It carries a serial number and reads:

> Dear Mother:
>
> If I need you the nurse will have my number displayed at the west of the stage. I hope you enjoy the show.
>
> (Signed)__BABY.

The check is a straight baggage tag and the numbers displayed in a special panel when a mother is needed.

Plenty of Paper.

Thirty 24-sheets were displayed, in addition to the smaller sizes, and one of these was placed on the ruins of a large department store which had burned the previous week and was still a matter of local interest, about the finest location Mr. Maddox could have found.

And for a week before the engagement a trailer was used on the screen reading, "Oh, Boy! Oh, Joy! Look who's coming! Start thinking about it, Dad! You know you're going to bring the family." This was decorated with Huck's face and this changed expression as the trailer ran.

As a result of all the hustle the opening day was just one dollar shy of $1,500, with six days to run.

Send Me Your Exploitation Ideas and Schemes

Let me have them to pass along to the other live wires.

An exchange of ideas will benefit the business.

You will share in the general good that comes from exhibitor co-operation.

Make the picture business better by passing along the ideas you have tried out and found practicable.

Kick in with the good stuff.

EPES WINTHROP SARGENT.

Service Man Sees Chance to Clean Up for House

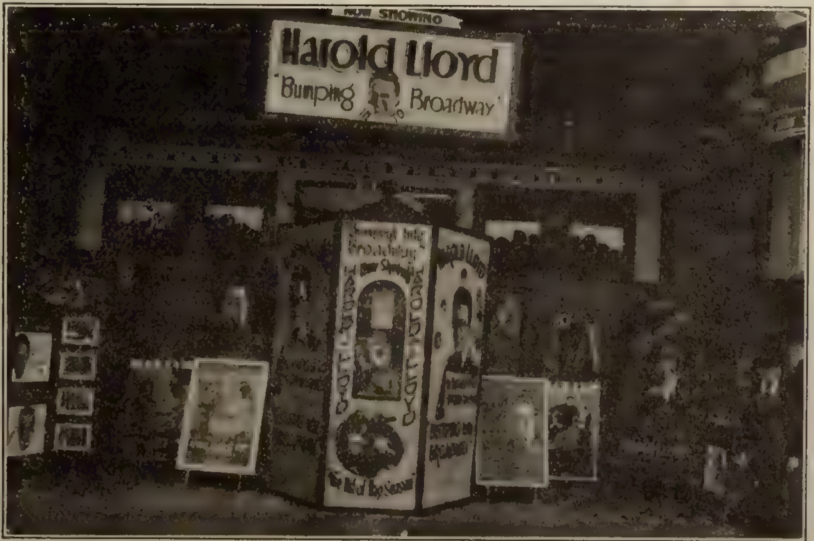
HARRY V. MARTIN, of the Goldwyn service staff, out of the Cincinnati office, saw his chance the other day to clean up for his house, and he certainly did clean up. Recently the Palace, Hamilton, Ohio, a house about to open, booked in its attractions, including the Goldwyn films. Fred S. Meyer, managing director, knew he would be up against it for he had to buck two long-established residents, so he asked for a little help.

Meyer with Harry Turnberg and Harry Silver owned the Palace and he was the only practical theatrical man of the trio. He was busy getting the house ready to open, so Martin shot advance stuff down from Cincinnati and ran over to Hamilton to plant it. He helped book advance orders for seats over the wire, wrote letters, arranged a menu card for the banquet which was to be the opening gun and did a few odd jobs that did not give Meyer any poor opinion of Goldwyn.

He was back for the opening day with another man from the Cincinnati office, Eddie Connolly, a shipping clerk. Connolly was put in charge of the wire ticket sale while Martin had the more congenial task of looking after the banquet. He also helped the local paper get out a four page supplement for the opening, writing the cover story. Nazimova in "The Brat" was the opening attraction and was duly played up, but to read the full story "By Harry V. Martin, Special Staff Correspondent," was to get the idea that the house really did not open until the Goldwyns began to come along. It was a legitimate stunt, but it was a big thing for Goldwyn and gives another angle of the resident publicity man idea. Because the Goldwyn man was on the job the town took on a Goldwyn tinge that should last.

False Box Office Front for Harold Lloyd Comedy

PLAYING up a Harold Lloyd comedy, the first of the new series, the Liberty Theatre, Council Bluffs, Ia., even went to the expense of building a false front for the box office, while most of the lobby was also given to the comedian, almost to the exclusion of the dramatic feature. The two sides of the box office were merely built up three sheets, while the center was enlivened with a cut-out from a one sheet, cut-outs also being pasted on one of the threes. This forms a cheap and flashy special box office and by retaining the frame it can be used repeatedly for different attractions. Wall paper may be used for the backing where the booth is larger than a three sheet.



Bump Broadway, But Not the Screen.

This looks like a special box office, but it is just a three wing screen with a hole cut for the all-important passage of coin.

Try An Explosive Egg to Blow Up Business

Parade and Booze-Cow Stirred All Minneapolis to See "Twilight Baby"

THE exploitation campaign that will stand out above all other local efforts in behalf of comedy attractions in Minneapolis, has just been completed, conceived and steered by Charles C. Perry, manager of the Strand Theatre of that city.

Notable in that it is representative of a strain of originality that is today marking exhibitor exploitation and in the fact that it is a departure from the routine theory that comedies were not meant to be exploited, Mr. Perry's accomplishment with "A Twilight Baby," Henry Lehrman's initial production for First National Exhibitors' Circuit in which Lloyd ("Ham") Hamilton and Virginia Rappe were starred, merits considerable exhibitor attention.

Basing his exploitation campaign upon the most ludicrous features of the film, Mr. Perry found that the explosive egg, the cow that gave 2.75, the "tight"-riders and the chickens and dogs were the most appropriate factors which he might assemble.

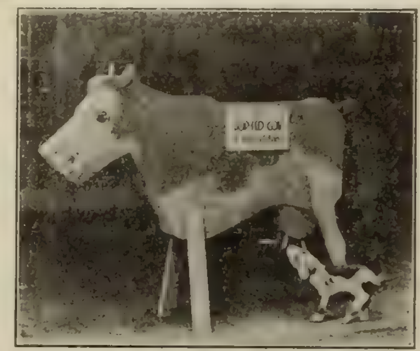
A Sawbuck Cow.

It was far from a simple matter to erect a paper-machine cow to stand in the lobby of the Strand. Yet, it was done after a goodly amount of perspiration, inspiration and earnest cooperation. The cow was built on saw buck lines and its tail was fashioned from an artistically-bent piece of gas pipe. It's legs were two by fours and the milk-bag resembled a small wash-boiler in which clothes-pins had been stuck. However, when the artist had touched up the frame work and when a paper machie dog was located conveniently near the milk-bag the effect was as desired with a sign reading, "The Hop-Fed Cow in "A Twilight Baby."

At long range it was difficult to tell whether or not a real cow was stationed in the lobby of the Strand Theatre. At close range the burlesque was funny and the attention it created and the jests it provoked proved highly profitable from a box office standpoint. As Mr. Perry said: "The first laugh came when they looked at the lobby. The first laugh was a good indication that more were in store for the prospective ticket buyer. If the exhibitor can get a laugh by just one little stunt, it was good reason for the general public to believe that the producer had rolled up many other laughs. "

A Nondescript Parade.

But an even greater aid, and responsible for arousing more interest than the lobby display, was the parade that Mr. Perry devised to cover the streets of Minneapolis at regular intervals during the day and night, creating by its novel and grotesque assemblage wide attention toward the attraction which the Strand was presenting.



The Saw-buck Cow.

This parade was headed by a standard-bearer who proclaimed in large type: "Now at the Strand—Season's Best Comedy Feature—'A Twilight Baby.'" Following the standard was a man bearing a large wax doll mounted on a long pole. Another sign which followed directly in the rear of the doll, stated: "'SOME KID' We say—And you'll Say so Too."

Then came a sturdy employe leading a real, live, honest-to-goodness cow upon which a sign stated: "Hop Fed Cow. This is the real article." Imitations of the disciples of the "wild thirst" as depicted in the picture followed next in line. These men were attired in the garb of night-riders with the exception of the headgear which consisted of huge paper sacks through which holes had been cut for seeing and breathing. "2.75%" was written on each of the robes, and each man carried a stein of something that resembled near-beer. "On trail of 2.75" was the sign that one of the men carried.

With Eggs at Ten Cents!

Next in line was a three foot long by eleven inch in diameter egg, labeled the "explosive egg." A hen was attached to the top of this monster egg. There was considerable speculation as to the exact place during the parade its explosion would take place.

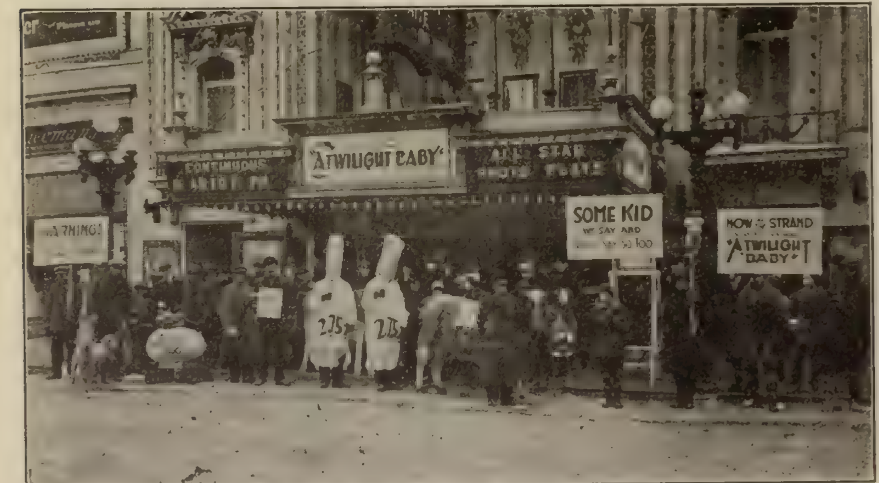
Last followed a collection of five dogs of divers breeds and dispositions, the antics of which created considerable interest in the large sign, that stated: "Warning, People with cracked lips are cautioned to stay away from the Strand."

The fact that an auto show was in Minneapolis at the same time "A Twilight Baby," was scheduled to be shown, made little or no difference to Mr. Perry. He soon found a way, and a rather spectacular way at that, of turning this apparent distraction into an asset. He hired two unusually attractive young ladies to locate themselves in a prominent auto and distribute novel hand-bills calling attention to the showing of "A Twilight Baby," at the Strand.

Cold Spoiled the Tights.

The tights in which these two girls were supposed to have been dressed were not worn except for two days, due to the very cold weather that struck Minneapolis at this time and the fear of the girls that they might catch influenza if they allowed themselves to take colds.

All in all Mr. Perry designed an exploitation campaign that future campaigns will have difficulty in superceding in local favor and interest.



The "Twilight Baby's" Odd Nurses.

How a Minneapolis Theatre gained interest for First National-Lehrman release with a nondescript parade and banner escort and beat bad weather.

Wuerz Gives the Lowdown on Record-Breaking Sale

WHEN Charles H. Wuerz, of the Rivoli, Denver, Colo., recently broke the box-office records for the three years the picture house had been opened by playing up Katherine MacDonald in "The Thunderbolt" most persons imagined that he would feel contented. They guessed wrong, for Mr. Wuerz holds that only a sensational picture can rouse the proper enthusiasm. A society play, even with the most beautiful woman on the screen, cannot make a permanent record.

A few weeks later the Western Livestock Show was held in Denver. Mr. Wuerz papered the town two deep and then set out eight girls, dressed as jockeys and mounted on thoroughbred stock. There was not much of a margin for a new record, but such as it was Mr. Wuerz took it up and now he feels that he has set a permanent mark until he can get a larger house. And he has proved his point that beauty of face and strength of play cannot bring the ultimate results. There must be added a strong sensation to reach the limit of enthusiasm.

Supplies Idea for Production

CARRYING service to its last analysis, the Peacock Productions, Inc., Tulsa, Okla., supplied its patrons with ideas for productions for the more important films it handles. These are supplied on sheets and can be put on at the expense of a couple of dollars. The samples sent in show the production for "Eyes of Youth" and is practicable, inexpensive and effective.

Get in "Loyal Line" with "The Copperhead"

You Can Tie-up the Loyal Legion to "The Copperhead" with Good Results

MOVING over into Indiana for the most recent Paramount first-time-in-the-world premier, "The Copperhead" was given W. C. Meloy, of the Strand, Shelbyville, to see what he could do with it. What he did was ample, but the big angle was to book up the Loyal Legion through the patriotic appeal, and this is to be recommended to all who handle this story when the film is regularly released.

Paul Meloy, son of the manager, is himself a member of Victory Post, No. 7, of the Loyal Legion, and he described the film to such advantage that the Post attended the opening performance in a body in testimonial of their appreciation of the sound patriotism of the story.

But before this Mr. Meloy, with the assistance of Jerome H. Cook, of the Cincinnati Paramount exchange, gave a private showing to the leading people of the town, including educators, professional men and Frank Rembusch, who conducts the opposition house in Shelbyville and yet did not have the least hesitancy in declaring "The Copperhead" to be a great picture.

Showing Brought Results.

One of the results of the private view was a Sunday sermon with the picture as the text, preached by the Rev. A. F. Von Tobel, who recommended the story to his congregation. Another direct result was a powerful endorsement from Prof. J. W. Holton, Superintendent of Schools, who recommended it to the children "and everybody in Shelbyville." Frank Wolfe and Walter J. Myers endorsed the picture on behalf of the Legion and the newspapers took the story over into the news columns.

Mr. Meloy secured a number of advantageous window locations for cards and other displays and got half a dozen 24-sheets right in the heart of the business district, with plenty of paper elsewhere.

In his regular advertising he followed the dignified lines of the plan book, but he preceded this with a teaser campaign asking "Are you a Copperhead?" the questions running both in the newspapers and on snipes. His opening announcement was a five fourteens. In all the advertising a special drive was made on the after-school performances at 3.45 on each of the two days of the run. This took the strain off the night performances and also sent the children home to tell about the film.

Adaptability Contest New Appeal to Local Interest

LOCAL contests bring rich returns to theatres, and where some local paper can be induced to take over the idea for a circulation scheme it brings returns all out of proportion to the time and money invested. One of the newest schemes was worked by Leslie F. Whelan, exploitation man for the Famous Players-Lasky, for the Lynch theatres in Dallas, Tex.

This took the form of an "Adaptability Character Contest" in the Dispatch. Prizes were offered for the photographs of young women who would seem to be best qualified to play the characters of "Youth," "Beauty" and "Modesty" in "Everywoman." Several hundred photographs were received and the judging was done by three representative citizens. The winners were taken on a shopping tour, extensively written up by the Dispatch, with advertisements of the stores visited to square the advertising manager. The stunt sounds simple, but it worked extremely well.

Other Publicity Stunts.

The Journal gave a six-page section to the film, the front page carrying a layout for the play with four pages of advertising hooked up to the title and a page of general matter. It was the first time the Journal had ever gotten out a special section for a theatrical attraction.

The Times Herald came in with a ten-page section with more than forty advertisements of local merchants, each hooking up with the film through some apt reference to "Everywoman."

A hook-up with one newspaper is common enough, but in Dallas all were used.

Hooked up "Loot" and the New Bond Theft Sensations

HOOKING up "Loot" the Universal adaptation of a Saturday Evening Post story with the sensational stories of the big bond thefts in the New York financial districts, brought real money to Barney Goodman, of the Frolic, San Francisco.

The Arthur Somers Roche story also deals with a man higher up who directs the operations of a gang and Mr. Goodman was quick to see the advantage of cashing in on the big news story. He posted synopses of the story and the newspaper accounts of the operations of the "Master Mind" on the same easel frames in the lobby and got a lot of people who read the papers and not the weekly.

Just to help along he made an extra electrical display for this showing and between the two angles rang capacity for the week. Mr. Goodman works on the theory that if the picture is worth the trouble of a good production it is worth extra exploitation, and he plays his theory to the marked advantage of his bank account.

So Simple It's Foolish

ANYONE can take an electric motor and get a good moving advertisement, but one exhibitor did better than that. He tied a piece of fishline to the top of the door, running it through a pulley just above the top, over the front of the lobby to another cord fastened to a light card banner. This second line runs over pulleys at either end and terminates in a pair of springs such as are used to hang bird cages from. Each time the entrance door is opened the banner gets a shaking up sufficient to keep it in motion during the entrance hours, and the sign is not heavy enough to tax the strength of the patron.

Another Orphan Outing to Boom Pollyanna

HOOKING UP with the orphans and cripples for "Pollyanna" seems to have been cleaning up all over the country, and if it is approached from the proper angle it is both valuable and inexpensive. Edward L. Hyman, of the Strand, Brooklyn, worked with a newspaper, which is the surest method of getting it over, and Lawrence Beatus, of Loew's Palace, Washington, went it alone because he figured that he could get all of the newspapers to come in with stories—and he did.

But two local auto concerns supplied the transportation in the shape of sight-seeing cars, and a local confectioner saw his chance to kick in with an apple, orange and box of candy to each child, while the War Camp Community Service kept the kiddies in order.

These outside hook-ups are valuable, not alone in that they cut down expense, but because they add to the army of pluggers for the stunt, and this last angle is the more important one.

The Kiddies and the Candy Man.

Washington Orphans helping the Ballyhoo for "Pollyanna" at Loew's Palace, Washington. A local confectioner contributed the candy to get in on the advertising.

Cut Newspaper Space for Stunts and Won

Teasers and Contest Got Week Run for "Yellow Room" in Four Day Town

TRYING to get a week run for a four day town, N. E. Bernower, of the Alhambra, Canton, Ohio, not only got his goal, but he played to big business against the worst sort of weather. To do this he used teasers, a contest and a lot of novelty ideas to make everyone know that "The Mystery of the Yellow Room" was there a week because it was worth a week.

Perhaps the best pulling stunt was a contest in which three prizes ranging from $10 to $5, and totaling $30 were offered for the best two hundred word essay on secret marriages, the announcement being made by means of a special two fives running independently of the regular house advertising and reading:

$30.000 In Cash

First Prize, $15; Second Prize, $10; Third Prize, $5.

"Are Secret Marriages Justifiable?"

Do you think that the heroine of "The Mystery of the Yellow Room" was right in the course she pursued? Write your answer in less than 100 words and leave it at the Alhambra Theatre. The best answers will receive the cash prizes. Contest open to all. Closed Wednesday Night.

The story was given that all might compete, to comply with the lottery laws, but the interest drew many additional patrons to the house.

Ran Teasers, Too.

At the same time a teaser campaign was run with a hand lettered two fours reading "What the deuce is this mystery of the yellow room?" An outline question mark was in the background and in the lower left hand corner was a drawing of a lamp, the rays from which formed the background of the display. This was run for a full week without hooking into the regular displays. It carried the title and this was trusted to make the connection clear and in this form it was a better draw than with a complete tie-up. People supposed it was in connection with the showing, but it was not quite clear, and there was room for conjecture and they waited to see if it had some other ending.

Pointing the Way.

One thousand tack cards were prepared reading "To the Yellow Room." Five hundred of these carried arrows pointing to the right and the remainder had the arrows pointing in a reverse direction. They were tacked all over town, growing thicker as the vicinity of the theatre was reached. Care was taken to see that the arrows always pointed in the proper direction.

Working a stunt first tried in New York, the police were invited to attend a private showing at which the film was stopped before the end and the crime experts were asked to give their solutions of the mystery. None was able to do so, and this fact was spread broadcast.

The direct newspaper campaign was started with a half page the preceding Saturday, going to three quarters on Sunday and holding at a qaurter page for the remainder of the engagement. This was in addition to the two fours and the two fives for half of the week.

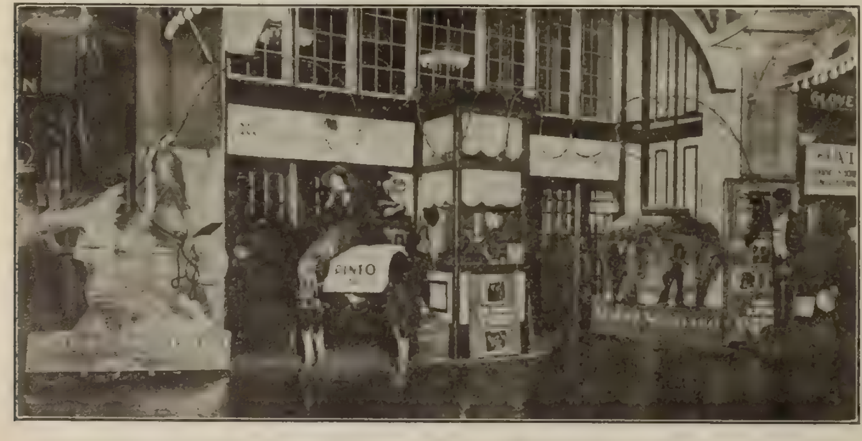
All-Comedy Anniversary Bill

CELEBRATING its tenth anniversary, the Eagle Theatre, Jeanette, Pa., used an almost all comedy bill. The first half of the week was given over to Douglas Fairbanks and Larry Semon, while the second half was topped by Chaplin with Mae Murray in "The A. B. C. of Love," the only part of the offering not strongly comedy. And the Eagle took an entire page to get across its announcement. Light offerings are best for anniversaries, and the Eagle made an excellent selection.

—P. T. A.—

Electrical Lariat Helped Advertise Miss Normand

CUTTING down his newspaper advertising because of the epidemic of influenza, William Kotch, of the New Astor, Minneapolis, went to heralds, a novelty front and a street worker for the exploitation of "Pinto." Twenty thousand heralds were thrown out for the attraction and the streets were worked by a girl dressed in cowboy costume and riding the nearet approach to a painted pony Minneapoli afforded. For the lobby a device not unlike that used by the Columbia, Dayton, for "On With the Dance," was tried only in this case it was an electrically lighted lariat which flashed across the space above the lobby from a cut out of Miss Normand on one side to a cut out of her victim on the other. The lariat was twisted to form the letters of "Pinto" and was flashed on and off, giving the effect of the thrown rope. In spite of the fact that a large portion of the regular clientele did not turn out the turning of the appeal to the transients kept the business up to the mark in an unusually poor week for most houses.



Mabel Normand Roped Them In.

With an electrical lariat and a street worker, not to mention several thousand heralds, Minneapolis got them during the Flu scarce. It's another New Aster stunt.

Try to Get Lieut. Locklear for "Great Air Robbery"

THIS publicity stunt will not be possible to many managers, but when Guy Smith, of the Strand, San Francisco, played the Universal Jewel, "The Great Air Robbery" with Lieut. Locklear, he took advantage of the aviator's presence in San Francisco to arrange for a personal appearance and he dressed up his house like a Christmas tree.

The Strand, San Francisco, as it looks at Night.

Locklear made a semi-appeal for air recruits in his talk instead of the usual "studio stuff" and based this on the safety of the air with the modern aircraft. Few managers will be able to time their engagements to coincide with his schedule, but almost every town can boast an airman or at least a returned soldier who can talk about the air service, and if you cannot get Locklear you can at least do the best you can. Near recruiting stations you can probably get some help from that office—and you do not have to be too close, at that. It's worth trying, in any event.

Frohman Booklet is Both Attractive and Permanent

FROM the Frohman Amusement Corporation comes one of the most attractive publicity booklets ever issued for general distribution to patrons. The sixteen pages contain fourteen full page cuts of stars and authors under the Frohman banner and the work has been exceptionally well done; so well done, indeed that few of them will be thrown away. The books are intended for theatres to distribute to their patrons and are elaborate enough to qualify as real souvenirs, for they will be prized by their possessors and there is no intrusive house advertising to spoil the effect, though each page carries a pertinent paragraph about the star or author pictured which has a distinct advertising value.

PROJECTION

By F. H. RICHARDSON

Vocational Training for Projectionists

FROM a projectionist correspondent comes this letter:

Mr. Richardson: I as well as other members of our profession are in sore need of advice. We are confronted with what we consider a very real difficulty.

I presume you know that the government has included motion picture projection in the program of vocational training or schooling for soldiers. There can be no question but that many soldiers will avail themselves of what they believe to be the opportunity to become projectionists, not realizing that the instruction offered in these schools is not in any way adequate to encompass that end.

I find that here in camp the men have been told by the school officers that they can learn the basic principles of projection in three months, which may, in a way be true, but that will by no means make of them competent projectionists.

And right there lies the rub. That they will leave the school believing themselves competent to, or at least expecting to enter directly into the projection field as full fledged projectionists is, I think, beyond question, and we believe the encouragement of men in such a belief to be entirely wrong.

To Make Matters Worse.

And to make matters even worse, I find that in this school men who expect to "graduate" in three months are actually attending only two or three sessions of the school per week.

The evil of this procedure is operative in several directions. The foisting of incompetent men on the industry will only add to the already too great abuse of film and projection apparatus, to say nothing of the injurious effect upon screen results. The pushing of incompetent men into a profession already suffering from lack of men of high class competency and overcrowded with the other kind will lead to trouble, in that many short-sighted exhibitors will be ready to use them in emergency to defeat the just demands of projectionists for better conditions.

This is so because we still have with us the "exhibitor" (?) who holds that ability in the projection room need not extend beyond the making of a splice, striking of an arc and threading of a projector.

What would you advise a local union in a city where one of these schools is located to do? What attitude should we take with regard to permitting our members to instruct these men?

This is not intended for publication. Your reply will be considered by the union as coming from a recognized authority and will go far toward governing the action of the local.

Matter Is Important.

This matter is too important to be answered privately, so I have used the letter, concealing even the section from whence it eminates.

First and foremost, I have reason to believe—in fact, to know that you have not yourselves pursued a course very well calculated to impress the exhibitors of your city with your high importance in the scheme of affairs. With some exceptions the men of your city are still regarded merely as operators of machines, and not as projectionists who bring to their profession that high degree of skill and professional ability which demands and receives respect and ample remuneration.

But in this matter you are, nevertheless, entirely in the right. The methods pursued by the government in all the schools of which we have knowledge in which projection is taught are wrong. They pursue methods which result exactly in what you have set forth, and we hold such procedure to constitute a crime against common sense, against the moving picture industry and against the men themselves.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired, remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, by mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents . United States stamps accepted; cannot use Canadian stamps.

THE LENS CHARTS.

Are You Working by "Guess," or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you ofe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Schiller Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Should Be Fully Fitted.

Wtih the vocational schools for disabled soldiers we have every sympathy, but they should be conducted in such way that the men will be finally fully fitted for the vocation they select, and that, too, before they are dropped by the government.

The Vancouver, British Columbia, men, Local Union 348, worked out the eminently right plan, but it was worked out because the British Columbia officials were ready and willing to take advice from men who knew the profession of projection—willing to cooperate and work with the union, instead of butting ahead regardless of ultimate consequences of evil to all concerned, including the men to be helped.

As nearly as I am able to recall, the plan was as follows: First, the vocational school for projectionists was in the form of a course in one of the provincial colleges. It covered six months minimum—longer if the student was unable to pass examination at the end of that time.

At the end of his college course the student was apprenticed under one of the Vancouver or Victoria (I am not sure about the Victoria end of it) union men for a further period of six months, at the end of which time he was expected to be able to take an examination and secure license as a first class projectionist—a thing only possible through a year of intensive training. This plan was applied to disabled men only.

If the government proposes to foist upon the profession and upon the motion picture industry a lot of incompetents who are able bodied men, then the plan becomes a cold-blooded outrage. For the disabled man we are glad to do every possible service, but we fail to see wherein a soldier who loses his job is entitled to have himself forced into an industry unless he is first given the training and experience necessary to make him thoroughly competent.

Expenses Were Paid.

I might add that the British Columbia government paid all expenses, living and otherwise, of the men until they finally graduated as first class projectionists, and I don't believe that the people of sparsely settled Canada are any better able to do this than are we of these United States.

The plan of our own government looks to me like a "get 'em off our hands" one—a plan to shirk the expense and trouble of making the discharged soldier really competent to enter the field it proposes to place him in.

That the profession is already filled with men who are less than half-way learned is no excuse. We have been fighting the tremendous damage they have done for many years. We cannot afford to have a new crop foisted upon us by society at large.

As to Licenses

The editor of this department has had several conferences with the Commissioner of Water Supply, Gas and Electricity with regard to securing a really competent examination for projectionists in New York City.

He has found the commissioner himself to apparently be inclined to listen to reason, but there has been what amounted at an almost stone wall opposition from his advisers. Mr. Wynkoop, for one, seems very much opposed to any change of any sort, though he did finally agree to recommend to the Commissioner certain minor changes.

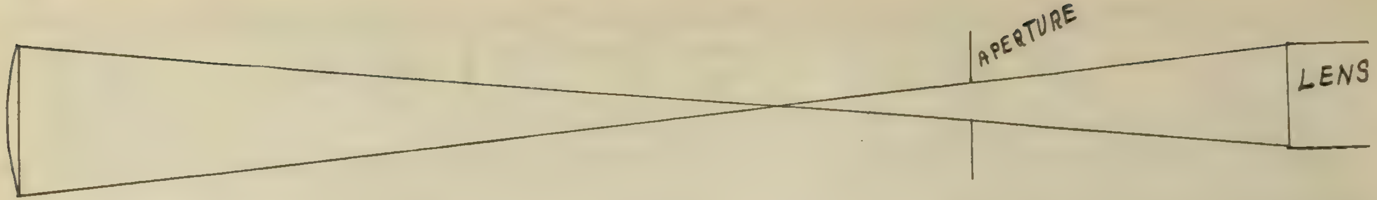
But there is need of a regular upheaval in New York examinations. We are compelled to make the bald statement that the examination is nothing less than a farce, insofar as it serves to ascertain the competency of the applicant.

Do Not Blame Board.

We do not blame the examining board for this deplorable state of affairs. It is probably doing all that it is allowed to do. The charge has been repeatedly made to this department that licenses are issued at the behest of politicians after a purely farcical examination.

Of this we have more than amply satisfied ourselves, viz.: that men are given licenses who have no real ability as projectionists and we are quite willing to back up this statement with ample proof.

We here and now challenge the Department of Water Supply, Gas and Electricity to let us select names at random from the list of men the examining board has passed within the last thirty days and examine them before a committee composed of the Mayor, Commissioner of Water Supply, Gas and Electricity, the President of the



American Projection Society, the President of the International Projection Society, a representative of the film exchanges and Hugo Reisenfield as representing the exhibitor.

If we do not prove to the satisfaction of the aforenamed committee that at least four out of six of the men so examined are thoroughly incompetent to hold license as projectionists, we will undertake to forfeit one thousand dollars to the Red Cross, if the Commissioner of Water Supply, Gas and Electricity will agree to do the same if he loses the decision.

Tampa Has Improved

Manuel Nosti, projectionist, Tampa, Florida, says in regard to the handbook and Tampa projection:

> Received the handbok and lens chart and, believe me, I am glad to get them. Am as proud as a father of his first boy.
>
> The lens chart certainly is an immense help to the projectionist. I am only wishing you might take another trip down here. You would notice a great difference.
>
> The men here now put on what can be called perfect projection, at least in most of the theatres. We are receiving eighty cents per hour straight time, with time and a half for overtime.

I am sure the Tampa men will make good. They seemed to me to be enterprising, and of the right sort ,though, of course, there was plenty of room for improvement, just as there is, and always will be, everywhere.

My compliments to the men of Tampa.

High Amperage Lens Chart

Again has John Griffiths delivered the goods, this time in the form of a lens chart for high amperage.

It will be observed that this chart, unlike the others, is based upon size of crater as determined by actual measurement.

Taking, for example, a 6.5 and a 9.5 lens combination, we find that with a crater measuring 7/16 of an inch across a spot 1.75 inches in diameter will be had when the condenser center is 19.25 inches from the aperture, whereas if the crater measure ⅝, the center of the condenser would have to be 14⅝ inches from the aperture in order to get a 1.75 inch spot.

Now Suppose.

Now suppose we have a crater measuring ⅝ of an inch across and an objective working at six inches working distance, what would be the logical thing to do? Why just this: Lay off on a drawing board an aperture opening precisely the size of the width of your projector aperture.

At a point six inches away make two marks representing the exact diameter of your objective working diameter, then, using a perfectly true straight edge, draw two lines, one from one edge of the diameter of the lens, at the six-inch mark, to just touch the opposite edge of the aperture and the other from the other edge of the lens at six-inch distance to just touch the other edge of the aperture. Extend these lines out beyond the aperture opening marks a couple of feet.

SPECIAL. CONDENSER CHART FOR AMPERAGE OVER 60.D.C.

SHOWING. CONDENSERS. REQUIRED. TO PROJECT AN 1¾" SPOT. AT DIFFERENT DISTANCES. AND. WITH. DIFFERENT SIZED CRATERS.

FOCAL LENGTH OF CONDENSERS		HORIZONTAL DIAMETER of CRATER					
ARC	FRONT	7/16	1/2	9/16	5/8	11/16	3/4
6½ INCH	7½ INCH	17⅜	15¾	14 9/16	13¼	12½	11⅝
6½	8½	18⅜	16½	15	14	13⅛	12¼
6½	9½	19¼	17⅜	15⅞	14⅝	13¾	13
6½	10½	19⅞	18"	16⅜	15¼	14¼	13⅜
6½	11½		18¾	17⅛	15⅞	14⅞	14
6½	12½		19⅛	17½	16¼	15¼	14⅜
6½	13½		19⅝	18	16⅝	15⅝	14¾
6½	14½			18⅜	17	16	15
6½	15½			18¾	17⅜	16⅜	15⅜
6½	16½			19⅛	17¾	16⅝	15⅝
6½	17½			19⅜	18	17	15⅞

USE MENISCUS. BICONVEX. CONDENSERS. WHERE THE DISTANCES BETWEEN. APERTURE AND. CONDENSERS. ARE UNDERLINED

Measure Condenser Opening.

Next measure the actual condenser opening and mark the point where the spread of the lines just equals the condenser opening, as at A in the sketch. We shall probably find that the point occurs at about 24 inches from the aperture. We then examine the chart and find that we cannot have a ⅝ crater make a 1.75 inch spot at 18 inches, and that a 6.5 and a 17.5 condenser combination, spaced not to exceed 1/16 of an inch apart is the best we can do, unless we increase our objective diameter. We ask reports on results from those who try this out, which should be from every man using high amperage.

The required lenses can undoubtedly be had from the Bausch & Lomb Company, Rochester, New York.

It will, of course, be understood that by no possible lens combination can we entirely eliminate waste between aperture and objective where very high amperage is used, but we may, nevertheless, materially reduce it by the use of this chart, always assuming it to work out in practice, as all Griffiths' stunts have done up to date. If any of you are puzzled as to any point in the application of the chart we will be glad to explain.

International Projection Association

The International Projection Association, New York City, is in most excellent condition. Its late election of officers resulted as follows: President, A. Polin; vice-president, R. E. Weiss; treasurer, W. Guth; secretary, P. Finneli.

The new officers announce their intention to continue the social and educational policies of the association. On February 21 a house party was indulged in which, according to all accounts, was one huge success.

Will C. Smith recently lectured before the association, his subject the Power projector mechanism.

Other equally interesting lectures will be scheduled for the near future. Any licensed projectionist is welcome to attend lectures, which are educational in character.

Focal Length of Objective

James Scobie, Colquet, Minnesota, orders a handbook and inquires:

> Our distance of projection is ninety-two feet, with a sixteen-foot picture. What size lens is required?
>
> Have two Simplex projectors, with only one compensarc. Which is the best way to connect up? Will anxiously await arrival of handbook; also your advice on abve.

As to lens size, all the required information is set forth fully on page 105 (last paragraph) and page 106 of your new handbook. It would therefore be useless to set it forth here.

I would advise you to make the connection as per figure 100 of your handbook, which will allow you to operate one arc on the compensarc and at the same time burn crater in new carbon on the other lamp through rheostat.

You could connect as per figure 165, page 354, and then simply connect from the two wires leading to the lamp shown to the machine table switch of the other projector.

You could connect to the wires at any convenient point between the compensarc and projector table switch.

Multiple Connection.

This is what is known as a "multiple connection."

Its disadvantage is that you cannot burn both lamps at one time. The instant you strike one arc the other goes out, hence you cannot burn in craters, or get the idle lamp crater up to normal brilliancy before starting the projector.

I would also, while I am at it, advise you to arrange your projection circuit fuses as per figure 102, so that the blowing of a fuse will not cause a shutdown while a new one is installed.

It Does Not Pay

R. P. Smith, projectionist, Jacksonville, Florida, orders lens charts and says:

I agree with Brother Stringer's correction of method employed by Brother Jardin in the solving of the shutter problem, but think his correction might be greatly simplified; also the trigonometry or geometry. Will write of that, explaining my views, later

My picture overlaps on the screen border several inches, but my employer refuses to get either new lenses of proper focal length, or to get a barrel of different length so that I can alter the distance between lens factors, and thus secure the desired focal length to give proper size picture—a thing I know you are opposed to.

The rings in which the different factors are held do not fit snugly in the jacket, hence will not remain in place when unscrewed in the middle and pulled apart.

Can you suggest some way by which I could pull them apart and have them remain in place.

Do you not think that if I could get a sleeve long enough to separate the rings the desired distance, and which will fit the jacket snugly, I could get the desired results?

I Don't Know.

I don't know, friend Smith, but even though you might make it work, after a fashion, it would be a very, very poor makeshift.

Does your employer quite understand the damage he is doing his own box office receipts by refusing to purchase new lenses?

May we suggest to him that in process of saving the price of a lens he may easily lose the price of ten lenses.

The public buys tickets to his theatre for what? To see what is on his screen. And the more satisfactory the result on the screen the more tickets will be sold.

Is is not so, Mr. Employer?

You neither could nor would undertake to dispute the absolute truth of that proposition, would you? All right, then, let us go a step further. I don't know the seating capacity of your theatre, or how many shows you give a day.

Let us assume 500 seating capacity and four shows. That means 500 x 4 = 2,000 seats you have for sale every day.

Do you sell them all? If you do you certainly are a stem winding wonder. The very best theatres in the country don't do that.

Suppose.

Suppose by getting two new lenses at the cost of $50.00, thus bringing your picture all on the screen and adding to its beauty, while at the same time obtaining a more brilliant screen with the same current, that you sell ten more of those seats per day at ten cents per seat. IN JUST FIFTY DAYS THE LENSES HAVE PAID FOR THEMSELVES, and thereafter you have thirty dollars a month additional revenue—enough to pay your garage bill or buy gasoline and oil.

Projection Experience

MOTION PICTURE
HANDBOOK
For Managers and Operators
By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, postpaid

MOVING PICTURE WORLD
516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

Pretty good investment, is it not? Do you honestly think it is good business, Mr. Employer, to pay good money for film service and then use a couple of lenses which immediately detract from its box office value by at least ten per cent? Do you?

Remember, YOUR entire income is dependent on what comes through the lens. That is absolutely true, as you, I and every one else knows, and being true, it follows that a lens which does not give the best possible result is a mighty poor thing to use. Think it over, friend employer. A portion of your income depends upon it.

The Angle of Total Reflection

James L. Anderson, San Francisco, California, says:

I have had an argument with a projectionist who claims that what is known as the "angle of total reflection" has no bearing on projection work.

From what he said I suspect he does not really know what the angle of total reflection is. Will you be good enough to explain it, and to decide if it has any bearing on projection.

The angle of total reflecion is the angle at which a polished glass surface acts as a mirror and reflects a high percentage of the light, although the reflection is never complete except in cases where the rays pass from a more to a less dense medium.

In such case if the angle be greater than forty degrees and forty-three minutes, there is total reflection. It, therefore, follows that total reflection cannot be had at the rear surface of the arc condenser, though it might be had at the front, curved, surface when the light attempts to leave the denser medium (glass) and enter the lighter one (air).

Whether your friend knew or did not know, he is right in that the only place total reflection could occur would be at the rear surface of the condenser, and in practice the arc is never brought close enough to the condenser lens of standard diameter to bring the angle of total reflection into operation.

It Does Not Follow.

But it does not follow that the distance of the crater from the condenser has no bearing on loss through reflection, because the closer the crater is to the lens surface the greater will be the angle at which the light rays will meet its outer diameter, hence the more reflection there will be. However I believe it may be said that the item of light loss through rflection is one beyond the control of the projectionist, except that a dirty lens surface reflects more light than a clean one, hence he can keep reflection losses at their lowest possible values by keeping the lenses scrupulously clean.

Flicker

E. Hamminga, Olcott, New York, orders a lens chart and says:

Recently the power company changed our current from 110 volt 60 cycle to 110 volt 25 cycle. We have installed a mercury arc rectifier, with the result that Mr. Flicker is right on the job, doubtless due to low frequency of current supply.

We use a Power's Six-A; plano-convex condensers, one 6.5 and one 7.5, spaced 5/16 of an inch apart. Objective is a 6.5 Bausch and Lomb. Projection distance 85 feet.

Have tried shutters of different designs and the only one that works good has four blades, two four and a half and two two and a quarter inches wide.

Waste Light.

But this shutter wastes a lot of light and picture is not as bright as it should be, although we use 70 amperes at arc, as indicated by ammeter.

Have .5 inch solid lower and 5/8 cored above. Rectifier seems to work all right and arc burns steady at all times.

Can you advise us as to how we can get more screen illumination and less flicker?

Motor Generator the Answer.

Not knowing whether you measured the shutter blades at center of light ray or at periphery, I cannot say what percentage of light is being cut, though it probably is heavy.

As to flicker, it is undoubtedly due to current frequency. A mercury arc rectifier is not suited to projection work where current frequency is very low.

A motor generator is the only right answer, and either of the two companies making mercury arc rectifiers also make excellent good motor generator sets. Get the series type if you do make a change.

If mercury arc rectifier men object to our opinion as above set forth, we will give them all the space required, within reason, to prove us wrong—if they can. Aren't you overloading your rectifier tube? What is its capacity?

Interesting Paper

F. T. Braun will read what should prove to be a most interesting paper on "Design of Theatres from the Standpoint of Safety to the Audience" at the Montreal meeting of the Society of Motion Picture Engineers in May.

This paper is induced by the fact that there is lack of proper building ordinances in the smaller cities and towns of the country. "In theatre construction," says Mr. Braun, "there are many things which should be standardized, and theatres without stage should follow the same safeguarding details for the rest of the building as is deemed necessary for those having a stage."

Equipment will be dealt with in detail in this paper and ordinances of ten of the largest cities in the country will be reviewed in their provisions governing theatres.

In discussing safeguarding of the audience from fire panic the following items will be considered:

Type of construction, entrance lobby, foyers, stairways, seats, aisles, exits, passages, projection room, stage design, curtain, ventilation automatic sprinklers, equipment outside the building and buildings in connection with the theatre.

This should be a most valuable paper, as well as one replete with interest. The editor of this department will be right on the job when the projection room end of it is read.

PHOTOPLAY EDITORS
Copy Freely and
Credit Occasionally

"Clip and Paste"

PICTURE SHOWMEN
Copy for Fillers
In Your Program

TULLY MARSHALL, who is now at the Goldwyn studio playing in support of Mabel Normand in "The Slim Princess," offers to stake his record for playing varied parts against that of any living actor. Probably he could be persuaded to enlarge the limit and include dead actors as well. He has played blackface and he has played Hamlet—and he has played every conceivable kind of a part between those extremes. He hastens to add that he has not played masculine characters only. He has played old women—negro, Irish and New England.

Paul Bern has been promoted to the rank of co-director of the Goldwyn organization. He had been associate director with Hugo Ballin on the Madge Kennedy picture, "Trimmed with Red," and he is now in Port Henry, N. Y., as co-director with Carl Harbaugh on the Rex Beach picture, "The North Wind's Malice."

In the general record-smashing on New York's Broadway on Washington's Birthday, the Rialto Theatre washed out all its previous marks with 10,060 paid admissions and the Rivoli did likewise with 9,840 who paid to see "Huckleberry Finn."

E. J. Ratcliffe offers a prize to the editor who will see to it that his name is properly spelled. Usually it comes out from the line-o'-type with a "d" where the "t" should be. For years, Mr. Ratcliffe says, he has been pursing his name, as it appears on the printed page, but that "d" is an obstinate letter.

Viola Dana says that hereafter nocturnal husbands, in coming home late with the excuse of a lodge meeting, will have to specify—in view of the recent spiritualistic movement sweeping through the country. For instance, the Metro start remarks, the conversation will go something like this:

"I've been to the lodge meeting, dear."

Whereupon the irate wife will say:

"What kind of lodge meeting: Masonic or Sir Oliver?"

Mary MacLaren's latest Universal will be "The Forged Bride," in which she will be supported by a cast headed by Thomas Jefferson. She will undertake at once the production of "The Road to Divorce."

Frank Mayo is starring in "The Girl in Number Thirty-nine," a photoplay Universal has based on Elizabeth Jordan's popular novel, "The Girl in the Mirror." Claire Anderson and Elinore Faire are his leading women.

Wheeler Oakman and Wallace Berry are cast in prominent roles supporting Priscilla Dean in "The Virgin of Stamboul." Tod Browning directed the presentation for Universal.

Christian Scientists will be especially interested in the revival of "Jewel," a photoplay of great popularity when Universal presented it some years ago. Edith Roberts will be star of a new presentation of this adaptation from Clara Louise Burnham's book of the same title.

"Apartment for rent to share woman with improvements," was the way the classified advertisement in a Los Angeles paper read. June Mathis, head of the Screen Classics, Inc., scenario department in Hollywood, came across the item, unpuntuated as quoted, in the course of her perusal of the paper.

"It's all very clear," said Miss Mathis, "except one point: what is a woman with improvements?"

Earle Williams is finishing "Captain Swift," his next Vitagraph feature, under the direction of Chester Bennett. The scenes are being made in the Mojave Desert and near San Diego.

Earl Montgomery and Joe Rock have started a new Vitagraph comedy in which both wind up in a hospital, and if they go through with the script as planned they will. Patsy DeForrest again appears with them as leading woman.

The Catalina Island, now owned by a chewing gum magnate, is the background for many of the scenes in the final episode of Antonio Moreno's Vitagraph serial "The Invisible Hand."

Clara Horton, who is appearing in Selznick productions, is now in her tenth year in pictures, although she is not yet sixteen years of age.

R. N. Bradbury made the adaptation of James Oliver Curwood's book, "The Courage of Marge O'Doone," which is being made into pictures under the direction of David Smith. Pauline Starke and Niles Welch have the leading roles.

Little Miss Dutch Do-Funny.

Shirley Mason as she appears in her next Fox, "Molly and I."

Jane Thomas, who arrived in New York from the Tree studios in Chicago a little more than a month ago, has been selected to play the leading woman in Rex Beach's next picture, "The North Wind's Malice." The exteriors for this Alaskan story will be taken at Port Henry, N. Y. Miss Thomas has been acting in pictures for five years in the Chicago studios.

Hoot Gibson, the Richard Mansfield of cowboy actors, is working on a production for Universal to be titled "The Rattler's Kiss," a tale of the sagebrush, villainy and wild western love affairs.

Julian Eltinge, famous stage impersonator of females, comes back to the screen—from whence he once declared he had finally departed—to have circulation as the "heroine" of a photoplay to be titled "The Adventuress." Eltinge, of course, plays both male and female roles during the unreeling of the film tale.

"A Dream of Fair Women" is expected to live up to its screen title in the personalities of its leading players. Out of 75,000 entrants in a nation-wide competition conducted by "fan" magazines five of the prettiest girls were selected to portray the leading roles in the photoplay.

Charles Ray will produce "Forty-five Minutes from Broadway" as his first "personally conducted" screen presentation. This George M. Cohan musical piece had Victor Moore playing the role of Kid Burns in the stage production, a part well suited to Ray for screen presentation.

June Caprice will be presented by Pathe in an Albert Capellani production of Oliver D. Bailey's story, "In Walked Mary." George Archinbaud directed this story of "the land of cotton."

Newspaper men will know better than the general public what is meant by the title "Deadline at Eleven" used for Corinne Griffith's latest Vitagraph story. But the plot will be generally appealing and that makes it all right for everybody, regardless of the deadline.

Vivian Martin is to be queen of her own organization and Edward Bowes, director of the Capitol Theatre, New York, is to be her manager. Thomas F. Walker, film editor of the Capitol Theatre, is included in the directorate. All the girls and boys of the screen are stepping out to become their own bosses.

In the case of screen presentations by Olive Tell "Love Without Question" led to "Nothing a Year," photoplays by those titles being presented by Miss Tell in sequence.

Two ways to end "The Right of Way" have been prepared and the public will decide. The logical ending is by no means a happy one, but the public demand for "happy endings" may see "The Right of Way" end the wrong way—according to the original.

Louise Glaum has prepared a problem drama for the screen. "Sex" is the title and it will soon be in general circulation on the world's screen. "Sahara" and "The Lone Wolf's Daughter" are other recent Louise Glaum pictures.

George McManus will in person supervise for Pathe the screen presentation of his cartoon series, "Bringing Up Father." This will be done under the title of "Mr. and Mrs. Jiggs," introducing his famous characters.

William Farnum has just been presented by William Fox in a romantic drama entitled "The Adventurer," screened from E. Lloyd Sheldon's story. It is classed as a "historical drama without the history."

Finances, as may be judged from the title, figure largely in J. Warren Kerigan's newest photoplay, "$30,000." Nancy Chase, an English stage beauty, makes her first appearance on the screen in this picture.

"Burnt Wings," a screen adaptation of "The Primrose Path," will soon be circulated on the world's screens by Universal. Frank Mayo will star.

Anita Booth, who won the Motion Picture Magazine Beauty Competitions, has been added to the cast of the Selznick special production, "The Prince of Pines."

The scenario of "The Great Shadow," soon to be released by Republic, is the work of Rudolph Berliner, of the Ritz Carlton Hotel, Montreal. The story portrays the effects of a great strike called through the insidious propaganda of Bolshevik agents in this country.

LOS ANGELES
NEWS LETTER
BY A. H. GIEBLER

Western Pathe Office Opened.

A PERMANENT Pathe office has been established in the Wright & Callender Building, Los Angeles, for the convenience of producing companies who are operating in the west and releasing through the Pathe Exchanges, and in order that matters of importance to the producer may be settled without the delay that has been necessitated heretofore because of the long distance to New York.

Paul Brunet, vice-president and general manager of the Pathe Exchange, Inc., during his recent visit to Los Angeles, completed arrangements for headquarters here, appointing Gilson Willets, author of famous novels and photoplay serials, at the head of Pathe's Pacific Coast Productions. Mrs. Phyllis Daniels will handle the publicity.

ZaSu Pitts Signs New Contract.

ZaSu Pitts, now starring in Brentwood productions, has just signed a new contract with the R. C. P. Smith Syndicate to star in films to be produced by that organization. Another of the Smith Syndicate stars is Georgie Price, formerly a Gus Edwards player on the Orpheum circuit, who will be remembered as the dancing partner of "Cuddles" Edwards, now known as Lila Lee, of the Famous Players-Lasky Company.

Miss Pitts' contract with Brentwood does not expire until June of this year. Under the new management she will be presented in plays of the "Merely Mary Ann" type. A studio site has been selected in Culver City by the Smith Syndicate, and as soon as the final deal for the land is adjusted, construction will be begun on the studio.

Lesser to Handle Special Releases.

Arrangements have been made by the Special Pictures Corporation, a recently organized film company, of Los Angeles, to release its output through the Sol Lesser distributing organizations, which includes the First National exchanges of the Southwest, and a number of states rights exchanges. According to Louis W. Thompson, president of Special Pictures, only the actual distribution of the films will be handled by Lesser, as the sales force and traveling representatives will be engaged directly by the Special Pictures officials.

Dave Thomas has been appointed eastern division manager, with supervision over New York, Boston, Philadelphia, Washington, Pittsburg and Buffalo territories. Other district representatives who have already been engaged are Frank Marshall, Cleveland; Frank Drew, Detroit; E. C. Davies, Chicago; Tom Kress, Minneapolis; Sol Davis, Dallas; W. E. Matthews, San Francisco, and Joseph Quinn, Los Angeles.

The aim of the Special Pictures Corporation is to issue a two-thousand-foot feature filler, which will consist of a comedy, a 400-foot scenic and a 200-foot novelty, and arrangements are being made to begin filming these features immediately.

A Dinner to Goldwyn.

A dinner was given recently in honor of Samuel Goldwyn at the Alexandria Hotel one evening by Abraham Lehr, vice-president of the Goldwyn corporation. Among the guests were Thompson Buchanan, J. G. Hawks, Reginald Barker, A. G. Gibbons, Gouverneur Morris, Henry Ittleson, Sydney Olcott, T. Hayes Hunter and Tom Moore.

Moranti Reorganizes Company.

Milburn Moranti, comedian, has reorganized his producing company, with a capital stock of $100,000, which takes in eastern as well as local capital, the company to be known as the Moranti Comedies, Inc.

A new releasing arrangement has been made for twelve two-reelers a year, and work on the first of the series has been started at the Balboa studios at Long Beach. Al Moranti, brother, of Milburn, is directing. Helen Williams, Joe Bonner and Albert Huston support Moranti in his pictures.

Stars Hold Auction Sale.

Six motion picture stars, Mary Miles Minter, Gloria Swanson, Pauline Frederick, Bebe Daniels, Lew Cody and Douglas MacLean acted as auctioneers at a seat sale that was held at Hotel Alexandria last week for the benefit entertainment of the Los Angeles Post, American Legion, to be held in Clune's Auditorium on February 21.

Mayer Moves Into New Studio.

The new studio that has been erected for the use of the Louis B. Mayer company at 3800 Mission Road, adjoining the Selig Zoo, is now completed and being occupied by the administrative and executive force of the organization. Two bungalows belonging to the studio are used as dressing rooms by the two Mayer stars, Anita Stewart and Mildred Harris Chaplin. The buildings are of early French architecture.

Mrs. Rinehart Returns to Pittsburg.

Mrs. Mary Roberts Rinehart, one of the Eminent Authors producing at Goldwyn studios, who has been in Culver City for the past few weeks supervising the scenario of one of her coming plays, has returned to her home in Pittsburg. Her husband, Dr. Rinehart, accompanied her.

Yep, She's Lost Her Balance!

"Bank-book balance only," says Alice Lake, making "Shore Acres" for Metro.

Browning Going East.

Tod Browning, director at Universal, and his wife, Alice Wilson, of the Katherine MacDonald company, will start on a trip to New York within a few days, stopping over in Louisville, to visit Mr. Browning's parents on their way east.

Veiller Signs with Metro.

Bayard Veiller, noted playwright, has signed a contract with Richard A. Rowland to write four stories a year to be produced for the screen by Metro. His first story will be a melodrama for Bert Lytell. Mr. Veiller is perhaps best known for his plays, "The Thirteenth Chair" and "Within the Law."

Lehr Elected Vice-President.

Vice-President Abraham Lehr, of Goldwyn studio in Culver City, has been elected president of the Motion Picture Producers Association in Los Angeles.

Church to Have Regular Picture Show.

The members of the Boyle Heights Methodist Episcopal Church have approved a plan to hold regular motion picture entertainments at the church, and have voted a special appropriation to secure and install a projection machine without loss of time.

In the Interests of Doug.

Carlyle Robinson, publicity director for the Douglas Fairbanks company, is making a tour of the large cities of the United States and Canada in the interests of the Fairbanks productions for the United Artists' Association.

Battles Ten Days with Flu.

Sol Lesser, who was laid up for ten days with influenza, is back at his desk in his office in the Brack Shops. Lesser is planning a big exploitation campaign for George Beban's newest picture, "One Man in a Million."

Cohn to Exploit London Films.

Sam W. B. Cohn, formerly connected with the Realart Company, has been engaged by C. E. Shurtleff, Inc., as publicity director for the Jack London productions that are being made at Metro with Mitchell Lewis as star.

Schertzinger's Mother Dies.

Victor Schertzinger, director at Goldwyn, who lost his father a few months ago, is now mourning the loss of his mother, who passed away just last week. Mr. Schertzinger has the sympathy of the entire film colony.

Original Booking Agent Dead.

Harry S. Taylor, who opened the original theatrical booking agency in New York forty years ago, and came to California six weeks ago, died of chronic kidney trouble at the Clara Barton Hospital on February 15. Hal Taylor was known to a large number of people of the theatrical profession, both of the stage and screen.

Carol Dempster Returns East.

Carol Dempster, who came from New York a few weeks ago to be with her mother in her last illness, will, now that her mother has passed on, return to the Griffith organization in the east to resume her screen career.

Charles Murray's Father Dead.

Isaac Murray, father of Charlie Murray, noted film comedian, was found dead in his bed at the home of his son on the morning of February 12. Mr. Murray was 82 years of age, and had made his home with his son Charles in Los Angeles for the past two years, having lived prior to tha time in Muncie, Ind. Four sons and two daughters survive the deceased. The elder Murray and his son Charles were constant companions and their devotion to each other was a beautiful example of filial and parental affection.

Studio Shots

WHEELER OAKMAN and Walter Long are playing important roles in Annette Kellerman's new society drama, now being filmed at Brunton's for Sol Lesser distribution.

William C. De Mille, who has recently completed "The Prince Chap" at Lasky's, has left for New York.

Marshall Neilan has purchased the film rights to Booth Tarkington's "Penrod" stories, according to J. R. Grainger, Neilan's eastern representative.

A number of G. B. Samuelson players made a trip to San Francisco in a lumber freighter to get sea scenes for "Her Story," featuring Madge Titheradge.

Lewis Sargent, boy star of William D. Taylor's "Huckleberry Finn" production has been cast in the leading role in "Young America," to be directed by Taylor at Lasky's.

Fred Niblo and his wife, Enid Bennett, gave a dinner in honor of Mr. and Mrs. Winchell Smith on Valentine Day.

Sessue Hayakawa and his wife, Tsuru Aoki, film stars, are planning to visit their parents in Japan during the coming summer.

Fred Kley, studio manager at Lasky's, is recovering from a recent operation, and expects to soon be back at his desk.

Betty Compson has formed her own producing company and will soon announce her plans and the title of her first production.

Gordon Griffith, clever boy player, will star in the film version of "Peck's Bad Boy," soon to be produced by the National Film Company.

Screen rights to "The Furnace" have been purchased by the Famous Players-Lasky Company for a William D. Taylor production.

Anna Q. Nilsson will make a trip to Stockholm, Sweden, this coming summer to visit her parents, whom she has not seen for fifteen years.

Colleen Moore is entertaining her father, C. R. Morrison, of Danville, Ill., at her home in Hollywood.

Hap Ward, formerly chief support to Gale Henry in her Model comedies, is now with the Grace Cunard Company at National.

Mystery note: Madlaine Traverse is engaged to be married to a handsome aviator whose name she refuses to divulge.

Henry Walthall is forming plans to organize his own producing company.

Max Linder is making preparations to begin producing comedies at the Metro studios.

Agnes Christine Johnson, scenario writer of recent Mary Pickford and Charles Ray productions, is to be married in June to Frank Dazey, son of Charles Dazey, the playwright.

David Butler's first picture for the D. N. Schwab Productions, Inc., will be from the story, "Sitting on the World," and is being put into continuity form by Lee Royal.

Conrad Nagle has canceled his trip to the east to play the leading role in Sidney Franklin's first picture for Mayflower, which will be from the Robert W. Chambers book, "Athalie."

George Hackathorn, of the Lois Weber production, has been a sufferer from flu for the past week.

Julien Josephson, Ince scenario writer, is taking a vacation.

Peggy O'Dare, of the Eddy Polo "Vanishing Dagger" company, is to be married on March 1 to N. O. K. Pegge, of San Francisco.

Herbert Heyes is leaving the cast of "Civilian Clothes" at the Morosco Theatre because the Ruth Roland company, of which he is a member, is going to Arizona on location.

Ralph Bushman, seventeen-year-old son of Francis X. Bushman, who came west recently, will play in Christie Comedies.

"Harvest Moon" Featuring Doris Kenyon Is Ready; Based on Thomas' Stage Success

THE cutting and editing of Augustus Thomas' "The Harvest Moon," the second Deitrich-Beck production starring Doris Kenyon for W. W. Hodkinson distribution was completed this week by Theodore C. Deitrich and Director J. Searle Dawley at the Leah Baird Studios, Cliffside, N. J. "The Harvest Moon" in its screen version bids fair to equal the success achieved by the stage play, which ran for a year on Broadway in the days when a six-month engagement of a production was considered a big achievement.

The new Hodkinson release is another chain in the year's link of successes credited to Doris Kenyon. Her world of picture admirers acclaimed her in her first Deitrich-Beck production, "The Bandbox," which aided by the publicity given the artiste because of her brilliant performance as the stellar player in A. H. Woods' big stage success, "The Girl in the Limousine," is still proving a most profitable picture.

Prominent Players in Cast.

The cast supporting Miss Kenyon in "The Harvest Moon" comprises several of the best-known players in filmdom. As her leading man Miss Kenyon has Wilfred Lytell.

An important role is in the hands of Earl Schenck, former leading man, but now one of the best-known of screen character actors. Peter Lang, formerly a big vaudeville favorite, has a role commensurate with his ability. Another important role is entrusted to Grace Barton, for years a popular musical comedy favorite.

Marie Shotwell, remembered as one of the most popular and talented members of Charles Frohman's famous stock company and one of the leading players in the original production, "Mme. Sans Gene," is Mrs. Winthrop, a role worthy of her talents in "The Harvest Moon." Stuart Robson, son of the popular actor of that name, and for years prominently identified with worth while cinema productions, has a role of big opportunities. George Lessey and Frederick Radcliffe, well-known character artists, complete the roster.

Legion Post Handling "Everybody's Business."

The American Legion, headed by the Chas. A. Learned Post No. 1, of Detroit, is giving publicity to the five-reel feature, "Everybody's Business," now being released by W. H. Productions Co.

This post, which controls the rights for Michigan, find a great popular interest in the picture. Now, when Americanization movements are in progress, this production is said to be focussing attention in every section where it is shown.

Orphans See "Pollyanna."

The Hulsey-Lynch interests entertained the orphans from the different homes in Dallas at the Old Mill to see Mary Pickford in "Pollyanna." Several of the large automobile concerns took upon themselves the job of conveying these kiddies at different times throughout the day to the theatre.

Installs Oil-Burning Furnace.

The largest theatre pipe organ yet constructed for a Canadian theatre is promised by Messrs. Jule and J. J. Allen for the new house that they are erecting in Montreal and which will be known as the "Palace Theatre." This theatre will also be the first amusement building in Montreal to be fitted with an oil burning furnace. The seating capacity will be 3,000 with 2,000 seats on the ground floor. The orchestra will consist of twenty-five pieces.

ZaSu Pitts Still with Brentwood.

While it has been widely reported that ZaSu Pitts has been signed to star with a producing organization to be formed for the purpose of exploiting her in a series of pictures, she is still appearing in Brentwood pictures, and according to the latest announcement from the latter studio, plans have been definitely formed for the production of at least four more Brentwood pictures for Miss Pitts under Henry Kolker's direction.

Associated in New Quarters Soon.

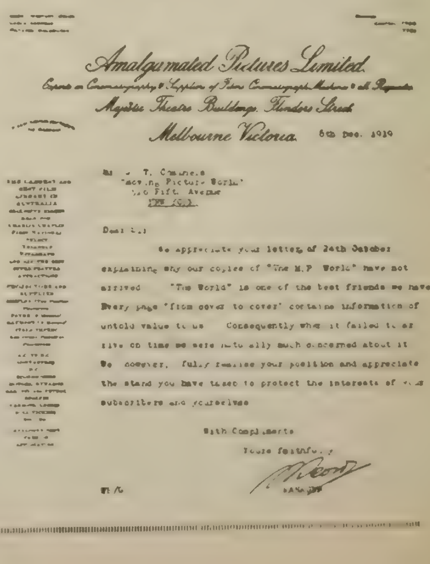
Associated Exhibitors, Inc., announces that its new offices in the Capitol Theatre Building, New York, will be ready for occupancy in about three weeks. At present the organization is occupying temporary quarters in the building at 25 West Forty-fifth street.

It is stated that the new offices will be the last word in appearance and business efficiency. The organization will occupy suites on the second floor.

Lauds Power's Projectors.

In appreciation of the perfect projection supplied by Power's Projectors at the showing of "The River's End," the Marshall Neilan Production, recently at the Hotel Biltmore, New York, Peter Gridley Smith, Marshall Neilan's director of publicity, has written congratulations to the Nicholas Power Company.

Lest We Forget



Amalgamated Pictures Limited.
Experts in Cinematography & Suppliers of [illegible] Cinematograph Machines & all Requisites
Majestic Theatre Buildings, Flinders Street
Melbourne Victoria. 6th Dec. 1919

Mr. [illegible] Chalmers
"Moving Picture World"
[illegible] Fifth Avenue
New York

Dear Sir

We appreciate your letter of 24th October explaining why our copies of "The M.P. World" have not arrived. "The World" is one of the best friends we have. Every page 'from cover to cover' contains information of untold value to us. Consequently when it failed to arrive on time we were naturally much concerned about it. We, however, fully realise your position and appreciate the stand you have taken to protect the interests of your subscribers and yourselves.

With Compliments

Yours faithfully,

NEWS of the INDEPENDENT FIELD

PRODUCTION

By C. S. SEWELL

DISTRIBUTION

Crest Announces Its First Six Reeler, "Children Not Wanted," Ready for Release

As the first of his 1920 offerings Carle E. Carlton, president of the Crest Pictures Corporation, announces the most ambitious, special super-production he has thus made. It is a six reeler entitled "Children Not Wanted" adapted from a short story by Stuart Sinclair and directed by Paul Scardon under the personal supervision of Mr. Carlton.

There are many reasons why the production should have an unusual box office value. In the first place, the story, as the title suggests, deals with the most vital subject of humanity and digs at the very roots of modern society. It is a problem to be faced alike by the intellectualist, the sociologist and the shop girl. In addition to the humane qualities there is interwoven in the action a mysterious murder plot which further enhances the sustained interest. Second of importance only to the story itself is the appearance of Edith Day, the star of one of the season's most successful musical comedies "Irene," now in its six month of its Broadway run at the Vanderbilt Theatre.

Miss Edith Day signed an exclusive agreement with the Victor Talking Machine Company to make records of "Irene" and "Alice Blue Gown" for world distribution. A Victor press campaign will begin in March, reaching every city and town where records are sold. A great colored three foot cutout and a number of new advertising novelties will be distributed.

Arrow to Widely Exploit Series of "Tex" Features

Although the Arrow Film Corporation has been advertising its new series of "Tex" pictures less than ten days, about fifty per cent. of the territory has been signed up. Arrow announces that more advertising will be done on these twelve five-reel features than they have ever used to exploit a series. After the first release set for March 15, they will continue to advertise each release during the next twelve months.

The Tex pictures are by well-known authors and deal with detective stories based on circumstantial evidence.

Arthur G. White, formerly New York exchange manager for Paramount Artcraft, has bought these pictures for the New York and Northern New Jersey territory for his exchange, The Modern Feature Photoplays. Mr. White expressed himself as follows:

"I believe the Tex pictures are in a class by themselves when it comes to money-making possibilities for the independent exchanges. The idea of being able to buy a series of twelve five-reel pictures at one time, with the assurance of having these features delivered once a month for the next year, is an excellent one and should prove attractive to all independent exchanges. In contracting for twelve five-reel features at one time, I feel that I have saved myself a lot of worry and time. I believe the Arrow Film Corporation should be congratulated for securing this series of features for the independent exchanges."

It is expected that the entire territory will be sold by the date of the first release, which is March 15.

Al Christie Signs Ralph, Son of Francis X. Bushman

Ralph Bushman, eldest son of Francis X. Bushman, is to become a screen player, making his debut under the tutelage of Al Christie.

Ralph is not yet eighteen but is two inches over six feet in height and a handsome boy. He is taller than his father and a decided blonde.

The Christie studio was the first one visited by young Bushman. Five years ago it was occupied by the elder Bushman's company. Al Christie met the young man and was impressed with his desirability for the screen. He stated that Ralph would be given an important part in one of the new special productions.

Young Bushman is no stranger before the camera as he played numerous "kid" roles during old Essanay days.

National Film to Transfer "Peck's Bad Boy" to Screen

"Peck's Bad Boy" will be filmed by the National Film Corporation of America, according to an announcement made by I. Bernstein, production manager. Gordon Griffith, who recently played in "The Kentucky Colonel," and in the "Huckleberry Finn" as Tom Sawyer, will be the "bad" boy. He will be directed by William A. Seiter. Production will start about March first.

"Pecks Bad Boy" was first published in 1883. The book was written by George W. Peck, who wrote many of the popular boy stories of the eighties and nineties. Although the original book will be used in the adaptation, costumes and other details will be modernized.

Kremer Plans Elaborate Campaign for Film-Revue

For the combination stage and screen attraction, the Carmen Beauties Revue with the Charlie Chaplin film, "A Burlesque on Carmen," a special exploitation department under the direction of Bert Ennis has been created.

In addition to complete accessories for the film, a full line of advertising will be available for the Carmen Beauties Revue. A four-page press sheet devoted to the Revue has been prepared and contains stories, suggestions, details of a beauty competition, ideas for stunts, photos of the principals and chorus, etc.

A motion picture announcement trailer showing the Carmen Beauties singly and in dance ensemble has been made, as well as small cards carrying photos on one side and the chorus of the song "Carmen" on the other. A line of lithographs, depicting scenes from the Revue, has been made up in various styles. The beauty competition is for young women who bear a striking resemblance to Edna Purviance, Chaplin's leading woman in "A Burlesque on Carmen." A teaser compaign to be carried out through the use of postal cards is also available.

The Trap? Sure! But You Didn't Expect J. Robert Pauline to Fall Into It?
Showing the hypnotist in action in the Supreme Pictures serial, "The Mystery Mind," a Reeve-Grey story.

Trade Showing of First Jans Feature at Strand, Release Set for March 13

HERMAN F. JANS, president of Jans Pictures, Inc., announces arrangements have been made for a trade showing of "Love Without Question" at the Strand Theatre, New York, in the near future. State rights buyers, exchangemen and exhibitors, as well as members of the press, will be invited.

Mr. Jans has also arranged for a symphony orchestra and special music. The producers place so much confidence in "Love Without Question" that it is their desire to witness it before its actual release to the public.

March 13 has been set as the release date for this production from Jans Pictures, Inc., produced by B. A. Rolfe and starring Olive Tell, adapted from the novel, "The Abandoned Room," by C. Wadsworth Camp.

In the estimation of the producers March 13 will see the advent of an exceptional State Right attraction for the exhibitors. A lot of territory has been sold throughout the United States, and announcement of the buyers will be made at a later date.

The producers announce that owing to the publicity this feature will gain from the syndication of the book to appear serially in daily newspapers in the large cities of the United States and Canada, showmen will be favored with an amount of advance advertising that spells success.

"Love Without Question" is a story with an absorbing mystery. According to B. A. Rolfe the mystery element has been well maintained. But for all it's mystic surprise, the love interest has not been sacrificed.

Grossman Cast in Florida Working on Second Feature

PRODUCTION on the second picture of the series of eight features to be made by Grossman Pictures, Inc., will be begun in a few days at Miami, Florida, under Mr. Grossman's supervision. The Florida work will be devoted to exteriors while the studio shots will be taken in New York in a studio recently leased by the company.

"Face to Face," the first picture of the series, was recently completed and announcement of distribution arrangements will probably be made in a few days. It is said to immediately set a high standard for the Grossman productions. Marguerite Marsh, is the star.

The Grossman company will produce the series of eight features at the rate of one picture every six weeks. Stories for three more of the pictures have been accepted and prepared for production by the scenario department of the company.

New York's Capitol Theatre Books "Hank Mann" Comedies

THE two-reel Hank Mann Comedies, being distributed by Arrow Film Corporation, have "broken into Broadway." The Capitol Theatre has signed the show the entire series. "The Bashful Blacksmith" is being shown during this week.

Another first run theatre which has contracted for this brand of comedies, is the Park Theatre, Boston, which booked these subjects for two weeks run, and reports big attendance despite inclement weather.

"It is a dozen times harder to make a hit as a comedian than in any other line of work in the business" says W. E. Shallenberger, president of Arrow, "but when once an audience has taken a funny man to their hearts they are very loyal. A man must be born a comedian. Hank Mann has established himself with the public, and the Capitol Theatre recognized this. Visitors from all over the United States will be able to see their favorite comedian, and it will be like meeting an old friend from home.

"The management of the Park Theatre believes that the comedy is the thing today. People want to laugh and forget the high cost of living, politics, epidemics, etc.

"The addition of the Capitol and the Park, completes a long roster of prominent theatres that are now showing these two reel comedies, including the Stanley Circuit in Pennsylvania, Reuben and Finkelstein in the northern central states, and the Saenger Amusement Company in the South.

Hoxie to Remain with National.

The National Film Corp. of America announces that Jack Hoxie, star in the "Lightning Bryce" serial, will remain under the National pennant for several years and will resume work on a western feature during March.

Christie Comedies Praised by W. S. Naval Lieutenant

WE always booked all the Christie Comedies we could because they were clean; we knew there would never be anything offensive in them."

This commendation was given by Lieut. M. J. Hageman, U. S. N. R. F., lately detached from duty aboard the George Washington which took President Wilson and advisors to and from France and also brought King Albert of Belgium to the United States.

Lieutenant Hageman, previous to entering the navy, was employed in motion picture production. He visited the Christie studio soon after his return from active service and it was here that he paid tribute to this brand of comedies. "We had to be careful so that nothing shown would prove offensive to our distinguished passengers" he continued, "and we frequently had to run films and cut them before showing them, but it was never necessary to censor a Christie Comedy."

"I Always Featured Christie Comedies." Line from Lt. M. J. Hageman, who had charge of motion picture entertainment on board George Washington. Seen here with Al Christie. Everybody else write.

Jail Scene in Latest Hank Mann.

Scenes for Hank Mann's latest two reels of fun, a detective tale, were taken this week at the city jail in Glendale, Cal. Hank is chief of a detective agency and is known as "Willie Peap—I never sleep." Hank wears ear muffs lest he overhear something. Vernon Dent plays the part of a crook. Herman Raymaker is directing.

Fine Cast Selected for Jan's "Nothing a Year"

A STRONG cast has been announced for "Nothing A Year" the second production for Jans Pictures, Inc., and starring Olive Tell. Adapted from the novel of the same name by Charles Belmont Davis.

Edmund Lowe, leading man for Lenore Ulric in "The Son Daughter," a successful Broadway play has been engaged by B. A. Rolfe to play opposite Miss Tell. Other members of the cast are Lucille Lee Stewart, Donald Hall, Warner Richmond, Stanley Walpole and Annette Bade.

Lucille Lee Stewart has been in motion pictures for a number of years and needs little introduction. She will be seen in a very important role. Donald Hall is also no newcomer to the realm of the photoplay. He will likewise present a characterization that is said to reach a high standard of artistry.

Not being satisfied with just a story with a far reaching appeal, Mr. Rolfe, who has been well known as a producer for years, realized that the selection of a cast was a most important factor, and he considers that the above named artists are such as to bring out the real dramatic worth of the second feature production under the Jans trade mark.

"Down on the Farm" Films Clever Trained Animals

MACK SENNETT'S latest comedy feature "Down on the Farm" is announced as having been made in response to a demand for comedy, possibly not so fast in action, but more pleasing in its realism and environment. It deals with rural life and contains a varied assortment of trained animals, including a mouse, dogs, cats, chickens, turkeys, geese, cows, pigs, etc.

The principal role, that of the farmer's daughter, has been entrusted to Louise Fazenda, while the cast includes such funmakers as Marie Prevost, Ned Finlayson, Bert Roach, Harry Gribbin and others, including John Henry, Jr., a two and a half year old player who is said to do very appealing work with "Teddy" and the other animals.

Leading the animal cast is Teddy, the famous Dane dog, and there is also Pepper, the clever cat, both of which are familiar to lovers of Sennett comedies. The various other animals are also said to play their roles like born actors.

Moranti Leases Half of Balboa Studio.

Moranti Comedies, Inc., of which Milburn Moranti is star and head, have leased one-half of the Balboa studios at Long Beach, Cal., where a series of twelve two-reel "situation" comedies will be made by the company. Work on the first subject, "Barbershop Gossip," has already started with the company on location at San Francisco. Helen Williams has the leading feminine role, while Joe Bonner and Albert Huston are playing character parts in support. Al Moranti, brother of the star, is directing. Clark Bond, formerly cameraman for the Hampton Productions, has been engaged by Dick Currier, business manager, to operate the camera.

"A Dream of Fair Women" to Be Distributed by Garsson

THE announcement that Murray W. Garsson is to distribute "A Dream of Fair Women," the fame and fortune contest picture, is arousing much interest throughout the country. The contest was conducted by the Motion Picture Magazine, Motion Picture Classic, and Shadowland, and covered a period of one year.

There were 75,000 photographs received, coming from every city, town and hamlet throughout the country and it was no little task for the judges to select from this total twenty-five of the most beautiful; and in turn were brought to New York to be interviewed and screened; to ascertain their talents, abilities and value.

After the usual tests, five of the contestants were selected for their beauty, ability and talent, and since then these five have been "grabbed" up by various motion picture producing organizations to become future picture stars.

"A Dream of Fair Women" will be one of the most widely exploited pictures of the year, not only in the trade papers and individual sources, but through the various fan magazines which conducted the contest.

Every means of co-operation of putting over the picture will be given to the exhibitor, and the interest aroused from coast to coast during the fame and fortune contest will surely make the picture a big box office attraction.

The exhibitors and state right buyers can realize the big box office value this picture has. As far as exploiting the picture is concerned we are going ahead just as if no one else was rendering any assistance, says Mr. Garsson.

Six Ben Turpin Comedies Now Being State-Righted

ANNOUNCEMENT is made that the Cameo Film Company has secured six comedies featuring the famous star of Mack Sennett comedies, Ben Turpin, which it will offer to state rights buyers throughout the United States and Canada. The six comedies are "The Harem," "A Cheerful Liar" and "He Looked Crooked," two reelers, and "The Leading Man," "The Landlubber" and "The Plumber," single reelers.

The comedies are of the knock-out, slapstick type and are typical of the work which has earned for this eccentric comedian such popularity among fans and exhibitors throughout America.

The six comedies offered to state rights buyers in the United States and Canada are now ready at the offices of the Cameo Film Company, 64 West Randolph street, Chicago.

"The Confession" Continues to Establish New Records

JOE BRANDT, eastern representative of the National Film Corporation, continues to receive enthusiastic reports of the showing of "The Confession." William Shirley, of the Palace Theatre, Schenectady, wires as follows: "Played 'Confession' to the largest week in the history of house. This is a wonderful picture and should do the same for every exhibitor."

Just previous to this, Mr. Brandt received the following from Charles L. Dooley of the Garden Theatre, Paterson, N. J.: "We have just finished a record-breaking week with 'The Confession.' I consider it one of the strongest plays we have ever presented. The city, irrespective of race or religion was enthusiastic over the picture. In spite of rainy weather we held them out to the sidewalk every night this week."

Tall Reflecting.

Executed by Marguerite Marsh in her Grossman feature, "Face to Face."

Richard C. Travers Signed as Star of "Determination"

RICHARD C. TRAVERS, popular motion picture star, has contracted with the United States Photoplay Corporation to play the star part in "Determination." One of the big events in this picture is a boxing match under the auspices of an international sporting club in Paris.

The United States Photoplay Corporation has been advertising for some time, offering $1,000 award, and received over 300 applications for this part. Mr. Travers was selected, in the main on account of his past experience as a motion picture actor, being an all-round athlete and qualifying to all conditions and specifically by Captain F. F. Stoll, the author, because of being one of the first motion picture stars to volunteer for foreign service in the World War, where he served with honor for thirty-two months and was commissioned a captain. The award was paid him at the Occidental Hotel in Washington, D. C., in the presence of Senators, Congressmen, officers, and other prominent people.

Mr. Travers will take a special course of training for the sporting events, which include a horse race, an auto race, an aviation meet and a boxing contest.

Circle Film Attractions Open a New York Exchange

THE newest independent exchange to enter the New York field is Circle Film Attractions, of which B. C. Cook is manager. This company is also opening exchanges in Philadelphia and Pittsburgh serving West Virginia, Pennsylvania and Southern New Jersey.

The New York exchange, under the management of R. Nadler, is now located at 729 Seventh avenue, however after March 1 it will be located at 130 West Forty-sixth street.

This concern has just purchased the rights from Clark-Cornelius Corporation for the series of eleven two reel subjects featuring Tom Moore, also twenty single reel Billy Rhodes comedies. Rights for western Pennsylvania have also been secured for the feature "The Married Virgin."

An extensive campaign is being prepared for the Tom Moore subjects, the first of which will be "The Adventures at Briarcliff" featuring Tom Moore and Marguerite Courtot.

Lesser Names Territory Disposed of on "Sky Eye"

THE Sol Lesser organization, controlling the United States and Canadian rights for "Sky Eye," the six-reel serial feature which they are distributing on a state rights basis, announces that the following territories have been sold for this picture:

Leon Netter, Masterpiece Film Attractions, Cleveland, for Ohio and Kentucky; Herman Rifkin, of the Eastern Feature Film Company, for New England; M. R. Rosenberg, of the De Luxe Feature Film Company, for Washington, Idaho, Oregon and Montana; Hulsey and Lynch First National Exchange for Texas, Oklahoma and Arkansas; Joseph Skirboll, of the First National Exchange, for Western Pennsylvania; Nathan Hirsch for northern New Jersey, and to M. A. Lightman, of the Criterion Film Service, Atlanta, for Georgia, Alabama, Florida, Virginia and North and South Carolina.

Ralph H. Clark, manager of the First National Exchange of New York, has taken "Sky Eye" for Greater New York, also "Yankee Doodle in Berlin," the Mack Sennett comedy special, and "The Spoilers" for Greater New York. Due to the fact that Sol Lesser will confine his interests mainly to the Pacific Coast, he has given up his New York Exchange, and the deal was closed with Mr. Clark for the pictures which the Lesser organization handled in New York.

Pauline in "Mystery Mind" Makes Debut As an Actor

ARTHUR B. REEVE and John W. Grey, authors and producers of the Supreme Pictures, Inc., new psychic serial "The Mystery Mind" state that when they engaged J. Robert Pauline for the star role, they were gambling on his personal fitness for the kind of role rather than his ability as an actor.

While Mr. Pauline had long experience on the lecture platform and vaudeville stage in connection with demonstrations of scientific hypnotism, he had never attempted to act, and he anticipated petty failures in the role of an actor.

The result of the screening of the completed portions of the film are said, however, to show that he is really a gifted actor and registers his effects without theatricalism, and according to the announcement of the producers, particularly in the hypnotic scenes there is a convincingness that could not have been secured by another actor without Pauline's knowledge of the subject.

Pioneer Names Features for Its Spring Program

THE Pioneer will open up its Spring season with four big productions. They are Mary Anderson in "Bubbles," Emily Stevens and Montague Love in "The Place of the Honeymoons," Marie Doro and Godfrey Tearle in "Midnight Frolics" and Jose Collins and Godfrey Tearle in a society drama as yet unnamed.

These will be followed by an American version of "Dr. Jekyll and Mr. Hyde," in which Sheldon Lewis will have the title roles.

Pioneer's production will follow the stage version which was one of the plays in the repertoire of the late Richard Mansfield for more than twenty years. Through the aid of trick photography and special lighting effects, this production, however, will have many novel departures.

A complete line of paper made from special sketches is now being painted in the art studio of W. C. Weiss.

Live News from Everywhere

Cincinnati Chatter

PETER DOBRAS has made extensive improvements in his Electric Theatre, Dayton, Ohio, by way of enlarging the seating capacity and re-decorating his theatre. He is also having two Power's Model 6-B Cameragraph Machines installed.

Showmen Protest Daylight Saving.

Strong opposition to the passage by City Council of an ordinance providing for an additional hour of daylight from the last Sunday in April to the last Sunday in September, was raised by the Motion Picture Exhibitors' League and labor organizations at a recent council meeting.

I. W. McMahan, representing the motion picture interests, said their business was the fourth largest industry in the United States and that it is the laboring man's amusement and must be considered. He advised waiting until Congress takes some action on the four daylight bills now pending.

J. A. Ackerman, another member of the organization, said the more daylight law is the greatest cancer in the motion picture business. After considerable discussion it was decided to refer the matter to the committee on public hearing.

New House for Bellevue, Ky.

"Shady Grove," one of the most desirable lots in Bellevue, Ky., has been acquired by Peter Smith, Dayton, Ohio, theatrical man, who intends to erect a $100,000 moving picture house on the site. Mr. Smith paid approximately $8,000 for the property, which is located in the heart of Bellevue, Ky.

Philadelphia Paragraphs

USE of moving pictures by the church was advocated by the Right Rev. Ethelbert Talbot, D.D., Bishop of Bethlehem, Pa., in his address last week at the noon Lenten services in the Garrick Theatre, Philadelphia, for business people. The services are under the auspices of th Brotherhood of St. Andrew.

"Some people are disposed to deride the 'movie,'" said Bishop Talbot, "but I do not. There is great power in the movie for uplifts. I would be greatly disappointed if the church did not, in the years to come, use the movie more and more to reach the people."

Columbia Star Changes.

J. Shverha, of Columbia, Pa., has sold his Star Theatre to the owners of the Opera House in that town.

Stanley Circuit Increases.

Jack Delmar, representative of the booking department of the Stanley Company, reports that a large number of theatres recently joined the Stanley Booking Circuit. The circuit includes the large chain of theatres controlled by George Bennethum throughout the state and those houses of William Hunt in Philadelphia, Cape May, Wildwood and Haddon Heights.

Death Takes Two Philadelphians.

Harry Saunders, for many years the popular projection mechanic for Lewis M. Swaab, and a member of Local 307, I. A. T. S. E., succumbed from an attack of the "flu" after a brief illness. Another victim of the "flu" was the wife of Charles Burghart, a well-known South Philadelphia exhibitor.

Herbert Hustler at Victor.

Herbert Hustler, assistant manager to Jack Rosenthal, of the Model and Imperial theatres, will supervise the management of the Victor Theatre, North Philadelphia., for the new owner, B. Snyder, who took possession on February 8.

Elsie Janis in Projection Room.

Elsie Janis, the Selznick star, who was appearing at the Garrick Theatre in her "revue," attended a special showing of her latest picture, "The Imp," at the Selznick exchange. Branch manager Max Milder accorded Miss Janis a most cordial welcome and had the representatives of all the Philadelphia newspapers and several prominent exhibitors present at the showing.

Rothapfel on the Job.

A new $400,000 theatre, which will be constructed in Wilmington, Del., to seat 2,000 persons, was announced recently by Oscar Ginns, assistant manager of the Majestic, Rialto and Queen theatres. The theatre will be financed by James N. Ginns and Charles Topkis, who will operate under the name of Topkis-Ginns Corporation. Samuel Rothapfel, reported to be prominent in motion picture circles, will supervise the interior finishing of the new theatre.

New House in Allentown.

Dr. Benj. Stuckett, of the Strand Theatre, Allentown, was elected president of a newly formed corporation, capitalized at $500,000. The new company is planning to erect two new theatres in Allentown.

Theatre Managers Transferred.

C. Hammond, for many years manager of the Market Street Theatre, has been transferred to the Savoy, while the former manager, Joe Battersby, will resume the management of the Market Street Theatre, where he will have an opportunity to exploit his ability in lobby display work.

In the Southland

New Theatres.

FOLLOWING are additional theatres to be erected in the southeastern states this year, as anonunced in the past few days:

Sam V. Bacon, of the Queen City Amusement Company, Gadsen, Ala., stated that the company would erect a $25,000 vaudeville and picture house. Miss Ida Stocks also plans to finance a new theatre there.

W. V. Williams will construct a theatre at Goldsboro, N. C., and Batchelor Brothers will build a moving picture house at Weldon, N. C.

Dexter Brown will build a $25,000 theatre at Anderson, S. C., with a seating capacity of 800.

Sheffield Bridgewater will erect a $50,000 picture house at De Ridder, La., with a seating capacity of 1,000.

J. F. Leitner, an Atlanta architect, has completed the plans for a moving picture house to be erected at Goldsboro, N. C., by the Diamond Theatre Company. It will be about 70 by 100 feet.

W. Rylander will build a theatre and office building at Americus, Ga.

Mayor Owns Theatre.

The new Strand Theatre, devoted entirely to moving pictures, has been formally opened to the public at Tuscumbia, Ala. It was erected by O. B. Clarke, mayor of the city, at a cost of about $60,000, and is one of the best pictures houses in any of the small cities of the Southeast.

Our Thirteenth Birthday!
First to Have One!

Washington Whiffs

JOHN J. PAYETTE, assistant general manager of the Crandall enterprises in Washington, D. C., "put across" a harp solo in conjunction with the showing of a Prizma film, "The Apache Trail." Mr. Payette has been making a number of experiments with the enlarged orchestra at the Metropolitan Theatre.

A harp solo of itself would fall flat, he believed, but coupled with a picture such as the one used, it should make a hit and it did. The music proved to be particularly appropriate.

Sherwood Controls Variety Films.

Edwin A. Sherwood, popularly known throughout the territory as "Sherry," is carrying on the business of Variety Pictures Corporation. This was formerly a Baltimore concern. Mr. Sherwood, with W. A. Ballenger, took over the proposition a few weeks ago, and opened offices in the Mather Building, Roms 1005 and 1007. Mr. Ballenger has since severed his connection with the concern and now Mr. Sherwood is going ahead with it alone.

Tom Moore Has New General Manager.

Tom Moore, who has a number of theatres in Washington, has announced the appointment of Tom North as general manager of his interests in this city. Mr. North has seen considerable service with Pathe, Kleine and Fox, both in the exploitation and selling ends of the business. He is a showman of wide experience and a hustler from away back.

Iowa Items

THREE Des Moines houses had week bookings of films for the first time this season, week ending February 21. The Des Moines (A. H. Blank) did a big business with "On with the Dance" and the Larry Semon comedy, "The Head Waiter."

The Garden, also a Blank house, ran "Two Weeks," with Constance Talmadge. This followed Lionel Barrymore in "The Copperhead," which played to the biggest business of the season at the Garden the previous week.

Abe Frankle's Rialto did well with "Soldiers of Fortune." This followed a week of excellent business with Nazimova in "Stronger Than Death" and a two weeks' run of Mary Pickford in "Pollyanna," which broke all house records.

Blank Remains Independent.

A. H. Blank has declined an offer from the Goldwyn Co. to buy a share in his Des Moines interests. Goldwyn suggested a deal by which a new Des Moines picture house would be financed by the film company and operated by Blank. Goldwyn would also get certain rights for bookings at the twenty Blank theatres in Iowa, Nebraska and Missouri.

Blank said he preferred to remain independent in the local field. His contemplated merger of interests with those of Abe Frankle in the city is still under consideration. Blank has had several conferences with Frankle the past week, but has announced no decision in the matter.

A Blank-Frankle house is practically a certainty this summer or fall if the merger goes through. Frankle has an option on the downtown corner occupied by the Majestic and Royal theatres.

The First Baptist Church gave two free performances for Des Moines children last week, following a custom of four years. There were no color, class nor creed lines drawn, and the aim was to show a picture that would aid in the child welfare Americanization movement.

The film used was the "Modern Mother Goose," which has been endorsed by the Congress of Mothers and the Parent-Teachers Association. The first showing was at 4:30 p. m., Friday, and the second at 7:30 p, m. the same day.

Circuit's Uniform Programs.

The Adams Theatre Co., of Des Moines, is getting out a weekly program for the twenty houses owned and operated by the company. The programs are uniform in cover and material, but vary in number of pages, depending upon the size of the city and the amount of advertising obtainable.

Thus the Garden at Waterloo, Ia., has sixteen pages, and the Rialto, at Newton, Ia., has eight pages for its program. All of the program's are printed at the company's own printing plant in Des Moines. Red ink on buff paper is used.

The third page of the program carries a little editorial about the Adams Circuit and its desire to please its patrons. The name of the manager and the hours of the showings are given. The week's bookings are then announced.

Inside there are notes about the plays and players, cuts, a page of "Fun," cast of characters for the more prominent features and advertisements.

Blank Wants More Houses.

A. H. Blank is reported as being in the market for five more Iowa theatres. His agents have been visiting a number of the smaller cities in the state, with a view to extension of the Blank string of houses.

Baltimore Briefs

DUE to Guy L. Wonders, manager of the Wilson Theatre, being very busy with the work connected with his theatre, he has given up the work of looking after the films censored for the State of Maryland by the Maryland Censor Board. This work will now be taken care of by J. E. Fowler, who has been appointed by the Exchange Managers' Association to look after their interests in this city and state.

Mr. Fowler has been in the theatrical business for several years and was until recently located in Washington. He will have his headquarters on the third floor of 412 East Baltimore street, and will do the assembling and cutting of the censored pictures there.

Screen Art Offices Opened.

The formal opening of the new Baltimore offices of ScreenArt Pictures, at 412 East Lexington street, took place on Monday, February 23. Michael Siegel, formerly salesman with Universal, will act as manager.

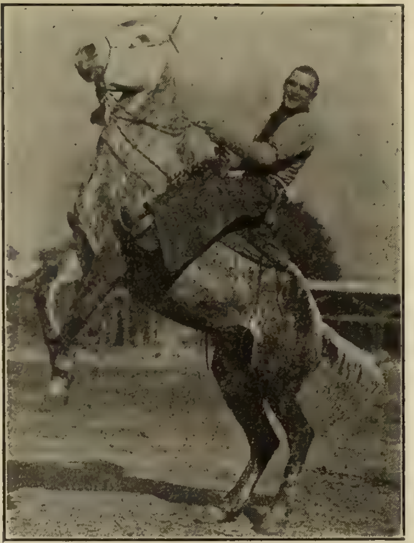
The first floor of the building will be used by Mr. Siegel for his private office and his general offices. The cutting and assembling and storage of films will be taken care of on the second floor. "The Sacred Flame," "The Blindness of Youth" and the Pioneer productions are being released by Screen Art.

Stanleys in Trenton?

The Stanley Company of America announces that they are preparing plans for the construction of a photoplay theatre in Trenton, N. J., to cost one million dollars. Negotiations have been in progress for some time by representatives of the concern for the purchase of the entire block known as the Dolton Block. It is reported that the Stanley Company will not only erect a theatre, but also a modern apartment house and a group of stores.

Showing 'Em How It's Done.

Special cameras and equipment will be installed on the Walton Roof for Wednesday evening, February 25, when the Goldwyn Pictures Corporation will show how photoplays are made. Louis Bennison, star of Goldwyn-Betzwood, will appear in person. The exhibition will be free to the guests, who will be invited to participate and then see themselves on the screen.



"I'll Raise You."

Says Buck Jones, with four aces on his chaps in "The Last Straw," his latest Fox picture.

Pictures Help Lift Debt.

Moving pictures were a feature of an entertainment which was given on Monday and Tuesday nights at the Trinity Lutheran Church in Baltimore. The performances were given in order to raise funds for the church debt.

York May Have Daylight Saving.

A daylight saving ordinance for York, Pa., was introduced in the City Council of that city by Mayor Hugentegler on February 17. It is provided that on the last Sunday in March the clocks be set forward one hour at 2 a. m., and that on the last Sunday in October, they be turned back one hour.

Worship Again in Church.

After having held services for over a year in the Parkway Theatre, North avenue at Charles street, due to the Seventh Baptist Church, North avenue at St. Paul street, having been partly demolished by fire, the congregation of this church worshipped again in the restored building on Sunday, February 22.

Out-of-Town Building Activities.

The Broadway Theatre in Danville, Va., which was recently damaged by fire, is to be replaced by a building to be erected by the Southern Amusement Company. So far it cannot be ascertained whether this is to be another theatre or not.

A theatre to measure 68 by 99 feet, to be built on fireproof lines, is to be built in Goldsboro, N. C., by the Diamond Theatre Company. This playhouse is to be constructed after the plans by J. F. Leitner, architect of Atlanta, Ga.

A building, of which the upper floors will be used for offices or apartments and the lower floor as an opera house, is to be erected at Easton, Md., by Henry P. Turner.

A motion picture and vaudeville theatre to cost approximately $25,000, is to be constructed in Anderson, S. C., by J. Dexter Brown. The building will measure 38 by 140 feet, and will be built of brick, with wood floors. The building was designed by Casey and Fant, architects of Anderson, S. C.

May Show Moving Pictures.

Negotiations are now under way for the purchase of the Colonial Theatre, on North Eutaw street, by New York theatrical interests, by the Condon Realty Company, according to Ephraim A. Condon, of that company. Mr. Condon will reopen the Colonial if the deal fails to materialize, but at present he will not say whether it will be with motion pictures or vaudeville.

Personals of Baltimore.

Due to having slipped on an icy pavement recently, Louis A. DeHoff, manager of the New and Garden theatres, now has his right arm in a plaster cast. Mr. DeHoff was returning to the New after supper when the accident happened and striking his elbow on the pavement found, upon its being examined by a physician, that it had been fractured.

Martha Holmes Andrews, aunt of John T. and Charles E. Ford, of Ford's Opera House, and the latter of the Forest Park moving picture theatre, died February 18. She was 92 years old and died from infirmities of age.

The announcement of the engagement to be married of Lewis Bloom, manager of the Clover Theatre, 414-16 East Baltimore street, will soon be made.

Simon Feldstein, Pathe special salesman, is now a proud and happy father of a bouncing eight-pound baby girl, who arrived on Tuesday afternoon, February 17.

W. F. Ballinger is now taking a trip over the eastern shore of Maryland for Select.

"Will be back at 2 p. m.—but not to pay any bills," was the way a small sign read that was tacked up over the door to Wallace High's office and signed by him one day recently.

Detroit Doings

Butterfield Fast Expanding.

THE W. S. Butterfield Enterprises have opened a Detroit office at 607 Film Building, in charge of E. C. Beatty. This is established for the purpose of facilitating picture bookings over the Butterfield circuit in Michigan. Col. Butterfield informs the World correspondent that his Regent Theatre in Flint will open March 10, and that ground will be broken for his new theatre in Lansing, seating 1,985, some time in March.

H. C. McCourt Managing Theatre.

H. C. McCourt, who came to Detroit to handle publicity for the Select exchange, has resigned to become house manager of the Family Theatre, Jackson. He is succeeded by Walter Griffith, who has been doing exploitation work for Selznick in New Haven, and who formerly managed the Poli Theatre in Meridian, Conn.

C. C. Johnson Visiting Detroit.

C. C. Johnson, secretary of the United Picture Theatres of America, was a Detroit visitor last week, conferring with local manager, M. Harlann Starr, and Detroit exhibitors holding United Picture franchises.

Sells Half Interest in Theatre.

Joe Optner, of the Olympic Theatre, Detroit, has sold a half interest in his house and expects to leave shortly for California with Mrs. Optner, whose health requires a warmer climate.

Jackson Colonial Resumes.

The Colonial Theatre, Jackson, which recently suffered heavy damage by fire, reopened.

Equity Pictures Moving.

Equity Pictures will move March 1 to 202 Film Building, where they will have larger quarters. This firm has the Michigan rights to all Equity productions, and in addition buys independent productions. Herbert L. Weil, Robert J. Churchill, W. A. Haynes and others comprise the company.

Some Personal Briefs.

James Minter, of Minter-United exchange, is back from New York, where he contracted for considerable new product for Michigan distribution.

George W. Sampson, of the Pathe exchange, reports that the big special, "Other Men's Shoes," is booking better than any feature he has ever handled for Pathe, booking it for long runs in all of the best houses. It played the Colonial Theatre the last week in February.

H. A. Ross, Detroit manager for Paramount, is back from a three weeks' sojourn in Florida, coming home via New York City, where he conferred with the home office.

Famous Players Building.

It is reported that Famous Players-Lasky will have a new Detroit theatre in the near future. This will in no way interfere with its first-run franchise at the Broadway-Strand.

Snowden Jazzing Things Up.

H. T. Snowden, publicity manager for Robertson-Cole in Detroit, is doing excellent work and getting splendid results with his punchy sales letters and exploitation stunts. He came from the Cincinnati exchange.

Trendle in Hospital.

George W. Trendle, general manager of the John H. Kunsky Enterprises, is at Providence Hospital, going there for appendicitis. He expects to be back at his desk about March 1.

Replenishing Hip Pockets?

Cress Smith, manager of the United Artists in Chicago, and Harry Smith, manager of the Playhouse in Chicago, were in Detroit recently to spend a day with B. A. Lucas, manager for United Artists, and formerly from the Windy City. The question is did they really come to see B. A. or was it to get close to Canada?

Standard Service Prosperous.

Jess Fishman, of the Standard Film Service, reports that his receipts have doubled during the past sixty days. This concern operates independently, handling short subjects only. Harry Charnas, president of the company, who lives in Cleveland, where the company also has a branch, was a recent visitor here.

Northwestern Notations

FIFTEEN motion picture houses in the northwest changed hands last week. Plans for nine new theatres were projected and one was remodeled.

A. H. Brown, Mobridge, S. D., has ordered plans drawn for a combined motion picture theatre and office building to cost more than $100,000, he announced last week. The theatre, which will be one of the most commodious in the state, is to be finished next summer.

Stoughton, Wis., is to have a new motion picture house. The proposed new theatre, which is to be erected by local interests, is to cost $60,000 and seat 700 persons.

Glass Enclosed Nursery.

H. N. Turner, who is now operating the Family Theatre, Pine City, Minn., has arranged for the construction there soon of a new house to seat 400. The building will be of stucco. It will be one of the first motion picture houses in a small town to have a specially enclosed room, where mothers may take fretful children and watch the picture through glass enclosures.

A new motion picture house is being projected for Watertown, S. D., by E. A. Doyle, It will have a seating capacity of about 1,400. Construction work is to begin soon.

Another theatre is planned for Watertown. M. W. Sheafe has announced that he will construct a building of colonial type to seat from 1,100 to 1,200. Mr. Sheafe plans to have his building completed before fall.

A theatre syndicate has been formed in Huron, S. D. It is reported to have paid $25,000 for a site and to have made preliminary plans for an elaborate structure.

H. P. Brackelberg has opened a new theatre at Hanks, N. D. It is one of the smallest towns of the state.

Adding a Long String.

G. E. Windgren, manager, opened the new Eltinge Theatre at Bismarck, N. D. The new theatre is one of the largest in the city. Mr. Windgren is owner of a string of North Dakota movie houses.

Roy Schneider and Ed Wille are the new owners of the motion picture house at Underwood, N. D.

W. E. Rice has purchased the Lyric Theatre at Pequot, Minn. Mr. Rice was formerly in the motion picture business at Walker, Minn.

The Milltown, Wis., State Bank has taken over the management of the Club House Theatre in that city. It has purchased all the fixtures of the former owners.

L. E. Matthews, of Elmore, Minn., has purchased the Cozy Theatre at Truman, Minn. Mr. Matthews took immediate possession of the house.

Andrew Norberg has purchased the moving picture house at Bowbells, N. D., from J. H. Mohr.

Still They Build and Buy.

The Melrose Theatre Company has been incorporated at Melrose, Minn., by August L. Sauer, Harry H. Exted and Casper Maus.

Opening of a movie theatre show in the opera house at Cumberland, Wis., has been announced by S. D. Hook. Mr. Hook purchased the building from H. S. Comstock.

Ness & Howe are the new proprietors of the Star Theatre, Erskine, Minn. Maynard Howe, new member of the firm, recently purchased the interests of H. H. Chandler in the theatre.

R. W. and Alfred Bartz have leased the Empress Theatre, Elgin, Minn., from H. J. Bartz. They will take possession March 1.

Rudy Deutschman has purchased the interests in the motion picture house at Dundee, Minn., from Arthur M. Johnson.

Levi Sower has reopened the Midway Theatre, Midway, Minn., under new management.

Remodels An Opera House.

Remodeled as a motion picture house, the Grand Opera House, Stevens Point, Wis., will be reopened in about two months.

Edwin Ness has leased the Peterson, Minn., opera house and will convert it into a movie theatre.

The Hawley, Minn., Lumber Company has been awarded the contract to build the new motion picture house in that town. It will be called the New Garrick.

Free Movies for Employees.

The Rogers-Brown Ore Co., Cuyuna, Minn., one of the largest ore handling companies on the Cuyuna Range, will furnish free motion pictures to its employees hereafter. It has rented the old moving picture theatre there for that purpose.

The motion picture theatre at Renville, Minn., has been leased by J. P. Roach, proprietor of the Palace Theatre.

J. G. Heywood, Chippewa Falls, Wis., has leased the Lyric Theatre, Cornell, Wis., from F. E. Noyes, the former manager.

The Iris Theatre, Velva, N. D., has been taken over by A. C. Russell. Mr. Russell plans extensive improvements in the theatre, he announced.

The Majestic Theatre, Ashland, Wis., was recently badly damaged by fire.

Kansas City Komment

THE BELOVED CHEATER," a Robertson-Cole release which will start a week's run at the Doric Theatre, at Kansas City, February 29, is the cause of a flood of inquiries at the local office, according to Fred W. Young, manager. The picture is being booked rapidly in the territory.

Ince and Read Pass Through.

J. Parker Read, Jr., and Thomas Ince were brief visitors at Kansas City, February 19. They were met by local film officials between trains. The trip to New York is for the purpose of completing final arrangement for the big releasing company known as the "Big Six," which these well-known producers are organizing.

Buffalo Bulletins

THE Garden Theatre, famous in Buffalo's theatrical history as the former Shea vaudeville home, and later a burlesque house, has again changed its policy, and commencing Monday, February 23, opened as a motion picture house, with "Some Wild Oats," a health propaganda film, which had the indorsement of Health Commissioner Francis E. Fronzcak, as the opening attraction. The Garden Theatre property is owned by the International railway company and in the last quarter century has housed many theatrical notables.

It is the intention of Manager William F. Graham, under the new policy, to run nothing but special attractions. He will endeavor to appeal to the tastes of the women and children, and it is announced that there will be two shows daily, one at 2 p. m. and the other at 8 o'clock.

Venus Theatre Sold.

The Venus Theatre, located on Seneca street, near Chicago, has been sold for John E. Hoffman to Mrs. Minnie Gramlich. The Venus is in the heart of one of the most thickly populated sections of the city and has an established patronage of many years' standing.

Roberts Is Injured.

Walter Roberts, assistant manager of the Strand Theatre, suffered injuries to his head, when, in arising from picking up something in the men's rest room of the Strand, he struck his head on the wash stand bowl, receiving several deep gashes. As a consequence Walter had to wear his hat most of the time during the week of February 16, because a large and well-padded bandage adorned his crown. At this writing he is well on the way to displaying a normal skull.

Proving Pictures' Popularity.

To show the popularity of motion pictures in Williamsville, N. Y., the Glen Theatre is advertising that the theatre is open Sunday nights only during the severe cold weather. What better proof would one want of the drawing power of the film play?

Falling Pole Ends Show.

A fire near the Oliver Theatre, North Tonowanda, N. Y., caused the falling of an electric pole, which, in turn, shut off the power for the projection machine in the theatre. Manager L. R. Barger was forced to dismiss the capacity house in attendance.

Praises Binney Feature.

Manager Henry E. Wilkinson, of the local Realart office, was visited recently by Judge John W. Schatt, manager of the Opera House at Gowanda, N. Y. The judge was enthusiastic in his praise of the Pennsylvania Dutch atmosphere in the Constance Binney production of "Erstwhile Susan."

The judge lived in the Pennsylvania Dutch country for fifteen years and is thoroughly familiar with the customs of the district. Before the picture was projected on the screen in his Gowanda Opera House Judge Schatt gave a brief talk from the stage. He described the quaint customs of the Keystone state Dutch residents and said that the detail in "Erstwhile Susan" was the best he had ever seen. He also said that he owned a house in Pennsylvania that was the exact duplicate of the one in which Barnabetta lives in the picture. He declared that every detail, including the dialect in the subtitles, was absolutely perfect. The patrons, following the talk, greatly enjoyed the feature, said the judge and he complimented Mr. Wilkinson on the production.

A. R. Sherry, Jr., Arrives.

A. R. Sherry, manager of the Star Theatre, introduced as his biggest attraction last week A. R. Sherry, Jr., a bouncing baby boy. The arrival was well billed throughout the town and Mr. Sherry is now busy passing out the Pittsburg stogies. Everybody's doin' fine, thank you.

Planning Brady Reception.

Alice Brady, daughter of William A., is coming to the Shubert-Teck early in March in her stage play, "Forever After." While in Buffalo, Manager Henry E. Wilkinson is planning a banquet and reception in honor of Miss Brady, to which leading exhibitors will be invited. It is expected that Miss Brady's first Realart production, "The Fear Market," will be screened at the banquet.

Mr. Wilkinson screened Allan Dwan's "The Luck of the Irish," in Shea's Hippodrome, Tuesday evening, February 17. . Harold B. Franklin, managing director of the Hippodrome, will soon show "Erstwhile Susan," Mr. Wilkinson announces.

Spang Making Industrials.

Harry Spang, former News-Strand Local Events cameraman, is now making films for local industries, having screened the operations in several of the large plants in Buffalo.

Listing Live Exhibitors from Every Town

By Nat Bregstein

Nat Bregstein, Moving Picture World traveling representative and official exhibitor greeter, is swinging on his way from New York City to Everywhere, United States and Canada. The following lively comment from him takes in his string of cities between Atlanta and Denver.

Atlanta

NUMBER 91 is not the number of an auto license; neither is it a house number or telephone number. Guess again. It is a movie house in the colored section in Atlanta run by Manager Roberts, one of the best fellows in the city. If you wish to prove this assertion, tell him you are with Moving Picture World and he will immediately call his juvenile chauffeur and instruct him that his car is at your disposal, at least that is what he did in my case. I paid several visits to Number 91 and I can say that it gathers the money. Several impromptu performances were pulled off in front of this theatre. They had a colored jazz band and several "picks' danced around as all colered boys do.

Roberts is a hard worker. He hasn't had a vacation in years, and certainly knows the game.

Little Rock

Baseball players have their training trips in the spring to get in condition. Pugilists train to get into the movies. Miss Arleen Taylor, manager of the Gem Theatre of the Harris & Kempner interests of Little Rock, is training to be a Rothapfel. She is not going to take a course in the I. C. S. on how to run a theatre. This Miss is going to get her experience watching the productions, paying careful attentions to all details, studying the audiences, and last, but not the least, from what she reads in Moving Picture World A Giebler page will also claim her attention, owing to the fact that Miss Taylor has spent several years on the lot in California. She has played with Charlie Ray; also worked for Thomas Ince in "Americanism." The Gem Theatre seats 740, has an admission price of 10 to 20 cents.

The other houses in town are the Kempner Theatre, seating 1,100; the Crystal, seating 799, and the Royal, seating 600.

Beers & Malone also have a theatre in town, the Victory, seating 400, which will soon increase to 500. The admission prices are ten to twenty-five cents straight. They use Pathe, Fox and all western stuff. Beers & Malone claim the picture business from the exhibiting angle is a good deal like racing; you have to be a good picker to pick a winner.

J. Frank Shay runs the Palace Theatre for the Lynch Enterprises. Mr. Shay has this to say: "I believe a great deal in good music. We have been giving our patrons the right kind of musical entertainment. That is why we get the business. I believe this town needs plenty of publicity in exploiting pictures. When an exhibitor gets to the point where he will do this every one will get business."

Oklahoma City

There are very few towns of any size in Oklahoma. Oklahoma City is the key city for Oklahoma and the largest in the state. Geographically it is situated in a bad spot to get in and get out. The theatres doing business in town are as follows:

The New Folly, admission prices of ten and twenty cents. R. D. Hutchinson is the manager.

The Lyric Theatre, seating 1,200. Mr. Sinopoulo, the proprietor, claims to be the pioneer in the state. "The dramas are better than anything in Oklahoma City," claims Sinopoulo. This theatre will increase seating capacity to 2,000 soon.

The Majestic seats 600. Admission is ten cents. Mr. Lowenstein is the proprietor. This is a second-run house. "Oklahoma City is growing very rapidly for the picture business and we look forward to big things," quotes Mr. Lowenstein.

The Tucker Brothers run the Dreamland, a 600-seater, doing a splendid business.

R. Dent runs the Lyric, seating 1,000. The exhibitors in Oklohoma City have Henry W. Ferguson, a publicity man of their own, doing their work. There are several exchanges in this city; F. P. Pickerel, of the Pathe; Jack Brainard of the First National; S, Benjamin, manager of the Universal; M. B. Tritch, of the Metro office; R. D. Lewis Film Company, C. A. Gibbs; manager. Lynch also has an office.

Pueblo

Pueblo is as quiet a town as one can expect to find. The population is about 60,000, of which, the exhibitors claim, there are only about 18,000 Americans. When the steel strike was on it hurt business considerably. Moore & Greeves own the Rialto, seating 1,200, and the Princess, an 850 seater. Since this story was written the Princess has been sold to J. Goodstein, former exhibitor in Philadelphia, also in the state rights business in Denver under the name of the Arrow Film Corporation.

The Majestic, another Pueblo house, is run by Cutshaw & Shepherd. This concern has been doing business in the town for twelve years. The firm claims that this is a poor matinee town. Western stuff is what the public likes. Cutshaw & Shepherd claim that big pictures do not reach the town on account of the exorbitant prices asked.

Foster Brothers, who run the Colonial, seating 750, believe that the serials of today are too long; that they ought to be cut down to ten or twelve reels at the most.

Fort Smith

Fort Smith is a town that looks like one of those spots mentioned in one of the Jesse James stories. It would be an ideal location for some one to produce "Diamond Dick, the Boy Detective." The population is about 30,000, and about 10,000 are colored. It is a mighty easy town to get in, but it is the other thing getting out.

Some of the theatres doing business in town are the Joie, seating 450; the Princess, seating 400; the Lyric, seating 750. Mr. Kirkpatrick takes charge of these theatres. The exhibitors receive their productions from three different towns, Little Rock, Oklahoma City and Dallas, Texas.

Rubye De Remer.

Who will be starred in forthcoming Selznick productions.

Hot Springs

Hot Springs has a population of 11,000. At this time of the year it is a mecca for tourists. The exhibitors seem to be in a healthy condition. Blumsteil and Wolf run two theatres, the Lyric and the Princess.

Blumsteil has been in Hot Springs for thirty-one years, and has this to say: "The exhibitor who has a 2,000 seater in a small town is up against it if he wants to get the money. I believe that the small town movie fan doesn't want to see padded features. A good number of the five-reelers could easily be pulled down to four and better."

The other exhibitors in town are J. G. Blaschke, who runs the Royal, a house seating 630. Mr. Blaschke claims Hot Springs is not a good picture town on account of the short season. Sidney M. Nutt runs the Central Theatre, seating 600. As Mr. Nutt was out of town at the time of my visit, I spoke to Mrs. Nutt. She claims everything is running along smoothly, with business good.

Hutchison

Hutchison, Kansas, with a population of 20,000, is a quiet town. There are four picture theatres doing business. Fred Savage is the proprietor and manager of the De Luxe. This house will shortly remodel to increase its seating capacity. "This is a splendid little town to be in," says Savage. "They like Western stuff here. Yet high-class productions go over in my house."

Ike Rynon runs the Iris, a 300 seater. Robinson runs the Royal, seating 429. Mr. Robinson was formerly connected with the Moore and Greeves Amusement Company. The Liberty Theatre, seating 250, is managed by H. C. Hutchins. This movie runs on the open market plan.

Denver

Curtis street, Denver, Colorado, is like a part of old Broadway. They certainly have a gay White Way out here, and the movies top the bill. Goldwyn Company bought the Tabor Grand Theatre. It is an old land mark in town on Curtis street, and when it is completely remodeled it will add more lights to Curtis street.

All the producers have exchanges in this town. At the Fox office on Walton street we find Kalitski manager. This young fellow has just recovered from an attack of the flu. At the Goldwyn office W. L. Gillett is manager. He has been here about two years. At the United Artists T. Y. Henry is the guide. Mr. Henry is an old-timer, having been with the old General Film Company and wants it to be known that "Pollyanna" is to play at the Rivoli for two solid weeks.

B. F. Rosenberg is at the Metro office. He came here about three weeks ago from Salt Lake City. At Robertson-Cole H. D. Cassidy is manager. He also had a struggle with old man Flu. Eddy Gerbase is over at the Universal, and in spite of the Flu, claims the outlook optimistic. At the Pathe office Ward E. Scott is the manager. This fellow is a hard worker and claims everything is booked solid.

J. H. Ashby is manager of the First National. At the Supreme Photoplays G. Kyler is manager. At the Arrow Film Company J. Goodstein, exhibitor in Philadelphia, runs the works. Mr. Goodstein is a mighty busy man, and keeps in touch with Philadelphia right along.

The Merit Film Company have an office in town. M. Kravitz is manager. The Art-O-Graf, independent producers, have an office in the Guarantee Trust Building. They have just re-organized this company and will soon start producing again. There is a studio at the other end of the town; while it is not in action at present, it will be soon.

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Olive Thomas Has Narrow Escape From An Embarrassment of Actors

By Edward Weitzel

THE apartment occupied by Olive Thomas is on Central Park South and the view from her front windows will be beautiful when the grass and the trees turn green and the long stretch of meadow, lake and hillock is bathed in the rays of a fine spring morning. At present the wintery landscape to the north has its claim to the esthetic, of course; but seated on the divan in front of a blazing gaslog and looking at a book of "stills" made from the scenes in "Youthful Folly," said scenes having been taken on a lovely old plantation near New Orleans when the jasmine was blooming and summer duds were airing on the line, had counter attractions that made a trip to the Southland seem the most desirable thing in the world at this time of the year.

I said as much to Miss Thomas, and she agreed with me—with reservations, said reservations having to do with the railroad travel incidental to the trip. I was then gazing enviously at a "still" of the owner of the apartment, clad in a quaint but fluffy costume of cool and comfortable cut and perched upon the sturdy limb of a towering Eucalyptus or banana or what ever kind of a tree it was, while everything in sight, including a group of admiring little darkies in the background, registered ninety-seven in the shade.

"Any one should be willing to go through fire and water to get to that spot," I remarked with conviction.

Two Lucky Lunch Hunters.

"That is precisely what we did," replied Olive Thomas, "and it wasn't a pleasant experience. We ran into floods and were days late in reaching New Orleans. The water put the fire out in the engine and left us stalled more than once. This loss of time was dreadfully irritating and it got on everyone's nerve. Our director was doubly exasperated when he found that two members of the company had been left behind at a small station just before we struck the worst part of the floods. Orders had been issued that none should leave the sleeping car, but the pair wanted a change of diet and the train pulled out while they were hunting for a restaurant. It was a curious sensation to look out of the window of the coach and see nothing but water, the train barely crawling along. We tried to be as cheerful as possible but the director would think of the extra expense the delay was costing and he would fervently bless the two lunch hunters for adding to the delay. 'We'll be lucky if we don't have to wait for them in New Orleans for a week!' he would exclaim."

"How long did you wait for them?"

"Not a second—when we pulled into a station next morning there they were, waiting for us."

"How did they travel—by airplane?"

"No. We were stalled nearly all that night, but they caught a train that was switched around us, and they had just finished a good breakfast when our train pulled in and they saw the name of our sleeper on one of the Pullmans."

"Your director must have been delighted to see the absentees."

"He was, but what he said to them didn't sound like it, and they stuck close to the train for the rest of the trip."

The Secret of Perpetual Youth.

I took up another "Youthful Folly" picture. The heroine of the story had discarded her gown of the vintage of '63 and her pendulous but eminently proper pantalets that made her look as if she had escaped from an ancient daguerreotype, and was wearing an evening frock of the latest mode.

"What's been going on?" I inquired; "you appear to have taken a flying leap over the heads of some seventy-five years. One picture indicates that the attractive Southern miss you are acting was born about fifteen years before the opening of the Civil War, and this other picture shows plainly that you have discovered the secret of perpetual youth: you are wearing a 1920 creation and do not look a day older than in your dimity and curls."

Miss Thomas refused to satisfy my curiosity. She smiled and settled herself more comfortably among the pillows at her end of the divan as she replied:

"You must wait until you see the picture before you find out how I manage it.

Who Will Sympathize?

With Olive Thomas here in her Selznick. "Youthful Folly."

The secret is explained in the story. You know, youth is one of the things that never loses its attraction for everybody. That is why Mr. Selznick and I have decided upon a certain line of youthful heroines for me in my coming pictures."

"What sort of youthful heroines?"

"That's another secret that must be answered by the pictures themselves; but we have great faith in the young ladies."

How the Picture Gets Its Title.

The next "Youthful Folly" photograph I took up showed Miss Thomas dressed in bridal robes, the central figure of a wedding ceremony. Her hand was in the clasp of a handsome but worldly-wise looking chap who seemed to be thinking more of himself than of his demure little bride.

"Is this how the picture gets its title?" I asked.

"Yes," replied the Select star; "but the bride isn't made to pay too dearly for her experience and she finds happiness at last. We had a royal time taking the plantation scenes. It was so beautiful there and the gentleman who owned the place did everything to make things pleasant. Look at this view of one of the roadways lined with trees which form an unbroken arch over it for nearly half a mile."

The picture Miss Thomas held up warranted the enthusiasm expressed in her tone but the charming landscape furnished a background for an unconventional scene. Jogging soberly along that stately old road was an ancient nag pulling an equally ancient carryall. On the front seat sat the young lady of the vintage of '63 driving the rickety turn-out with a look of keen enjoyment and swarming over every inch of available space were grinning little darkies that evidently thought moving picture acting the finest outdoor sport yet invented.

"It looks like a picnic," was my comment.

An Embarrassment of Actors.

"Is was—to the little colored boys," said Miss Thomas. "They enjoyed every minute of our stay and wanted to be in every scene. While we were driving along I overhead one of the little chaps whisper to the boy next to him: 'My mammy says Mis' Thomas gits more'n ten dollahs a day foah actin' up. Golly, I'd do it all th' time foah nuthin'. I'm goin' tuh ask her tuh let me.'"

"And did he?"

"Indeed, he did! The day we left he came over to where I was waiting for the auto, or rather was pushed over by the other members of my recent bodyguard, and offered his services and those of his companions for an unlimited engagement in the movies at nothing a day. 'But how would you all live?' I asked. 'Where would you get your meals?' Can you see my embarrassment when that little darkey looked up at me with those big eyes of his and remarked confidently, 'We all kin live with youah.' "

"You don't mean to say that you refused the offer?" Miss Thomas.

"It was a splendid chance to reduce the high cost of picture production, I know; but my landlord may have objected to a colored orphan asylum in the apartment."

New York F. I. L. M. Club to Aid New Jersey Exhibitors

A MOVEMENT to interest members of the New York F. I. L. M. Club in assisting New Jersey exhibitors in securing Sunday opening for theatres was begun recently, when a number of men prominent in the industry addressed the club. Dr. Charles Hespie gave a detailed outline of the efforts made thus far to have such legislation passed, and appealed for the moral support of the New York exhibitors. He suggested that slides be used for propaganda work. He estimated the number of New Jersey people favorable to Sunday opening at 75 per cent.

Secretary Frederick H. Elliott, of the National Association of the Motion Picture Industry, was another speaker. A. M. Fabian, general manager of the New Jersey First National exchange, asked that New Jersey exhibitors be notified officially by letter that Dr. Hespie is the leader in the campaign for Sunday opening.

President I. E. Chadwick, of the club, pledged Dr. Hespie all possible assistance and named a ways and means committee to work with him, consisting of H. H. Buxbaum, chairman, and Messrs. Jans, Abeles, Gersten and Rosenblueh.

H. H. King, president of the F. I. L. M. Club of Havana, talked interestingly on conditions in the industry in Cuba. Reports showed intense interest in the coming exhibitors' convention to be held at Utica on March 9 and 10.

CHICAGO NEWS LETTER

JAMES S. McQUADE

Independent Exchange Owners Meet in Chicago to Form Permanent National Body

A NATIONAL convention of the chief independent exchange owners of the United States will be held in Chicago from Monday, February 23, until Friday, February 29, inclusive, under the auspices of the Capital Film Company. The spacious offices of the Capital, on the second floor of the Consumers Building, will be convention headquarters.

The main object of the convention will be the formation of a permanent national independent association, the name of which will be chosen by vote.

Among the other matters that will be taken up are the mapping out of a co-operative, national advertising campaign, the permanent adjustment of all boundary line disputes between exchange territories, the definite fixing of the percentage question in each territory—in the matters of prices for pictures, and the determination of what types of pictures shall be made by independent producers for the coming year, with respect to both stars and subjects. The selection of the types of pictures best suited for each exchange territory will be determined by ballot, by those present.

All the big independent producers of the United States will be present at the convention, among them being Isidore Bernstein, National Film Corporation, Los Angeles; E. W. Hammons, Educational Film Corporation, New York; C. M. Griffin, Pinnacle Pictures, Inc., Los Angeles; S .L. Barnhard, Capital Film Co., Chicago, etc.

Among the independent stars at the convention will be Neal Hart, Helen Gibson, Irving Cummings, Billy West, Hank Mann, etc.

Gene Pearce, of Pearce Film, Inc., New Orleans, will act as chairman during the convention.

"The Land of Opportunity" Praised by Chicago's Mayor

B. W. BEADELL, manager of Select's Chicago office, gave a private showing of "The Land of Opportunity" to Mayor Thompson and his official staff Tuesday, February 17, in the City Hall censor room.

The mayor was greatly impressed by Ralph Ince's impersonation of Abraham Lincoln and expressed his surprise that so much of the history of that eventful time could be condensed in two reels of film. He also complimented Manager Beadell on the fine action in this phenomenal two-reeler.

He concluded his remarks by saying: "I tell you, Beadell, that I have seen many five-reel pictures with a great deal less action than is shown in these two reels. The picture should run for the next two years in the United States."

"The Land of Opportunity" was released in Chicago territory Sunday, February 8, and twelve prints have been working constantly ever since.

Some exhibitors are to be found who think that this picture should be shown appropriately only on Abe Lincoln's birthday, forgetting that the lesson of his marvelous life is for all time and more especially during the present season of social unrest, when alien firebrands, who believe only in revolution and bloodshed, are attempting to destroy government by the people and for the people in this beloved country of ours.

It should be esteemed a solemn duty by every exhibitor in the country to show this picture as often as possible within the coming two years. Especially should this be done in sections of great cities, which are inhabited largely by people of foreign birth and who still speak a foreign tongue.

From the youngest to the oldest, people of every tongue can learn from this picture how the rail splitter rose to be president—and how he saved this government of the people and by the people from perishing from the earth.

Novel Exploitation Stunts for "Great Air Robbery"

THE opening of "The Great Air Robbery" in Chicago, at the Bandbox, was ushered in Sunday, February 22, in a most spectacular manner. Four Curtiss planes made that number of flights, of an hour each, high up over the city, dropping literature and passes to the Bandbox.

Another big exploitation feature was the parading of a prize Jersey cow, owned by Armour & Co., wearing banners reading: "This Is No Bull; 'The Great Air Robery' Is the Greatest Sensation of the Day."

"Princess Locklear," as the prize animal was christened, paraded throughout the "Loop" district and created great amusement and attracted wide attention.

The foregoing will serve to remind the reader that Harry Rice is back in town with Universal, indulging in some of his novel exploitation stunts. Harry is responsible for "The Great Air Robbery" and for the introduction of Lieut. Locklear to Carl Laemmle.

George L. Levine, Universal's young Milwaukee manager, was in the city last week and told the writer that "The Great Air Robbery" was released in that city, February 1, and that it is doing phenomenal business in his territory. He came in to steal some of the Harry Rice thunder.

Want a Private Secretary?
Margarita Fisher's one in her American, "The Dangerous Talent."

Morris Fleckels Is Elected Vice-President of Universal

MORRIS FLECKELS, associated with Universal since its birth and for many years manager of the old Chicago office on Lake street and Fifth avenue, and holding other important positions in more recent years, spent a day in the city last week on his way to New York from Universal City, where he has acted as President Laemmle's personal representative for the past five months.

Mr. Fleckels is mum concerning his most recent preferment; but it is known to a select few that he was elected vice-president of the organization at a recent meeting of the board of directors in New York. He will now make New York his headquarters.

Pat Powers, treasurer of Universal, passed through the city Monday, February 16, bound for Universal City, on a flying business trip.

Chicago Offices of the United Report Increasing Business

J. E. O'TOOLE, manager of United Pictures Corporation, in the Chicago office, is pluming himself over the fact that three first runs in the "Loop" are credited to his office for the week of Sunday, February 22. These are "Between Men," a Hart reissue, at the Castle; "The Tiger Girl," a Griffith reissue, at the Pastime, and "The Corsican Brothers," a United picture, first run, at the Rose.

He reports business exceptionally good, thirty-seven new franchise holders having been added to the list in the last two weeks.

Al. Scates, brother of Walter S. Scates, who is manager of the Boston office of United Artists, has been appointed assistant manager of the Chicago office by Mr. O'Toole.

R. H. Smith, formerly Chicago manager of Triangle's office and now in charge of Triangle's bookings on the south side, is doing splendid work, Manager O'Toole informed me. Sydney Smith is holding up his end for Triangle on the north side.

Mr. Vandawalker, formerly manager of Doll Van Pictures, in the Film Exchange Building, 207 South Wabash avenue, has been appointed manager of Hallmark Pictures Corporation, to succeed Frank J. Flaherty. Mr. Vandawalker is now booking both Doll Van Pictures and the Hallmark product in Illinois territory, the physical distribution being made by United. Mr. Vandawalker's quarters are now in the Chicago offices of United. When seen, he was careful to state that the Chicago transaction refers to the state of Illinois only and that Doll Van still retains its Indianapolis office, which will attend to customers in that territory as in the past.

G. N. Montgomery, who has been manager for the old General Film Company, in various cities, and who has held a similar position at various times with the World, Metro, First National and Paramount, is now field manager throughout the country for Hallmark Pictures Corporation.

It can be gathered from the foregoing that the Chicago offices of United Pictures Corporation, in the Mallers Building, form an interesting beehive, the busiest I know of in the city.

Discuss Handling of Metro's Fewer and Better Productions

AN interesting meeting of Metro salesmen, working out of the Chicago office, in Illinois, Indiana and Wisconsin, was held Saturday, February 14, at which District Manager Shirley presided.

The main object of the conference was to discuss and formulate plans for the proper handling and exploitation of Metro's fewer and better classic productions that are coming. Much time was devoted to the handling of "The Right of Way" and "Shore Acres," the latter featuring Alice Lake, the bright, new star in the film world.

Mr. Shirley is confident that in "Shore Acres" the organization has a box office attraction that will far excel any yet released this year and that it will prove a close rival of "In Old Kentucky" as a money-getter.

Few among the older generation can forget the old reliable stage success, in which James A. Herne scored so many triumphs. "East Lynne," "Uncle Tom's Cabin" and "Shore Acres" were life savers that never failed theatrical managers of the old days in a pinch.

Indorses Bill Prohibiting Shipment of Indecent Films

THE Chicago F. I. L. M. Club has united with other picture organizations throughout the country in support of the Walsh bill, recently introduced in the House of Representatives, at Washington. This bill classes moving pictures with books, newspapers, photographs and other printed matter. It stands for the protection of the public by prohibiting the sending of indecent films from one place to another, by mail or otherwise.

Prominent men in the film business are of the opinion that the passage of this bill will do much to solve the annoying problem of censorship, as it will ultimately remove from the film business the producers and the distributors of unclean films.

"The Stolen Kiss" Supplants "Little-Miss-by-the-Day"

MANAGER WILLARD, of Realart Pictures Corporation, reports fine business in Chicago territory for "Soldiers of Fortune" and "Mystery of the Yellow Room," and that exhibitors are much pleased with the box-office values of these attractions.

"The Stolen Kiss" has supplanted the title of "Little-Miss-by-the-Day" for Constance Binney's second Realart picture, a change that will be much appreciated by exhibitors, as the dramatic title was cumbersome for advertising purposes and indefinite as to meaning. "The Stolen Kiss" will be released March 4. It is of six reels.

Dan Roche Now a Proud Father.

Daniel Roche, publicity and exploitation manager in the Chicago office of Famous Players-Lasky, has added about an inch to his stature since he became the proud father of a baby girl.

The happy event occurred shortly after the big national convention of Famous Players-Lasky, recently held at the La Salle Hotel, and Mr. Roche has been flooded with congratulations. Mrs. Roche and the baby stranger are doing well.

Urges Chicago Film Veterans to Join Cinema Post No. 494

JOHN G. HAHN, secretary of the Rothacker Film Manufacturing Company, has sent out a call to all Chicago former service men in the moving picture business, to join Cinema Post No. 494, which has just received its charter from the American Legion.

"If Chicago film folk are to have their own Legion Post, let's made it a real post. Send in your names, buddies," says Mr. Hahn.

All Chicago veterans connected with moving picture work in any way— moving picture operators, actors, directors, cameramen, theatre attaches, etc.—are invited to join.

Creswell Will Form School for Training of Film Salesmen

IT is the intention of Special Representative Fred J. Creswell, of Famous Players-Lasky, to open a school for salesmen in the Chicago office in the near future. He has divided the Chicago territory into twenty zones and he plans to have a salesman in each who will be held responsible both for the sale of the picture and its success at all times as a money getter.

Mr. Creswell will select twenty young men for the purpose, preferably those having no film experience but who have a desire to enter the film business as salesmen. These men will be given a two-weeks' course of instruction not only in salesmanship, but in exploitation as well. They will also be taught the value of publicity and every means of securing it; also advertising and many other similar aids.

The object is to make these salesmen not only valuable as an asset to the organization but also to exhibitors. Indeed, from the time a picture is sold to an exhibitor up to the date of its showing, these salesmen will be expected to furnish him valuable technical assistance.

Dear, Old Tom Comerford, Fine Actor, Passes Away

THOMAS COMERFORD, widely known for his artistic acting in old men parts in numerous Essanay productions for many years, passed away Tuesday, February 17. He was a delightful old gentleman and everyone around the big Essanay studios loved and venerated him.

He was buried at Olivet cemetery, this city, on Friday, February 20. It was sad that his many friends among moving picture actors could not have been present during the obsequies; but they are scattered far and wide and will deeply regret to learn of his death.

Bradford Succeeds Creswell as Famous Players Chicago Head

R. E. BRADFORD, who has filled the position of branch manager for Famous Players-Lasky in Atlanta, Ga., for the past eight months, has been appointed manager of the Chicago office to succeed Mr. Creswell, now special representative of the organization's Chicago district.

Mr. Bradford has many friends in Chicago among exhibitors and in the trade generally. The writer can vouch for his fine ability as a business getter and his great popularity when manager of Triangle's Chicago office. He also established a splendid record in Minneapolis, when filling the position of branch manager for Goldwyn.

Around Chicago Picture Theatres

By Mary Kelly

Charles Ray's Social Blunders Cause Low Delighted Giggles

"HE'S my best male bet." Manager Martin Saxe smiled with satisfaction as the mass of chattering femininity, exuberant in their praise of the hero of "Red Hot Dollars" moved through the lobby of the stately Pantheon Theatre.

"It is not ever thus with the he-stars" he continued with a sigh. "Now for instance there's Mr. So-And-So, who goes big with our men patrons, but who doesn't attract the women. Charlie Ray does. Women of all ages appreciate him."

At that very moment they were appreciating him, judging from issuing sounds. There were low delighted giggles, and now and then a girl's unrestrained laugh, as Charles stepped on a grand dame's train, or sat in the seat with the chauffeur, or made any other of those awkward, altogether charming social errors which are his wont.

And in all of these original antics the Pantheon orchestra was proving equal to the task of accompanying this hero who never grows up. It was a "red hot" picture served up with "red hot" music. The organ selections as well, including a popular overture, were peppy and started the show with a dash.

"It's because we have a thoroughly American orchestra" explained Manager Saxe. "There is little adherence to foreign musical traditions with our musicians. Our programs consist mostly of compositions produced in this country and played in this country's style by American citizens with just the right amount of jazz in their systems to make their playing interesting to our patrons."

Despite the excellency of its instrumental music, the Pantheon still clings to the idea of introducing vocal soloists. With all due credit to the soloists engaged, is there not a superfluity in this provision for additional entertainment? Is not cinema art in itself, when appropriately and attractively accompanied, a complete and potential form of amusement?

The Pantheon orchestra has demonstrated to a fine degree the possibility of finding a perfect musical complement for everything that happens on the screen. This harmony between picture and orchestra is noticeable not only while the feature is showing, but during the presentation of travelogs and comedies, as well. In fact the musical setting arranged for "Molly's Mumps," a Robertson-Cole comedy, exhibited just before "Red Hot Dollars" was a delightful revelation of how humor can be expressed through music.

Big Organ at Covent Garden Makes Vain Peals for Irish

MARGUERITE CLARK spent a part of last week on the Covent Garden screen where she appeared as "All-of-a-Sudden Peggy." A blind man would have had no difficulty in detecting the nationality of this engaging little heroine.

Peggy, had he entered the theatre, so complete was the tribute which Dr. T. J. A. Mapp, organist, paid to her connection with the Emerald Isle. All the familiar Irish ballads (yes, all of them) he collected for this occasion, and played them for all the sentiment and lilt that is in them.

Probably they wouldn't have been as effective on any other instrument; but the Covent Garden organ, the largest in any motion picture theatre in Chicago, has a reputation for perfection of tone and correct distribution of sound, that it fully sustains. It has 250 stops, and a reproduction of every orchestral instrument. On this particular occasion, the harp played an impertant part in the program, for obvious reasons. The chimes, too, rang out the glory due a daughter of old Erin. But perhaps the Covent Garden is in the wrong section of the city, or the wrong section of the globe. In Dublin, for instance—well there would have been a demonstration. At the Covent Garden, the attendance fell below average.

How Balaban Knows Whether Pictures at His Riviera Take

IF the Riviera patrons don't like the new picture on its opening night, General Manager Dave Balaban knows it. He has a carefully trained corps of ushers stationed in the lobby and entrance at the end of each show on the night of the change in program. Their ears alert to any criticism, favorable or adverse, they make note of whatever they hear, on cards printed especially for this purpose. If they sight a disappointed looking fan just emerging from the theatre, they make an effort to hear his expression of his attitude toward the picture. If there is an enthusiastic comment from another, the usher records that with equal attentiveness.

These cards are all submitted to Mr. Balaban who, at the close of the show, checks up. If there are two complaints to one expression of praise, he knows there's something wrong with the picture, and proceeds to right it—which sometimes means procuring another feature. In other cases the remedy can be found by cutting out certain scenes that are proving unpopular, or which are dragging out the picture to too great a length.

"We might be able to fill our houses with this picture just as it is," said Mr. Balaban, "but we couldn't afford to displease the public. We can't afford to be money-mad. It isn't a question of what we want to give our patrons. It is entirely a question of what they want to see. And this system of commandeering the services of our ushers in sounding the public, has proven a most efficient one. For every valuable suggestion from our employes in regard to an idea that will improve our house or presentation, we offer one dollar. Many times an alert employe will see an opportunity which a manager might miss."

Artists and Not Favorites Grace the Playhouse Screen

RIGHT off Michigan Boulevard, up a flight of marble steps, through a lobby done in grey and coral, and you find yourself in one of Chicago's super picture-theatres, The Playhouse. Famed for its high-grade photoplays, as well as their atmospheric presentation for which Manager Harry Smith is responsible, this theatre has become somewhat of a rendezvous for fashionable ladies en promenade and for the cultured classes who are looking for something above mediocre in the way of films. Its location—in the Fine Arts Building—brings to its doors people with discriminating tastes, art students and connoisseurs.

Having established for itself a flattering reputation, The Playhouse faces the necessity of living up to it and in this effort is gratifyingly successful. The first essential, naturally, is the choice of productions of a sort that for star, photography and settings excel. Only the stars who have come to be recognized as artists, not merely public favorites, are permitted to grace the Playhouse screen. Thus Norma Talmadge has been chosen as a two-week attraction in her latest First National release, "A Daughter of Two World."

In close keeping with the quality of this picture is the excellent musical program that has been especially outlined. Organ recitals by day and orchestral music by night accompany the scenes. An arrangement for softening the organ tones suggests the same care and refinement that is everywhere noticeable in the management of this theatre. The keyboard is back of the scenes so that the sounds, in reaching the audience, are slightly muffled and have a pleasing far-off effect. The organist is enabled to follow her cues on the screen by a system of mirrors, devised especially for this theatre. For unusually elaborate spectacles an appropriate prelude consisting of a ballet number or of vocal selections is arranged.

Even the matter of advertising has been placed in the hands of artists. Attractive hand-colored, hand-lettered posters have an actual decorative value in the lobby and entrance where they are placed.

Paul Brunet Says Pathe Serials for 1920 Will Show Improvement in Artistic Value

ANNOUNCING the serial program to be followed by Pathe for this year, Paul Brunet, vice president and general manager of Pathe Exchange, Inc., stated that the installment form of photoplay is daily receiving more general recognition as an important element of the program by exhibitors.

"We have hardly ventured far enough into 1920 to permit dogmatic statements as to developments characteristic of the new year," Mr. Brunet said. "Still there are so many indications, unmistakable in the message they carry, that I unhesitatingly hazard the opinion that the serial film in this year will realize greater strides towards universal recognition than during any one previous year.

Serial Popularity Increasing.

"The increasing popularity of the serial was amply evidenced last year in the number of theatres, long established, which added this form of photoplay to their regular programs. This condition, along with the obvious conclusion that coincident with the opening of new houses all over the country would come a greatly increased demand for films of all kinds, was a big factor in the adoption by the Pathe organization of a much broader policy with regard to serial production and distribution.

"Naturally Pathe serials this year will show an improvement over last year in artistic value. But the improvement will be observed to be greater in this respect than that due merely to the normal advance of film plays because of increased experience in production. For Pathe has set itself a much higher standard for serial stories, players and production. The serial has arrived at the point where it must be treated by the producer with as much concern for well-wrought scenarios, capable and artistic production as the feature film.

"With regard to the more direct business connection between the distributor and the exhibitor, Pathe has inaugurated a policy that will vastly increase the value of the service rendered the showman. To the end that haste in booking a serial may be avoided and that sufficient time to exploit properly the theatre's offerings be given, the Pathe serial program is now determined upon for a period of eight months in advance of release."

Bringing Up a White Hope.

Nigel Barrie, the "Rough-Neck" in American's production, "The Honey Bee."

Feiber and Shea Circuit Books "The Sagebrusher"

EMERSON HOUGH'S "The Sagebrusher," the latest Great Authors' production presented by Benjamin B. Hampton, is winning great praise. W. K. Hollander, critic of the Chicago Daily News, hails it as one of the genuine big screen dramas seen in Chicago in a long time and the first run of the picture at Moir's Alcazar Theatre was as big a success as was a week's presentation in Los Angeles at the Kinema Theatre.

Latest of the big first run circuits to give the production enthusiastic approval is the Feiber and Shea Ohio chain of theatres under the general management of D. B. Cool, which includes the Park Theatre, Youngstown, the Colonial in Akron and the Grand Opera House in Canton.

C. E. Stillwell, of Stillwell's Casino, Spokane, has contracted for a week's presentation, and this picture opened a week's engagement at the Columbia Theatre, Pittsburgh. The picture is also playing a week's engagement at Tom Moore's Strand, Washington, D. C.

First run booking has been made by the Ansonia Theatre, Butte; Imperial, Great Falls, Mont, and by M. L. Markowitz, of the Strand, San Francisco.

Walter Miller's Services Loaned.

Walter Miller, shortly to start work as a featured player with Artclass productions, and who is in California where he played an important role in Numa Picture Corporation's production of "The Return of Tarzan," has been loaned by Artclass to the Selznick company. He is working under the direction of Thomas Mills. Incidently, the association resumes a friendship between director and actor that has endured through the screen years since both were associated in the Vitagraph company together. Mr. Miller is expected in New York shortly.

William Farnum Finely Cast in Fox Production "The Adventurer"

By ROBERT C. McELRAVY.

WILLIAM FARNUM finds a blithe and congenial role as Don Ceasar de Bazan in his new six-part Fox production, "The Adventurer." Surrounded by a capable cast, with Estelle Taylor playing a strong feminine lead as Maritana, the gypsy dancing girl, he carries the spectator with him in one of the best romantic dramas yet produced.

"The Adventurer," written by E. Lloyd Sheldon and staged by J. Gordon Edwards, is a historical drama, without the history. In other words, it is a story of old Spain, laid in the seventeenth century, told without particular reference to the facts of the period, though King Charles II and Queen Isabel are present in many scenes, with full court attendance. It is a tale of the "Zounds!" and "Gad-Zooks!" school, full of dark intrigues, bold adventure and charming love scenes. The costuming and settings have been well looked after and the illusion of real life is constantly felt, though there are dramatic surprises in plenty.

A Fine Production.

This type of story is well-known to mature readers of the present generation, who will find a pleasant troop of memories set in motion as they watch this screen subject. It recalls "When Knighthood Was in Flower," "To Have and to Hold," and even the lusty tales of Alexander Dumas. Don Ceasar De Bazan, a penniless adventurer, proud of his noble birth and loyal to his King, even though the latter is a weakling, has the dashing fascination of a D'Artagnan. He fights innumerable duels, is sentenced to death for drawing his sword during Holy Week, enters into a marriage with a veiled woman at the behest of a scheming prime minister, and finally lives to restore his name and prestige throughout the kingdom. The six reels are crowded with colorful action.

Mr. Farnum again proves his readiness as an actor in this subject. He has just the proper conception of the theatrical to carry off such a role. He is never better than when depicting a virile, romantic character, full of vitality and humor. The action is so cleverly shaded that the humor of the situations is felt even in melodramatic moments which might slip into burlesque in less capable hands.

In going back over the lists of actors and actresses who have done good service for the screen, it is doubtful if one could be found whose contribution, as a whole, has been more substantial and consistently as strong. William Farnum was one of the first of the better actors who saw the screen for what it was—a new medium for reaching the masses in greater numbers than the stage would permit. He had played successfully on the legitimate stage, winning approval in "Ben Hur," "Virginius,' "The Prince of India" and many other dramas.

Rapiers and Romance.
With William Farnum in his newest Fox. "The Adventurer."

The screen opened up a new and undoubtedly wider range for his extraordinary abilities. His dual role in "The Tale of Two Cities" is easily remembered. He won success as Jean Valjean in "Les Miserables." All told, he has appeared in about thirty-five pictures, all of which reflect his strong personal appeal.

An Actor of Many Parts.

Prominent among his list of screen successes are the tales of our own early Western period, some of them based on the novels of Zane Grey. In these dramas he appears sometimes as a member of the Texas Rangers, sometimes as a "Killer" and at other times as the familiar cowboy hero. But in all these stories Farnum carries with him a broader and deeper feeling than the average plainsman protagonist. When you are watching him as Buck Duane, the last of a family of bad men, or as a member of the Rangers, whose business it was to preserve order under difficult conditions, you sense in his movements a real historical background. He fills the imagination, not only as the chief figure of a particular story, but as one who visualizes the man of the plains as he must at one time have actually existed. He brings to the spectator an impression of the old West which suggests a truthful representation of its romantic life, its sinister melodrama and above all, its constant hardships. In such subjects he has undoubtedly done much to perpetuate a genuine picture of this life.

In "The Wings of the Morning" William Farnum played the hero in a story of romantic adventure that was brilliantly successful in its way. Based on the fascinating novel by Louis Tracy, the picture seemed like an actual realization of the original story. Almost every important episode in the novel came in for satisfying treatment on the screen. In other subjects Mr. Farnum has appeared as a still virile, but more restrained and compassionate hero.

That Mr. Farnum is a compelling actor has been demonstrated many times. He proves it again in "The Adventurer," and he is said to have still another role under way that will have wide appeal. He has a cumulative drawing power after seeing him in a few subjects.

EMMA DUNN
and Her Curls and Cape in "OLD LADY 31"

Puts Sweet Personality Into This Famous Play by Metro

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

FRANK FERENDINI, of Richmond, and R. D. Carver, of Charlotte, N. C., with their wives are stopping at the Hotel Astor. Messrs Ferendini and Craver are First National franchise holders and came to New York, primarily to attend the First National meeting of the Board of Directors.

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Harry H. Bernstein, who has been employed as a writer on the Evening Sun for five years, has accepted a position with Selznick.

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Abe Goodstein, a prominent exhibitor of Philadelphia, is managing the Arrow Exchange at Denver. While he retains his business interests in Philadelphia, he was obliged to go to Denver on account of his wife's health. Recently, it is reported, he purchased one of Moore and Green's theatres in Pueblo, Col.

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William C. Patterson, manager of the Criterion Theatre, Atlanta, is stopping at the Hotel Astor for a week or more. Mr. Patterson is one of the live wires and leading exhibitors of the South.

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H. H. Van Loan, who for some years was identified with Universal and other motion picture organizations, has interested Rodman Wanamaker in producing a series of feature productions.

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Gene Mullin, of the Goldwyn staff of writers, will leave for the Coast about March 1. Whether Mr. Mullin will go west for the Goldwyn interests was not learned. His contract with Goldwyn expires shortly.

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Terry Ramsaye, of Kinograms, received a print, taken from the London, England, Daily Mail, showing a modern gasoline station tank, the first automatic tank installed in England. It was accompanied with a request to publish it in Kinograms. Another one of Kinograms camera correspondents sent word that the London haberdasheries were seriously considering laying in a stock of coat shirts, the kind that buttons down the front.

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Harriett Underhill, editor of the motion picture department of the New York Tribune, was obliged, on account of sickness, to go to Saranac Lake, where she is now living. Many of her friends have written her.

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C. W. Barrell, with James Goebel, as assistant director and cameraman, left for the lumber camps of Michigan and Minnesota to direct a picture depicting the process of procuring and finishing telephone poles. These scenes will be used in connection with an industrial for the Western Electric Company. They left New York on Sunday, February 1, to be gone two weeks.

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Wray Physioc, several years with the Biograph as a director and recently in Florida producing a series of one-reel comedies for the Pioneer, is now producing the Herbert Kaufman editorials for Selznick.

* * *

M. A. Lightman, of the Criterion Film Service of Atlanta, was in New York the past two weeks, buying up a number of special attractions. Mr. Lightman took over the Educational Film Exchange at Atlanta for the distribution of the Educational films for Atlanta and the South Eastern territory. He also purchased the rights for the Comedyart comedies and the Al St. John comedies in the southern section. Mr. Lightman returned to Atlanta Friday, February 26.

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William G. Smith and M. Lewis have organized the Fidelity Pictures Corporation with offices at 117 West Forty-sixth street, New York. Their first production, "The Married Virgin," is being sold on state rights basis. Sol Lesser has purchased the rights for California and Northwestern territories. The Program Feature Service, Harry Sanwick, has taken Northern New Jersey and Greater New York. The Circle Film Attractions has taken over Western Pennsylvania.

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John F. Driscoll is now with the Boston Photoplay Company covering the Connecticut territory. Joseph Leighton, formerly with the Boston Photoplay Company in Connecticut, is now representing Federal Film Corporation in the same section. Mr. Leighton is one of the oldest salesmen in New England.

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Agnes Egan Cobb is recuperating from a severe attack of the grippe at the Hotel Traymore, Atlantic City. She will return to her desk as sales manager of Schomer-Ross Productions on Monday, March 1.

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Edward Hauck, the negative developer of Kinograms, from Chicago, says: "I am glad to be in New York. I am convinced Chicago is dryer than ever and more negative. New York has it beaten for snow scenes."

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Randolph Bartlett is back again with Selznick, in a position of importance. He has been on the Coast with the Photoplays Magazine. He hasn't lost his fondness for omelets.

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Lieutenant Jim Anderson, touring the United States and Canada with "Auction of Souls" over the Keith circuit, is in New York. Aurora Mardiganian, the Armenian girl who plays the lead in the production, made the tour with Lieutenant Anderson, making a personal appearance at each performance.

"Laughin' Through" with Eugene O'Brien and Zena Keefe in Selznick's "His Wife's Money."

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Jerome Herzog, of Hallmark, has been appointed manager of the newly acquired offices of the company at New Haven.

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H. G. Lux, Jr., president of the Alhambra Amusement Company, Inc., of Utica, N. Y., and W. H. Linton, of the Hippodrome Theatre, of Utica, also the treasurer of the New York State Exhibitors' League, were in New York all last week taking reservations for the exhibitors convention to be held in Utica, March 9 and 10.

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Stan Twist made a visit to Montreal for a week before returning to Chicago. Stan says he owes himself a few weeks' vacation before starting in new enterprise.

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Will C. Murphey, of the Selznick publicity staff, is a sufferer from the grippe, and was obliged to keep in doors the week of February 22.

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Theodore Dietrich, of the Deitrich-Beck Pictures, left for Pittsburgh, on Saturday, February 21 in response to a telegram announcing the serious illness of his mother.

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Charles Gatchel, the editor of Motion Picture Plays, published by Street & Smith, was married in early February to Miss Fannie Kilbourne, a magazine writer of note.

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Tracy Matthewson, a Kinogram cameraman at Atlanta, on his return from photographing John Schnell, 134 years old, of Laurel Creek, Ky., said: "I don't wonder he has lived 134 years. He lives so far up the creek the Lord never will get a chance to call him."

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Carlisle Ellis, Autographed Films, is producing an educational for the Y. W. C. A., entitled "The Woman Who Works." It is partly historical and industrial. Marie S. Barrell is the author. Ellis is also making another for the Y. W. C. A. called "Open Doors," including the pageant for the fiftieth anniversary of the association.

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Fred Schaefer, who was the last publicity director with the General Film Company and at one time with the V. L. S. E., is now writing continuity in the Vitagraph scenario department at the Flatbush studio, Brooklyn, under George Randolph Chester, editor-in-chief, and Graham Baker, assistant editor.

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Jacob Fabian, of Paterson, N. J., has purchased the Montauk and Play House theatres at Passaic, N. J., from the Metropolitan Theatre Syndicate.

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Robert Horsley, formerly in the Connecticut territory, has been appointed special representative of the New York Vitagraph offices. He is handling the Larry Semon comedies exclusively.

* * *

J. A. Kent, formerly sales manager with General Film and later with Robertson-Cole at Washington, D. C., is located in New York.

Sam Dembo, who is stopping at the Claridge Hotel, New York, has been appointed assistant general sales manager of the Fox Film Corporation.

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Arthur F. Irwin, exploitation representative for Select Pictures Corporation, at Indianapolis, has tendered his resignation. It is said Mr. Irwin's action was prompted by a desire to get back to New York City, where for a number of years he was employed on various newspapers and by several prominent theatrical producers in capacity of director of publicity.

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Conway Tearle arrived in New York Monday, February 23. He talks about starting his own company.

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Guy L. Wonders, manager of the Wilson Theatre, Baltimore, was in New York last week with his architect, E. G. Blenke, who is constructing Mr. Wonders' New Wilson. Mr. Blenke designed Tom Moore's Rialto Theatre at Washington, D. C. Mr. Wonders was in New York acquiring new equipment and ideas of recent design.

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C. R. Beachham, manager of the First National at Atlanta, P. J. Wilder, traveling representative, and W. A. Sanes, special representative of the same exchange, exchanged greetings with the Moving Picture World man during his recent visit to the Southern metropolis. Others at Atlanta who said "how-de" were Doc. U. T. Koch, of the Consolidated Film and Supply Company on Marietta street; Arthur C. Bromberg, of the Arthur Bromberg Attractions on Walton street; B. T. Bac, of the Goldwyn Distributing Corporation of 111 Walton street, and John T. Ezell of the E. and H. Film Distributing Company in the Moore Building. They all had that mighty-glad-to-see-you way that made us feel like meeting them again.

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W. W. Irwin is still actively interested in the affairs of filmdom. He says it is only a question of a very short time when he will again be in harness. He is located at 469 Fifth avenue, New York.

* * *

Howard Boyle, special representative for Fox, traveling out of Philadelphia, has been in New York in conference with Sam Dembo at the home office.

* * *

Jake Wells was in New York the week of February 22, on one of his frequent business trips. We saw him at the Astor—just for a moment.

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Maurie Meyers, who was doing publicity for Sol Lesser Attractions in New York, is tentatively connected with E. M. Asher, Mack Sennett's promotion expert, in a like capacity.

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Virginia Pearson is taking a much needed rest at Lake Saranac, N. Y., taking advantage of the excellent skating, hockey and sleigh riding. She is different in the selection of the snow country instead of the sunny South.

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Jack E. Storey, who has been western district supervisor at Los Angeles, has been appointed assistant director of exchanges for Pathe productions. He is now located in the New York office.

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Miss Frances B. Roset, secretary to Randolph Lewis, publicity director for Pathe, announces her engagement to Julian W. Loewenstein. Both reside in New York.

James (Jimmy) Grainger, general representative of the Marshall Neilan Productions, returned from the Coast on Monday, February 23, full of "The River's End." He says its going strong on the Coast, full of punch and no kick.

* * *

Frank Bruner, Pathe's serial publicity manager, suffering from appendicitis, underwent an operation at the Park Hospital, New York, Saturday, February 21. The operation was successful and he is convalescing favorably.

* * *

Milton E. Kronacher, Pathe salesman in the New York office, making a specialty of the lower east side, has returned to his work following an attack of influenza. Mr. Kronacher led the entire United States Pathe sales organization for December and January.

New Santa Cruz Theatre Is One of California's Finest

At Santa Cruz, Cal., on February 12, Kahn & Greenfield opened the New Santa Cruz Theatre, the fifth in their chain of houses and the first outside of San Francisco. Ideal weather conditions prevailed and the city "where sea and mountains meet" was in rare form. Those of its residents who did not attend on the opening night at least made the attempt to do so and the affair was a big success.

One of the most interesting features of the opening was the attendance of film exchange men, exhibitors and representative business men of San Francisco, with their wives, making a party of more than one hundred and fifty. These visitors were the guests of Kahn & Greenfield and the Santa Cruz Chamber of Commerce, and a lavish program of entertainment was arranged for their enjoyment, no expense having been spared to make their stay a memorable one.

World, As Usual, Leads.

The film folks making the trip from San Francisco gathered in front of Photo Player Hall at 9 o'clock on the morning and were assigned places in the automobiles of the more affluent members of the trade by starter William Jennings Citron, of the United Pictures Theatres of America. At the crack of a gun the race for Santa Cruz was on and all were soon speeding through the Santa Clara Valley, the garden spot of California, with its wealth of fruit blossoms, and over the redwood-clad Santa Cruz range.

As usual, Moving Picture World was not to be denied the lead. The car bearing its representative, piloted by Milton Birnbaum, of the Novelty Electric Sign Company, was not passed on the trip of three hours.

Following a highly enjoyable luncheon at the Hotel St. George the visitors toured Santa Cruz with their decorated cars. They were then taken to the wonderful grounds of the Santa Cruz Country Club, where moving pictures were made and golf was enjoyed by those who wished to play.

"Prohibition's Approaching!"
Fiction in Vitagraph's "The Courage of Marge O'Doone," with an all-star cast.

Banquet Crowns Hospitality.

In the evening all attended a banquet tendered by the Santa Cruz Chamber of Commerce, at which Edward H. Baron, of the United Artists Corporation (to whom much of the success of the party is due), presided as toastmaster. Among the speakers at this delightful affair were Mayor Carl C. Kratzenstein; W. O. Kerrick, president of the Chamber of Commerce; H. D. Keil, of San Francisco; H. D. Connick, of the Famous Players-Lasky Corporation; Herman Wobber, and Louis R. Greenfield.

In his talk, Mr. Wobber directed attention to the fact that Kahn & Greenfield control more seats than any exclusive moving picture exhibitors west of Chicago, while H. D. Keil outlined the history of Louis R. Greenfield and told of his success at San Francisco. At the close of the banquet all repaired to the theatre close by, where loge seats had been reserved.

The New Santa Cruz Theatre, seating capacity of 1,500, is similar in design and appointments to the New Mission and New Fillmore theatres, of San Francisco, which are considered the finest neighborhood houses in the entire country. Finished in restful tones of pink and blue, equipped with a delightful ladies' parlor presided over by a maid, carpeted throughout and containing many innovations entirely new to Santa Cruz, this theatre is a duplicate of the larger San Francisco houses.

Special Attention to Projection.

Following their usual policy, Kahn & Greenfield have paid special attention to the projection room and have provided large quarters, with conveniences not surpassed in any other theatre. Three Simplex machines have been installed and this department has been placed in charge of Operator W. T. Green. Music is provided by an organ presided over by Organist Newell Alton.

Mayor Pays Tribute.

The opening program was a fortunate choice, the feature being "Stepping Out," with Enid Bennett. The theatre certainly did "step out," and with its best foot forward. A Mack Sennett comedy, "Back to the Kitchen," furnished plenty of laughs, while a news weekly and a Literary Digest "Topics of the Day" rounded out the bill.

The formal dedication of the house was a short affair, the only speakers being Mayor Kratzenstein and resident manager T. J. Larkins. The former paid a tribute to the foresight of Mrs. Minnie Hihn and Fred D. Hihn, owners of the property, and to the San Francisco firm which leased and equipped the theatre. Alexander Bevani, the famous leader of community singing, followed the speakers and succeeded in getting the desired response from the audience.

Gain for Producer and Buyer Seen In Closer Co-Operation by Exchange Men

By WILLIAM L. SHERRILL

President Frohman Amusement Corporation

BECAUSE the Frohman Amusement Corporation has definitely determined its plan of extended operations and increased production, William L. Sherrill, president of that organization, has issued a plea to independent exchanges throughout the United States for a greater spirit of co-operation with the independent producer and a more substantial evidence of business sagacity. Mr. Sherrill says:

"The discouraging aspect of state rights distribution that rise because of lack of co-operation on the part of the state rights distributor is made clear by the recital of the following methods still pursued by the independent distributor. They purchase prints only to supply their immediate needs, expecting the manufacturer to either hold the negative ready to fill all orders as placed for additional prints, during the life of their lease, or if the negative is to be shipped to Europe to supply the foreign market, that the manufacturer invest in a surplus of prints and keep them on hand in order to supply the buyers' wants.

Too Much Expected.

"They expect the manufacturer to contract for and always keep on hand a supply of advertising matter consisting of lithographs, photo enlargements for lobby display and general printed matter. In the first instance, and when they acquire the production they order a minimum quantity without attempting to gauge their needs or future requirements, during the life of their lease.

"One can readily appreciate that with several productions made in any one year the liability incurred by the manufacturer in the making of advertising matter would run, at the end of a year, into a staggering amount. The best we can do is to approximate requirements of each exchange and if any production, or series of productions, prove extraordinarily popular, we meet with a speedy exhaustion of the advertising matter.

"Then issues a loud wail and a hurried call on the part of the exchange, couched very much in language such as this: 'We can't book the production without advertising matter.' 'What good are the pictures to us if we can't get advertising matter.' 'When you make a picture you should always see to it that our wants are supplied.' 'Are we supposed to buy all the advertising matter we need when we buy the picture?' 'You are supposed to stock up for our benefit.'

Holding the Bag.

"But what if we do stock up," continues Mr. Sherrill, "and the exchange sends in no further orders? We are required to hold the bag.

"Is it not only fair that since the manufacturer makes no profit on his advertising matter but, in fact, suffers a loss considering his proportionate overhead, which he does not tack on to the cost, while the exchange sells every piece of advertising matter to the exhibitor at a profit, that the exchange should at least study its business requirements sufficient to place its orders all at one time?

"Another regrettable situation that exists, proving how little the independent exchange man seeks to bear his share of the burdens or even to operate for his own benefit is in the matter of publicity and advertising. While it is true that the producer should keep his wares before the trade generally, yet the life of the business of the exchange man, naturally depending upon the public's demand through the local theatre, requires the exchange man to properly exploit the attractions handled by him in his own territory.

Producer Does Exploiting.

"The producer will advertise in the trade journals; first, to sell his merchandise and secondarily, to acquaint the exhibitor with the merits of his productions. The exchange man acquiring the attraction expects either the producer to continue to 'plug' the production in his territory, or throws the burden upon the shoulders of the exhibitor.

"In other words, the independent exchange man, once having booked the attraction, does little or nothing, to either create a popularity for the production, or assist the exhibitor in putting it over. They leave the exhibitor to his own limited resources.

"They try to sell, but seldom assist. They will dump on the exhibitor the advertising matter and ship the print, feeling that their duty is well performed, but they make no suggestions for exploitations nor do they, from any angle, study the exhibitor's needs or his best interests.

"Now the manufacturer, perforce, cannot know the individual situations that surround each theatre playing its productions and does not know the peculiarities of each neighborhood, or the program generally that is being run in connection with his attraction. He, therefore, cannot lend that intimate help that a different situation would justify.

Exchange Men Know Conditions.

"The exchange man, or the salesman calling on the theatre, is in a position to make inquiries of the theatre owner that would permit him to make suggestions and to co-operate along lines that would give the exhibitor the full measure of service that he deserves. There are numerous other incidents of lesser importance that all tend to prove that the independent exchange man is not taking advantage of the opportunities which now present themselves.

"Unless they reform their methods," concludes Mr. Sherrill, "get down to business logic and legitimate business methods, the time may come when the so-called program producer will take advantage of the laxity of the independent distributor and bring to life again the program bookings."

In This Issue We Go Into Our New Size—Look Us Over!

Well, Ahem! Er Ah--Ahem! S-ss-say Miss K-Kuh-Kennedy, Wuh-We Thuh-Think You're Uh-Uh-Awful N-n-n-n-Nice.

After which "instalment" statement we'll retire, first remarking that Madge Kennedy's friends are increasing with every picture. Her last was "The Blooming Angel."

William Fox's Policy Is Made Evident by His Picturization of Famous Novels

WILLIAM FOX'S purchase of exclusive screen rights for sixty-seven stories by Richard Harding Davis is in line with his policy to transfer to the cinema literary works of transcending interest. This policy was manifest in the art production "Evangeline," the screening of Victor Hugo's "Les Miserables" and of the Charles Dickens novel "A Tale of Two Cities." Recent Fox releases, together with productions now in the making, constitute a treasure-house of choice literature. They include visualizations of classics, up-to-date novels and stage successes.

The expansion of producing facilities resulting from the opening of the new building in New York and the construction of a large indoor stage on the West Coast will enable Mr. Fox to film the masterpieces of noted authors to an even larger extent than heretofore. The staff of scenario writers has been enlarged.

The purchase of the world's picture rights to the Broadway success of three years ago, "Her Honor, the Mayor," from the pen of Miss Arline Van Ness Hines, is the most recent transaction in conformity with that larger policy. Madlaine Traverse will play the lead in the screen version.

Naming the Authors.

Edward Knoblauch is another Fox dramatist. "My Lady's Dress" is from his pen and will be presented as a superproduction. Larry Evans also stands high in the dramatic scale and is a Fox contributor.

The two Fox productions thus far announced, in which Pearl White takes the lead, are faithful adaptations of novels by prominent writers which had a big sale as books and will now reach an infinitely larger public. "The White Moll," already completed, is by Frank L. Packard. "Tiger's Cub" now being made was written by George Goodchild. "White Lies" is from a novel by Charles Reade. Gladys Brockwell stars in this picture.

Pearl Doles Bell has provided two vehicles of exceptional merit for Shirley Mason; "Her Elephant Man," praised as a superb circus story, and "Love's Harvest." The latest Shirley Mason feature, "Molly and I," was written by another excellent story teller, Frank R. Adams.

The most notable change made in the filming of the N. P. Niessen novel, "The Love Thief," is in the title. It is called "The She Tiger" on the screen, but retains all the power, intense interest and love appeal of the original.

Requires Virile Western Stories.

The Fox heroes of western drama call for a type of stories in which action and virility are the keynotes. Charles Alden Seltzer is the author of "Forbidden Trails." Harold Titus, a prolific writer, provided several vehicles for Tom Mix.

"The Orphan," an intense story of the real West featuring William Farnum, is from the novel of Clarence E. Mulford. E. Lloyd Sheldon is among the successful authors whose talents have been placed at the service of Fox Film Corporation. Without mention of the name of William C. Lengel the personnel of Fox writers would be incomplete. Mr. Lengel has given to the screen through William Fox his widely read "Tin Pan Alley" stories as published in the Red Book Magazine and has several others now in work for early production.

Among others are Paul H. Sloane, Natalie Sumner Lincoln, J. Anthony Roach, Gelett Burgess, Denison Clift, H. H. Van Loan, Henry Clifford Colwell, Paul Dickey, Justin Huntley McCarthy, Richard Stanton.

Four new men have just been added to the staff of writers on the west coast. They are Stephen Fox, who writes under the name of Jules G. Furthman; Stephen Reynolds, Stephen Chalmers and Arthur Jackson.

Famous Players Busy in Albany.

Through a deal just consummated, Albany, N. Y., will become the main distributing point between New York and Buffalo for the Famous Players-Lasky Corporation. A big garage near the business center of the city, has been purchased for the reported sum of $30,000 and will be fitted out to meet the requirements of the company. A fifteen-year lease has been taken on the building. It will be ready for occupancy in May, with a force of about forty employed. J. H. Seidelman is in Albany in charge of the preliminary work.

Quick! How Many Titles Can You Suggest for This Picture?

Great circulation builders, these title contests. This is Charlie Ray in his Paramount "Alarm Clock Andy." First prize is a bale of interviews with Mayor Hylan.

Richard C. Fox Off to London To Be Fox Film Sales Head

JUST one week after Winfield R. Sheehan, general manager of Fox Film Corporation, sailed from New York—on Saturday, February 14—for a general tour of the corporation's foreign offices, Richard C. Fox sailed from New York on Saturday, February 21, with the London office of the firm as his destination.

The arrival of Richard C. Fox in London will mark the opening of a sales campaign throughout the United Kingdom with certain distinctly new elements. Mr. Fox, whose reputation throughout the Eastern half of the United States has been recently strengthened by the record he established while branch manager at various points for Famous Players, spent two weeks just prior to his departure making a study of the equipment installed in the new Fox studios on West Fifty-fifth.

On the same steamship with Mr. Fox and consigned to his private office in London quarters are three special prints of Fox releases which he takes with him for immediate showings to the exhibitors of Great Britain. The films include Clemenceau's "The Strongest," "The Adventurer" and "The Daredevil" in which William Farnum and Tom Mix are the respective stars.

Tom Moore of Washington Engages "Temporary Wife"

THE Hodkinson organization has just closed a contract with Tom Moore, the Washington showman, for a week's presentation early in March of Joseph Levering's all-star production, "His Temporary Wife," at the Strand Theatre. This marks the fourth Hodkinson release to be presented by the big Capitol City exhibitor within the past two months, Zane Grey's "Desert Gold" and "The Lone Wolf's Daughter," starring Louise Glaum, recording two weeks of splendid business each and Leah Baird's "The Capitol" following in turn with a banner week's engagement.

"His Temporary Wife," starring Rubye De Remer, Edmund Breese, Mary Roland, Eugene Strong and W. T. Carleton, concluded on Sunday a big week's run at the Crystal Theatre, St. Louis, despite the influenza scare. John L. Sweeney, owner of the Crystal, laid particular stress on the leap year angle of the production in his newspaper advertising spreads and in his displays.

The Levering picture was produced for the most part in Long Island and in the Adirondacks, though the all-star aggregation enacted the final scenes at Asheville, N. C.

"Fashion Show" in Fox Film.

Why go to Paris or any other big fashion center to enjoy a real "Paris Fashion Show" when you can find a wonderful display of the latest Parisian styles brought to your very door? In "Leave It To Me," the new photodrama now in the making at the William Fox studios on the West coast, with William Russell as star, the costumes worn by the feminine members of the cast are the last word in the way of designs for the coming season.

"Fresh Paint" is New Rolin Comedy.

"Fresh Paint" has been selected as a title for the new Rolin Comedy, which Pathe will release on March 7. "Snub" Pollard is starred in this one-reel laugh-getter assisted by Marie Mosquini, Eddie Boland, "Sunshine Sambo," the diminutive colored comedian, and a chorus of artists models, who appear in the garb of classical dancers.

Raging Blizzard Fails to Check Pearl White

NOTWITHSTANDING the raging blizzard which gripped Port Henry, N. Y., the Pearl White company has progressed well in its work on "The Tiger's Cub," a story of the country north of 53 from the book by George Goodchild. The Fox picture is under the direction of Charles Giblyn.

For a time the wild weather threatened to halt the completion of the Alaskan mining camp which the carpenters were building on the shore of Lake Champlain for the exteriors, but the grit of the artisans seconded by high-spirited encouragement from Miss White and her company triumphed.

The first night scenes were taken and served to brighten everybody's spirits, the effect was so realistic. William Black, cast as the "Tiger," broke the trail on snowshoes ahead of a dog team driven by J. Thornton Baston. Two hours later, Charles Giblyn, clad in furs from head to foot, and Joseph Ruttenberg, the cameraman, rehearsed John Woodford as Colonel Summers and John Davidson as Lone Wolf, in a scene in which the latter carries the colonel, who has been mortally wounded, through the deep snow from gambling hall to cabin.

Eight Kaufman Pictures To Be Ready Before Release of Any

THE announcement is made from the offices of Lewis J. Selznick, head of Selznick Pictures, that the first of the Herbert Kaufman Weeklies, "Little Red Riding Hood," will not be set for release until six or eight of the editorial subjects have been completed and are in the hands of the Select branch managers throughout the country.

The decision is the result of Mr. Selznick's belief that the subjects are of such importance the several releases should be on hand to avoid any delay whatever to the exhibitors and the public.

Accordingly, the following information was sent out from the home office to the branches: "Fully realizing the importance and meaning of a weekly editorial subject, and in order to make this proposition an unmistakable success for the exhibitor, we will schedule the first Herbert Kaufman Weekly at such time as we can safely guarantee every exhibitor prompt delivery of these single reel features each and every week. It is therefore our desire that all branches have at least six or eight of the subjects on hand before the first release is made."

Dempsey Serial Episode Sets Standard.

The fourth episode of "Daredevil Jack" which introduces Jack Dempsey as a Pathe serial star, was shown recently to officials of that concern at the New York offices, and the artistic qualities of the production are said to be so notable that congratulations were soon on their way to Robert Brunton, the producer.

This episode, "Shanghaied," is being singled out by Pathe as an example of the "installment-feature" quality, which will be Pathe's standard henceforth.

Quebec Collected the Sum of $648,616 from Admission Taxes in Two Years

DURING the two years that the war tax on admission tickets was collected by the Province of Quebec the total amount of $648,616 was collected through the theatres of the province and a few others from patrons. One of the provisions of the tax act which was passed by the Provincial Legislature in 1916 was that all cities and towns were to receive 1 cent from the assessment on each admission ticket. The province paid back to the municipalities the total sum of $467,584.86, leaving $181,031.14 as the share for the province.

This arrangement was made because the cities of Montreal and Quebec had previously been charging a tax of 1 cent on all theatre tickets and other municipalities had been asking for such a privilege. It was really because of the demand to the government from the various cities for permission for such a tax that the Provincial Legislature decided to adopt a war tax for the whole of Quebec and to give the centers a share of the revenue.

The above figures do not represent the net revenue to the governmnt and the cities, but the expense of collecting the money was light inasmuch as the exhibitors did most of the work.

Quebec Cities Continued Levy.

The Province of Quebec abolished its theatre admission tax altogether in 1919, but granted the privilege to all cities to continue the levy as a local source of revenue with the proviso that the cities of Montreal and Quebec were to give 1 cent from the sale of each tax ticket to local hospitals and charitable institutions. The cities did not return to the 1 cent tax which was in force before the matter became a provincial feature, as they were authorized to use the tax schedule fixed by the province. This ranges from 2 cents on tickets up to 35 cents in value and 3 cents on tickets worth from 35 cents to 75 cents, up to a tax of 10 cents on tickets priced at $1.50 and up.

The abolishment of the provincial tax made practically no difference to the people as the municipalities took over the revenue with only one or two exceptions. Patrons at the one theatre in the small town of Gatineau Point, Quebec, do not pay a tax because the local authorities have not seen fit to take up this form of revenue. In passing, it should be mentioned that the mayor of Gatineau Point is also the proprietor of the local moving picture theatre.

Prohibits Price Reduction.

The fact that no tax is less than 2 cents has tended to kill the lower prices of admission to theatres. The people do not like to pay a tax of 2 cents on a 10-cent ticket and the exhibitor does not care to assume the comparatively heavy tax on the small-priced admission tickets.

All other Canadian provinces continue to collect what was originally known as a war tax on admission tickets and there has been no move to follow the example of the Province of Quebec in giving the admission tax to the cities. In no province, aside from Quebec, is a city or town permitted to collect a tax on theatre tickets for any purpose in addition to the provincial assessment

Hagenah Joins Mayer Staff.

Harry Hagenah, who has acted as co-director in the filming of some thirty-five of his own scenarios, has joined the Louis B. Mayer staff and will be assistant director of the Chaplin-Mayer Pictures Company, Inc. In this capacity Hagenah will assist Director John Stahl in Mildred Harris Chaplin's next feature production for First National release.

Leah Baird's Next Nearing Completion.

Prints of "Cynthia-of-the-Minute," starring Leah Baird, the Artco picturization of Louis Joseph Vance's gripping story, will soon be on their way to Hodkinson exchanges, Director Perry Vekroff having just completed the cutting of the newest Leah Baird vehicle at the Cliffside, N. J., studios.

"My Dear! So You Were in the Battle of Los Angeles!"
May Allison, Metro star, impressed by the blouse-full of medals displayed by Sydney Chaplin. "What battle wasn't I in?" replied Sydney.

Republic Distributing Announces Six Feature Productions for March Release

IN selecting six productions for March releases the officials of the Republic Distributing corporation believe they have picked six pictures that showmen will appreciate. The releases scheduled are "Mothers of Men," "Girl of the Sea," "The Gift Supreme," "The Adventuress," "The Great Shadow" and "Man's Plaything."

Attention is called by Republic officials to the fact that several of these productions are of the all-star type and feature a number of the leading players of the American screen. Among them may be named Tyrone Power, Julian Eltinge, famous impersonator, stage and screen star, Claire Whitney, Lon Chaney, Grace Davison, Montague Love, and Stuart Holmes.

Ranking as one of the best productions of the year according to the Republic officials is "Mothers of Men," an Edward Jose production. Claire Whitney heads the cast of this story which was written by William H. Warren and DeWite Kaplan. The story is purely dramatic and deals with the sacrifice of a mother during the world war. The scenes are laid in France but it is cited that the war is merely a backing to the theme of the story.

Julian Eltinge Returns.

The "Girl of the Sea" is declared to be a big special production in that it was produced by means of the Williamson sub-sea process. Betty Hilburn is featured as the leading player in this picture.

Julian Eltinge, the stage star, who has not been seen in pictures for some time, comes back in the leading role in "The Adventuress," a story especially adapted to the dual characters which Mr. Eltinge so ably portrays. The production was directed by Fred J. Balshofer and the story was written by Charles Taylor and Tom J. Gerahty. William Clifford, Virginia Rappe, Leo White, R. Di Vanentina, Stanton Back and Chas. Millsfield are in the supporting cast.

Republic officials are of the opinion that "The Gift Supreme" one of the March releases, will be a most popular release. It is a C. R. McCauley production and was directed by O. L. Sellers. It is said that it is one of the best underworld pictures ever produced.

Bernard Durning and Seena Owen, have the leading roles. Others of wide reputation in the cast are Lon Chaney, Jack Curtis, Anna Hernandez, Eugenie Besserer, Scott McKee ,Claire McDowell, Stanton Beck and Tully Marshall.

Tyrone Power in "Great Shadow."

Tyrone Power is featured in "The Great Shadow." This is a timely production and it deals with a vital question of the hour in an extraordinary entertaining manner. Rudolph Berliner is the author and Harley Knoles directed it. It is a product of the Adanac Producing Company.

Different in theme from any of the preceding stories is that of "Man's Plaything," a drama of city life with a strong heart appeal. Republic obtained the production from the J. G. Pictures, Inc., and believe they have in it an especially strong drama that will appeal to all admirers of modern drama. Grace Davison and Montagu Love are the leading players, while the popular screen villian, Stuart Holmes, is in support of the well-known pair. The picture was written and directed by Charles P. Horan.

Inter-Ocean Has Rights to "An Adventuress"

THE Inter-Ocean Film Corporation has acquired for exclusive foreign distribution the rights to "An Adventuress," starring Julian Eltinge, internationally known for his female interpretations on the stage and screen. The news just made public has already caused a decided stir in the foreign film market in view of Julian Eltinge's extended tour throughout the world, which, according to his itinerary, will take him into every principal city.

The announcement from Inter-Ocean is, in part, as follows:

"'An Adventuress,' starring Julian Eltinge, is the latest cinema acquisition to the list of notable attractions now being distributed by Inter-Ocean Film Corporation throughout the entire world, exclusive of the United States and Canada. The new production marks the return to the screen of the world's most famous impersonator of female characterization.

"There is every indication that 'An Adventuress' will duplicate the success of previous Eltinge productions in foreign markets. In point of story, cast and direction, it is conceded to be better than the previous Eltinge vehicles. Julian Eltinge is now beginning a two-year tour of the principal cities of the world. Publicity and advertising of a nature never attempted before will precede and trail his personal appearances."

Charlie Ray Starts Work on New Addition to His Studios.

By "personally" conducting the first load of earth away. In the group are Architect Nance; Richard Willis, general manager; Charlie Ray; Albert E. Kidder, assistant manager, and Mr. Ray, Sr., father of the star, whose pictures Arthur S. Kane will release through First National.

"Peddler of Lies" Is New Universal Picture

THE special attraction on the Universal release program for the week of March 1, is "The Peddler of Lies," featuring Frank Mayo and Ora Carew. This production was directed by William C. Dowlan and is the screen version of Henry C. Rowland's story, "The Peddler," which recently appeared in the Saturday Evening Post.

An able cast, including Bennie Hill, Harold Miller, Truman Van Dyke, James Barrow, Dagmar Gedowsky, Ora Deveraux, Flora Hollister, William Brown and Ray Ripley, makes "The Peddler of Lies" an interesting and entertaining production.

The serial release for the week include "A Perilous Plunge," the tenth episode of "The Lion Man," in which Kathleen O'Connor and Jack Perrin are featured, and "The Flames of Death," the fourth episode of "Elmo the Fearlous," in which Elmo Lincoln is starred. The Lyons and Moran weekly offering is a one-reeler called "Officer, Call a Cop." There is also a rainbow comedy, "A Red Hot Finish," in which Virginia Warwick, Pat Harmon and Cliff Bowe are featured.

A two-reel westerner, "Hair Trigger Stuff," presents Hoot Gibson and Mildred Moore in an original plot. "His Woman," a Jewel production, is the eleventh of the Stage Women's War Relief series to be released. Julia Arthur plays the leading role.

Launches Fan Advertising Drive on "Eve in Exile"

OF importance to exhibitors of "Eve in Exile" is the fact that the producers have launched a "direct to the fan" advertising campaign in the newspapers in all the large cities. A quarter-page advertisement is inserted in the Sunday issues preceding the first showing of this super-drama in each city, and this advertising is tied up with the local exhibitors by a coupon to be cut out and signed by the fans, and returned to the executive offices of the American Film Company.

Those who desire to see Charlotte Walker in "Eve in Exile" are requested to fill in the name of their neighborhood theatres. Whatever advertising the local exhibitors may do on their own account acts as a follow-up.

The name of Cosmo Hamilton is played up in big type as the writer of "Eve in Exile." The cast including beside Charlotte Walker, Thomas Santschi, Wheeler Oakman, Melbourne MacDowell, George Periolat, Violet Palmer, Harvey Clark and Martha Mattox, is given generous space. An attractive cameo portrait of the star is prominently displayed.

Frankie Mann To Co-Star In Pathe Serial.

When the scenario for "Trailed by Three," the fifteen episode serial which Pathe will release April 4, had been completed by Charles T. Dazey, Arthur F. Beck desired to secure Frankie Mann for the leading feminine role; but she had returned to the stage as the Baby Vamp in "Upstairs and Down."

The fact that the studio's call was for a serial star role did not enhance its attractions as it seemed to Miss Mann that it would be more serene to continue treading the boards six nights a week and two afternoon performances than to jump off cliffs, get oneself trampled upon by runaway houses, etc.

But Mr. Beck was determined. Frankie Mann agreed to give the scenario a reading and now is to make her bow, co-starring with Stuart Holmes and directed by Perry Vekroff. Pathe promises a serial of adventure along lines far removed from the conventional.

Ship Prints of "$30,000" to All Hodkinson Branches

PRINTS of J. Warren Kerrigan's newest Robert Brunton picture, "$30,000," announced by W. W. Hodkinson Corporation for February 29 release, have gone forward to all Hodkinson branches where arrangements have been made for simultaneous trade showing a week before the release date.

That "$30,000" measures up to the standard set by preceding Kerrigan-Brunton successes may be gleaned from the personnel of the popular star's support in his newest production, a vivid picturization of H. B. Daniel's widely-read story of the same name. The part of "John Trask" is typically Kerrigan. Fritzi Brunette again has the feminine lead and plays a dual role; one moment she is a petted society beauty, the next she is a tough little denizon of the underworld.

Nancy Chase, the English stage beauty, makes her first appearance on the screen in "$30,000." Joseph J. Dowling, long a fixture in J. Warren Kerrigan pictures, does some excellent character acting and Carl Stockdale, prominent as a delineator of heavy roles, portrays the part of a master crook and gambler.

Ernest C. Warde, who directed all of the star's pictures since the amalgamation with Robert Brunton, also officiated in this production.

"Man's Plaything" Named as Title for Grace Davison Film

REPUBLIC DISTRIBUTING CORPORATION, of which Lewis J. Selznick is advisory director and Briton N. Busch, president, announced that the production recently bought from J. G. Pictures, Inc., starring Grace Davison and Montague Love, and which was announced in the trade press as "The Convert of Revenge," will be distributed to exhibitors under the title of "Man's Plaything."

Stuart Holmes, the well-known and popular "heavy," is chief of the support of Miss Davison and Mr. Love. Charles P. Horan directed the picture, which is described as a big city drama of dramatic appeal. The release date has been scheduled for March.

Arline Pretty in "Prince of Pines."

Arline Pretty, well-known ingenue and leading woman, has been signed for her first appearance in Selznick productions, according to an announcement by Myron Selznick. Miss Pretty is to have one of the leading roles in the special production, "The Prince of Pines," which is now in production, directed by Burton George.

In Two Weeks Trade Will Have Details of Metro's Co-operative Booking Plan

OFFICIALS of Metro Pictures Corporation are perfecting plans for a new booking arrangement with motion picture showmen throughout the United States. As soon as the project has been worked out in detail, Metro promises to make an announcement in full, which the producing and distributing company believes will be of the utmost interest to every exhibitor and more especially to the smaller ones.

Co-operation between Metro and the individual exhibitor is declared to be the primary purpose of the plan now being whipped into shape. Company officials state that it is intended to protect owners of the smaller theatres against unjust competition, affording even the weakest of them a fair chance for substantial profits and a guarantee of independence no matter how extensive or influential the great chains or circuits of picture houses may become.

On a Co-operative Basis.

Under the proposed arrangement Metro expects to reach every independent exhibitor with its product on a co-operative basis. The actual scope of this co-operation is being considered from every angle and will be made known in full when Metro issues its forthcoming announcement. The guiding heads of the corporation, however, intimate that terms of rental and facilities for obtaining Metro's big special productions will be adjusted to the complete satisfaction of the exhibitors themselves.

In making known Metro's intention to deal with all exhibitor, big and little, on a co-operative basis, the company's president, Richard A. Rowland, again characterized as groundless the apprehension said to exist among some of the smaller theatre owners that the entrance of big financial interests into the industry will curtail their livelihood, if not force them out of business.

"What reason is there for any man to fear that he and his theatre are going to be swallowed up by financially powerful interests?" asked Mr. Rowland. "The notion is ridiculous. In round numbers there are 17,000 picture theatres in the United States. The largest circuit or chain of picture houses in the country, that of Loew's Inc., of which Marcus Loew is president, represents in the neighborhood of 200 houses.

"Say that the other two or three major circuits are counted in, and you have a situation in which 16,500 exhibitors stand in awe of, or are presumed to fear, extinction by 500 exhibitors. The so-called 'big interests' are confronted with odds of more than thirty to one against the circuit. On the face of these figures it should be the circuits rather than the individual exhibitors that cried 'Help!'

"We are proud of Metro pictures, proud of our new friends among the men who own their own houses, and we yearn to increase their number. For these reasons we are perfecting our new booking arrangement on a co-operative scale that is unique."

A statement setting forth in detail every phase of the proposed co-operative arrangement is promised by Metro officials within the next two weeks.

Selznick Corrects Spelling.

In the announcement of the cast of "The Woman God Sent," the all-star Selznick production, which was made some time ago, the name of one of the players, Fanny Cogan, was misspelled. It was published as Fannie Vogin. The Selznick publicity department wishes to correct this error by announcing her correct name as spelled above.

Fitzgerald to Direct Bert Lytell.

Dallas M. Fitzgerald has been selected to direct Bert Lytell in "The Temple of Dawn," the star's next production for Screen Classics, Inc. Mr. Fitzgerald has arrived in Los Angeles from New York City.

Gol Dern this Metro Bunch fur Gettin' Big Folks in Front th' Camera.

Here for instance, they have June Mathis, Marcus Loew, Vicente Blasco Ibanez, Richard A. Rowland and Maxwell Karger, taken while Sr. Ibanez was conferring on Metro's production of "The Four Horsemen."

Both Marcus Loew and Famous Players Plan Picture Theatres for St. Louis

WITH two new picture theatres—the cost of each running into the millions—in prospect of early erection, St. Louis expects to pride itself on being on a par with any city in the country in the size and magnificence of its screen palaces.

Announcement has been officially made of the completion of negotiations by Marcus Loew, Inc., for a site for a $1,000,000 theatre to be devoted to movies and vaudeville, and a store building, in the heart of the downtown district.

Announcement of the purchase of a site by the Famous Players-Lasky Corporation is expected at any time. Some time back, the Famous Players-Lasky Corporation, through F. L. Cornwell, its St. Louis counsel, secured an option from the First National Bank on a site on which, it was announced, a combination picture theatre and office building would probably be erected at a cost of $2,500,000. Since the option was secured, with a cash payment of $10,000, nothing definite has been obtainable in the way of information as to when the deal would be closed, or other plans of the company.

Expect Definite Statement Soon.

However, the presence of Max Goldstein, of the Famous Players-Lasky organization, in St. Louis has led to the belief that some definite announcement regarding the closing of the deal may be forthcoming soon.

The site on which the Famous-Players has an option is located at the northwest corner of Seventh and Locust streets and is now occupied by five-story business and office buildings. It fronts 127 feet on Locust street and 164 feet on Seventh street. The price asked for the site is $1,250,000.

Mr. Cornwell stated the plan of the Lasky organization is to erect a fifteen to eighteen story building, the lower portion of which will be given over to one of the finest picture houses in the country, the remainder of the building to be devoted to office space. The new Loew enterprise is to be erected at Eighth street and Washington avenue, just two blocks "around the corner" from the site on which Famous Players-Lasky Company has its option.

Annual Rental of $60,000.

Announcement of the signing of a ninety-nine-year lease for the site was made by the Mercantile Trust Company, acting as agent for Loew. The annual rental will be $60,000. The site has a frontage of 135 feet on Washington avenue and extends 226 feet on Eighth street. A five-story and a six-story building, which now occupy the site, are to be torn down, it was announced, as soon as the tenants' leases expire, and erection of the new theatre building will be started, it is expected, within two months.

Leo Friedman, of New York, counsel for the Loew corporation, signed the lease for the ground.

The theatre will seat 4,400 and will exhibit feature films and vaudeville at popular prices. Arthur Moskowitz, manager of Loew's Garrick Theatre, commenting on the new house, stated that it will be an exact duplicate of Loew's Metropolitan in New York City, and will undoubtedly be the finest picture house in Missouri.

Mary Miles Minter and Her Own Sunlit Checker-Board.

This beautiful picture of the Realart star was taken at the Mathewson home, Los Angeles, of which M. M. M. has taken possession.

Cameraman Chester Lyons to Stay with Charles Ray

CHESTER LYONS, veteran camera man, is the latest acquisition of Charles Ray as an independent star. Ray has brought with him to the studios of the Charles Ray Productions some of the best talent with which he was formerly associated, having last week signed up Jerome Storm as his director. The addition of Cameraman Lyons is the final coup which will insure continued technical excellence for the products of the star, to be presented by Arthur S. Kane for First National release.

Known for many years in the industry as "Chet" Lyons, the veteran photographer will come on as leading cameraman with the newly organized Charles Ray Productions, Inc. In this post, Lyons will not only manipulate the camera for Charles Ray, but will work with the star, director and electrician in devising new methods of lighting, as well as new tricks of photography.

Turning the crank for Ray is no new experience for Cameraman Lyons. He has photographed most of the films in which Ray has appeared. Lyons, Jerome Storm, the director, and Charles Ray, the star, have worked together for many years, and their association is not only of a professional nature, but an unusual example of friendship and co-operation.

Selznick Officials Praise McCauley's "Gift Supreme"

A PRIVATE showing of "The Gift Supreme" revealed to the Selznick and Republic officials what in their opinion is one of the best pictures made for some time. The entire group of officials expressed themselves as being not only satisfied but elated. "The Gift Supreme" was obtained for Republic release from the C. R. McCauley's Photoplays. It has an all-star cast and was directed by O. L. Sellers.

The reviewers at the private showing were impressed with the manner in which the entire cast portrayed their parts. Bernard Durning, who scored a success in "When Bearcat Went Dry," and Seena Owen are in the leading roles. Both of these players do excellent work, but no less commendable is the work of Lon Chaney, Jack Curtis, Harry Lonsdale, Eugenie Besserer, Melbourne MacDowell, Tully Marshall, Claire McDowell, Scott McKee and Anna Hernandez.

M. P. T. Association Incorporates.

Papers incorporating the M. P. T. Association of the World were filed last week with Secretary of State Hugo by James and Lillian Quinn, A. G. Maul, J. C. Brubaker and A. M. Bischoff, all of New York City. The company's principal office will be located in New York.

In its papers the company outlines its purpose as being one to stimulate public interest and to generally elevate the standard of motion picture films and plays. It will also diffuse reliable information on motion picture plays and scenarios, as well as to furnish the best methods of production and exploitation. The company also intends to act as a mediator in differences that may arise between the various branches of the motion picture and theatrical business.

Topics Are Widely Advertised.

In four-column, twelve-inch advertisements of the Literary Digest, appearing in 350 daily newspapers in the country, "Topics of the Day," released by Pathe, is being advertised. A striking topic from each week's issue is selected to appear at the top of all the advertising.

Exhibitors Get New Prints of Record Selznick Pictures

THE Select exchanges throughout the country are now supplied with new prints of several Clara Kimball Young, Constance Talmadge, Alice Brady and Norma Talmadge productions. These prints, it is made known, are some of the ones in which these stars made their biggest bids for popularity and success, and include "The Heart of Wetona," with Norma Talmadge; "A Pair of Silk Stockings," with Constance Talmadge; "Mrs. Leffingwell's Boots," with Constance Talmadge; "The Common Law," starring Clara Kimball Young, and "Her Silent Sacrifice," starring Alice Brady.

Manager Henry Siegel, of the New York branch of Select, is quoted as saying "'Old wood to burn; old books to read; old friends to trust.' A very ancient and very true bit of philosophy. And particularly true when you apply it to the film industry is that last phrase, 'old friends to trust.'

"Should a picture be shown once and then relegated to obscurity? No. And I know that exhibitors all over New York State and other states are echoing that 'No.' Select's New York branch is distributing dozens of favorite box office attractions of which new prints have been made—and they are making good for the exhibitor and pleasing the public beyond measure."

Universal to Release "Burnt Wings" March 29

HOW a young wife sacrifices all that she holds dear to bring her husband back to health, and how this very sacrifice creates a chasm that threatens to engulf them both, is told in "Burnt Wings," a photoplay starring Frank Mayo, which Universal announces for release on March 29.

"Burnt Wings" is an adaptation of "The Primrose Path," the stage success of Bayard Veiller, author of "The Thirteenth Chair," "Within the Law" and other successes. The work of Mr. Mayo is up to his usual standard.

Christy Cabanne, who supervised the production, was formerly chief-of-staff for David W. Griffith, and in "Burnt Wings" he had every possible aid to a perfect photodrama—a story of America's leading playwright, a cast including Josephine Hill, Betty Blythe, Rudolph Christians and Beatrice Burnham, and a production that stopped at no expense in the smallest detail.

King to Produce Independently.

Burton King has completed arrangements to produce a series of pictures under his own name. His first six pictures will be distributed by Hallmark. Production will be begun at once on the first of the series, a comedy drama by Lawrence McCloskey and Harry Chandlee, based on "The Road to Arcady," a novel by Edith Sessions Stupper, which appeared in serial form in The Ladies Home Journal. Mr. King has leased the Mirror studios at Glendale, Long Island, and is now engaged in choosing his first cast and arranging other details preparatory to commencing production.

Early Bookings Indicate Great Success for Edgar Lewis' "Other Men's Shoes"

THAT "Other Men's Shoes," Edgar Lewis's initial big special production for Pathe release, is destined to take its place amongst the foremost motion pictures of the year, is quite apparent from the booking record it has established during the first fortnight of its distribution, according to Pathe.

In the first two weeks of its issue, "Other Men's Shoes" has surpassed the great record made by "The Thirteenth Chair" and "Common Clay," Pathe's greatest successes, in the same period. The prospects are that the Lewis attractions will materially surpass the financial returns on each of these offerings, Pathe announces.

In Chicago alone, four of the most representative first-run houses—the Alcazar, Playhouse, Woodlawn and Pantheon—have booked the picture for week runs. The Lubliner and Trinz circuit will also play the production, and, in addition, during the first week of the campaign more than a score of leading Chicago neighborhood houses also were brought into line.

Highly Successful in Chicago.

On the whole, Pathe's feature business in the Chicago territory has taken on a powerful impetus with the recent addition of a staff of six special feature sales representatives and with the appointment of W. B. Frank as branch feature sales manager. Mr. Frank works under Branch Manager Edward Eschmann. He is considered one of the most successful feature salesmen in the entire Pathe organization.

What is true of the Chicago territory is true also of every other section of the country, Pathe reports from its early returns on the picture.

The premiere New England presentation will be held in Providence, where it is booked for a week's run. Most of the foremost screen attractions are receiving their baptism of criticism in Providence now, following a custom established by legitimate producers, who find the Rhode Island metropolis a profitable "jumping off" point.

Chicago, however, is setting the pace. Already this exchange has obtained more than half of its quota, which was set at an exceptionally high mark by the feature sales department of Pathe.

Maigne To Direct Mary Miles Minter.

Charles Maigne, who recently directed Lionel Barrymore in "The Copperhead," and has a number of other notable productions to his credit, has been engaged by Realart Pictures Corporation to direct Mary Miles Minter in her next production.

To Elaine Hammerstein, Selznick Star

By Herbert J. Hoose.

There was a sweet girl named Elaine;
She posed by a windowless pane;
With braids hanging down
And her big eyes of brown—
She's my gal in "The Woman Game."

Selznick Production Keeps Up; Eastern Studios Surmount Difficulties of Storm

WHEN the storm king who had been reigning in the East for several days, demoralizing the commercial life of New York and its kindred cities, decided to abdicate he left a trail of upset routine from Maine to Washington.

But, according to report, the Selznick studios at Fort Lee, N. J., and the Bronx surmounted the difficulties and when the sun peeped out work was progressing on current films as though California weather had prevailed all the time.

Excellent progress is reported on Elaine Hammerstein's next picture, "The Shadow of Rosalie Byrne," which is being made at both Eastern studios and on location in various sections of the East. Edward Langford has the leading male role opposite Miss Hammerstein in this production.

The Herbert Kaufman weeklies, from editorials written by Mr. Kaufman in the daily papers, are said to be progressing on schedule despite the weather handicap.

"The Flapper" Next Olive Thomas.

The next picture for Olive Thomas, following the release of "Youthful Folly," which is announced for March 8, will be "The Flapper" instead of "Jenny" as was previously reported. "Footlights and Shadows" is declared to have won further popularity for Miss Thomas as a Selznick star. Alan Crosland is named as the director who will make "The Flapper."

Ralph Ince, Zena Keefe and the company which journeyed to the Northland for locations on "The Law Bringers" are apparently meeting with great success in getting the scenes wanted, according to advices received at the Selznick offices.

The Burton George company, in New Hampshire filming "Prince of Pines," reports of good progress being made in getting snow scenes. Favorable reports of progress made also come from Director George, whose story in hand calls for such weather as he is now encountering in the New Hampshire hills.

Eugene O'Brien's Next.

Eugene O'Brien's next Selznick picture, following "A Fool and His Money" which is scheduled for March 29 release, has been announced as "The Figurehead." It is from the pen of John Lynch, scenario chief for Selznick, who has written many stories which have proven successful on the screen. Work on "The Figurehead" is expected to start shortly.

Elaine Hammerstein is also scheduled to start on "Daphne, Correspondent," as soon as she finishes work on "The Shadow of Rosalie Byrne."

American Legion Post in Shelbyville Aided Exploitation of "Copperhead"

SHELBYVILLE happened to be the first Indiana city in the territory of the Cincinnati Famous Players-Lasky exchange to play "The Copperhead," Lionel Barrymore's dramatic super-special. Manager W. C. Meloy, of the Strand Theatre, made a special trip to Manager Harris P. Wolfberg's office at Cincinnati to get the production for a Lincoln Birthday showing. Having secured it for a state "premiere," Mr. Meloy went to the exploitation of the engagement with the same vigor and vim that he used to put over "The Miracle Man" and "Male and Female."

Paul Meloy, son of the manager, is a World War veteran himself and he made a speech at a meeting of Victory Post, No. 7, American Legion, telling them of the stirring Americanism of "The Copperhead." He got their undivided and enthusiastic support, and when the engagement started there was a theatre full of American Legion veterans, attending in a body and making "The Copperhead" the feature of their Lincoln Birthday anniversary celebration. A speech by a war hero was on the program, as Secretary Lane requested.

With the co-operation of Jerome H. Cook, of the Cincinnati Paramount Artcraft exploitation forces, Mr. Meloy staged a special private showing of "The Copperhead" in advance of the opening. Among the guests was none less than Frank Rembusch, who operates the opposition theatre in Shelbyville in addition to piloting the destinies of the National Exhibitors' Association. Mr. Rembusch and his wife joined with other prominent Shelbyville citizens in praising "The Copperhead."

As a result of the private showing, the Rev. A. F. Von Tobel spoke of "The Copperhead" in his Sunday sermon. Superintendent of Schools J. W. Holton heartily recommended the picture to his school children and everybody in Shelbyville, Frank Wolfe and Walter J. Myers gave the American Legion's official approval and the newspapers printed lengthy comment.

"The Forged Bride" with Mary MacLaren Heads Universal List for March 8 Week

SHOULD a child suffer for the sins of the parents? That is the question dealt with in "The Forged Bride," the Universal Special Attraction starring Mary MacLaren, which tops the release program for the week of March 8. The production is based on J. G. Hawks' story, "Sins of the Father," a rather misleading name as it wrongly suggests a sex drama. It is, however, the story of a forger who is sent to jail while trying to provide for his daughter, who has remained ignorant of his occupation. Miss MacLaren gives a fine portrayal of the daughter who marries into a rich judge's family. Douglas Gerrard directed.

The Western feature release for the week is "Runnin' Straight," featuring Hoot Gibson and Virginia Faire. This is the first production in which Miss Faire, winner of the "Screen Classic" beauty contest, has appeared.

The comedy program includes another Lyons-Moran polite society comedy. This time they appear in "Wives and Old Sweethearts," which is just another spasm of the domestic difficulties they regularly experience in their laugh reels.

Another comedy which is listed for release is "My Dog Pal," featuring Brownie, the canine wonder.

Included in the serial releases for the week are "At the Mercy of the Monsters," the eleventh episode of "The Lion Man," in which Kathleen O'Connor and Jack Perrin are featured; and the fifth episode of "Elmo the Fearless," starring Elmo Lincoln in "The Smugglers' Cave."

Alice Brady Views "The Fear Market."

Alice Brady, Realartist, was in New York City last week during her stage engagement in "Forever After" at the Majestic Theatre in Brooklyn. Miss Brady visited the home offices of Realart Pictures Corporation and viewed a special showing of "The Fear Market," her recent production. She expressed much pleasure at seeing the completed film.

Famous Players Draw on Paris for Late Fashions

PARAMOUNT ARTCRAFT pictures of the future are to be more firmly entrenched in public favor than ever as the mirror of the latest and best in fashions, according to a letter received from Milton E. Hoffman, studio manager of the Famous Players-Lasky British Producers, Ltd., of London.

Mr. Hoffman has completed arrangements in Paris for the establishment of a costume department, which will create costumes from the latest and most popular Paris fashions for the use of the players working in the studios at Islington. It is expected that the benefits of this department will be felt in America, so that all of the producing organizations engaged in the making of Paramount Artcraft productions will have the use of costumes of the most up-to-date fashion.

Sennett Plans to Present Musical Show on Broadway

MACK SENNETT'S personal representative, E. M. Asher, who is now in New York for the purpose of establishing an eastern organization and handling the releasing arrangement for the five reel comedy feature, "Down on the Farm,," announced that plans are under way for the presentation of a Sennett show on Broadway at an early date.

Several scripts and books are under consideration, and Mr. Asher is also negotiating with prominent lyric and song writers. The plans call for bringing several of the Sennett California Bathing Girls to New York, and probably some of the leading Sennett stars.

In case Mr. Sennett, who is expected in New York within a short time, arrives in time, he will supervise the production, adding some of his unique humorous situations. Later, the show will be converted into a Sennett film special.

Frances Marion Writes Story for Olive Thomas Productions

EXHIBITORS and public will no doubt be interested in the announcement that the next starring subject for Olive Thomas, Selznick star, was written by Frances Marion. Miss Marion is one of the best known and most capable writers in the industry. She has written many of Mary Pickford's most successful plays.

The story which Miss Thomas will use, in which she is presented by Lewis J. Selznick, is called "The Flapper." It is an original Marion story, for which the well-known writer also did the continuity.

Myron Selznick, head of production of the Selznick Enterprises, is said to be well pleased with the story, so much so in fact, that he withdrew a plan he had made for another story in order to produce "The Flapper" in advance.

The Other Half.

Government will combat social unrest through the movies. One good way would be to stop showing the poor way the rich are supposed to live.—Pittsburgh Press.

Anita Booth in "Prince of Pines."

The announcement that "Prince of Pines" is to be an early motion picture production from the laboratories of Selznick Pictures took on added interest when it was made known that Anita Booth has been added to the cast. Miss Booth is the winner of a recent contest held by a picture magazine and as a consequence has been widely exploited.

Feinman Will Conduct Inter-Ocean Publicity

GEORGE W. NEWGASS, vice president of Inter-Ocean Film Corporation, announces the appointment of A. L. Feinman as advertising and publicity director to succeed Bert Adler.

Mr. Feinman, who is well-known to the trade, comes to Inter-Ocean after a thorough training in the advertising and publicity branches of the motion picture business. He was formerly connected with Select Pictures Corporation's publicity department as associate editor of Motion Picture Times, an exhibitor's service journal.

Mr. Feinman is familiarizing himself with Inter-Ocean requirements preparatory to mapping out an extensive advertising and publicity campaign in behalf of the company.

President Kane Receives Scores of Congratulations

J. VON HERBERG, the well known exhibitor of Seattle, is the latest of many prominent figures in the industry to declare Charles Ray a star of unlimited possibilities and "one of the biggest bets in the country."

In a letter of congratulation to President Kane of Kane Pictures, Mr. von Herberg makes plain his estimate of Charles Ray. Since the news of Ray's tie-up with the Kane corporation to make pictures for First National release, similar expressions of expectations have come into the local offices from such well known exhibitors as Tom Moore, of Washington, D. C.; Harold B. Franklin, of the Hippodrome Theatre, Buffalo, N. Y.; W. S. McLaren, of the Majestic and Colonial Theatres, Jackson, Mich.; Thomas D. Soriero, of the Strand Theatre, Lowell, Mass., and other showmen of equal standing in the industry.

William De Mille Comes East for Conferences

HAVING put the finishing touches on "The Prince Chap," his first special production for Paramount Artcraft, William DeMille came to New York from Hollywood for a series of conferences with the heads of the Famous Players-Lasky Corporation.

Mr. DeMille will remain in New York for a week during which he expects to be busy going over new plays and laying plans for the series of William DeMille productions which are scheduled by Jesse L. Lasky. "The Prince Chap" is the first of this series of productions.

Norma Talmadge Film Goes Big.

Lewis J. Selznick announces the report of Manager Henry Siegel of the New York Select Exchange which states that the bookings on the Norma Talmadge Special, "She Loves and Lies," are continuing to arrive at a truly remarkable rate. It has been so highly commended and received wherever it has been shown that Mr. Selznick offers the opinion that it will play in time to come, to capacity houses in every theatre in this country. It has been drawing capacity crowds ever since its release.

Olive Thomas, Owen Moore, Eugene O'Brien Are Starred in Selznick March Releases

THREE star productions and one super-special subject are announced for March release by Selznick Pictures through the Select exchanges. The features known as star subjects will present Olive Thomas, Owen Moore and Eugene O'Brien, supported by casts that are declared to be top-notch. The super-special has a large cast of well known and capable players, headed by Zena Keefe.

The order in which the subjects will go to exhibitors is announced as follows: "Youthful Folly," starring Olive Thomas, on March 8; "The Woman God Sent," with Zena Keefe, on March 15; "His Word of Honor," starring Owen Moore, on March 22, and "A Fool and His Money," starring Eugene O'Brien, on March 29.

Believing that exhibitors are interested in the nature of the releases scheduled, Selznick Pictures accompanied its announcement with a brief explanation of each film.

Olive Thomas is the star and author of the first March release. This is a story especially appropriate for the action of this star and her beauty adds to the attractiveness of the production. Alan Crosland directed.

The second production is the special called "The Woman God Sent" taken from the story by Sophie Irene Loeb. It is an intensely interesting drama with an all-star cast headed by Zena Keefe. Larry Trimble directed. The cast includes, besides Miss Keefe, Joe King as leading man, Warren Cook, William Fredericks, Louise Powell, William Gudgson, William Magner, Russell Hewitt, Duncan Penwarden, and John H. Wade.

Moore in "His Word of Honor."

Owen Moore is starred in "His Word of Honor," from a story originally published in the All-Story magazine. Gloria Hope, Henry Miller, Jr., Emmett King and Charles Arling have important parts in this production. Wesley Ruggles directed.

In "A Fool and His Money" Eugene O'Brien is said to do some of the best work of his career. This picture was taken from the story of the same title by George Barr McCutcheon. In carrying out the production of the picture, Robert Ellis, the director, held closely to the original story.

R. Cecil Smith adapted the story to the screen. The cast includes Arthur Housman, Charles Craig, Jules Cowless, Frank Goldsmith, Wray Page, Emile LaCroix, George Dowling, Eric Finstrom, Ned Hay, Louise Prussing, Little Dorothy Roscher, Elizabeth Garrison and Margaret Forrest.

Big Wheat Crops and Oil Wells Bring Prosperity to Southwest Exhibitors

A WAVE of unprecedented prosperity in which everybody is sharing and in which motion pictures appear to be the popular fad is sweeping over the Southwest, according to Fred. B. Pickrel, branch manager of the Pathe exchange at Oklahoma City. Mr. Pickrel is on a visit to the home office. He is the first of the branch managers to reach New York in accordance with the new system which willl take the place of the annual sales conference.

Under the new arrangement the branch managers will not all come to New York at the same time, but each one in turn will spend a week in the executive offices. During that week the particular problems of the manager's territory will be discussed and he will be given every opportunity to prepare himself for his work in the coming year.

"The Southwest, territory operated out of Oklahoma City, is rapidly developing into the richest little piece of ground in the entire country," Mr. Pickrel said. "The oil boom is going over big and enormous fortunes are really being made. Of course, high wages are the order of the day and although that means the higher cost of living for all of us, the motion picture business men cannot kick for they are getting their share of the prosperity. Tulsa, with a population of 60,000, has fifty-four millionaires.

"Few good road shows get into the territory in these days, and those that do come around are two or three days old. The people demand entertainment and naturally they turn to the motion picture theatres. The exhibitors, who have been fighting along for years, realize that their day is here and they are building and expanding theatres in every direction. Orchestras are supplanting pianos and old organs in the smaller towns, and the Southwest exhibitor is generally showing them that he can put a show over when the business justifies it."

"The Hope" Is First of Five Drury Lane Dramas To Be Released by Metro Pictures

"THE HOPE," will be the first of the five Drury Lane melodramas purchased by Metro Pictures Corporation to be completed for the screen and released. During his trip to Europe several months ago, Richard A. Rowland, Metro president, acquired the rights to the quintet of plays in London and thus far two of them have been played in production by Screen Classics, Inc., at the Metro studios in Hollywood.

Metro originally planned that "The Best of Luck" should be the initial release of the five. Then, in order, were to follow "The Hope," "Hearts Are Trumps," "The Great Millionaire" and "The Marriages of Mayfair."

"The Best of Luck" was gotten under way last fall, but the picture has encountered delay and "The Hope," started meanwhile, has passed it in production progress and so will be the first release of the five English melodramas.

The great climax of "The Best of Luck" comes in a sequence of thrilling scenes amid the barnacle-encrusted ruins of an ancient Spanish galleon five fathoms down from the surface of the sea. Submarine photography is necessitated in the shooting of these scenes. In addition there are many surface shots leading to the dramatic subsea incidents.

No such obstacles loomed up in the course of producing "The Hope." The powerful smash scenes in this melodrama are in connection with that classic of the turf, the English Derby. "The Hope" is scheduled as a March release.

Prize Contest Features Exploitation Launched for Metro's "Modern Salome"

IN launching a "tremendous" exploitation campaign for "A Modern Salome," the first of the productions starring Hope Hampton to reach the screen, Hope Hampton Productions, Inc., and Metro announce a $3,000 prize contest. It is offered as an "invaluable stunt" by which exhibitors of the picture will reap a large amount of advertising without extra expense to them.

Exhibitors booking Hope Hampton in "A Modern Salome" will be able, under this offer, to invite motion picture fans everywhere to participate in the contest. The cash prizes, ranging from $1,000 to $25, are to be awarded to the persons submitting what are adjudged to be the best essays of 500 words or less in answer to five questions relating to the star and story of the film.

The terms of the contest as arranged by Hope Hampton Productions, Inc., provide that any adult person shall be eligible to compete, regardless of whether that person shall have seen the picture or not. In short, nobody is obligated to attend the theatre showing Hope Hampton in "A Modern Salome" in order to qualify as a contestant for one of the prizes.

Metro Promises National Publicity.

Metro has launched a nation-wide publicity campaign. In this connection, a great deal of space will be given the contest in the "fan" magazines throughout the country, and among the paper available for the production will be a three-sheet poster with the contest featured upon it.

The rules provide that any person may compete by submitting an essay of not more than 500 words, answering the following five questions:

1. Who was Salome in Biblical history and what did she do?
2. What is the strongest dramatic situation in the plot of "A Modern Salome?"
3. How would you describe Hope Hampton's type of beauty?
4. What is your ideal of what a motion picture star should be?
5. What is the lesson taught by the story of "A Modern Salome?"

Exhibitors will be provided with a synopsis of the plot for free distribution to the public upon application at the box office.

For the first prize Hope Hampton Productions, Inc., will pay a cash prize of $1,000. A second prize of $500 will be paid to the person submitting the second best letter or essay, and in addition there will be five prizes of $100 each, ten prizes of $50 each, and twenty prizes of $25 each.

Announce the Judges.

The judges are Eugene V. Brewster, editor and proprietor of the Motion Picture Magazine, Motion Picture Classic and Shadowland; Burns Mantle, dramatic critic of the New York Evening Mail, and Penrhyn Stanlaws, one of the most widely known artists in the country.

The contest will close January 1, 1921.

Postpone Release of "Empty Arms."

Despite the fact that they have received many large offers from national distributors and independent state rights buyers for their initial offering, "Empty Arms," starring Gail Kane and directed by Frank Reicher from Willard King Bradley's screen story, Lester Park and Edward Whiteside are holding back particulars of the release date and distribution plans of the picture until the return of Byron Park, president of Photoplay Libraries, exclusive selling agents for the Park-Whiteside series of unusual productions.

Guy Empey Returns from Louisiana and Reports Finishing Special Production

GUY EMPEY has returned from the South and announces that the filming of his special production, "Oil," has been completed. Mr. Empey, his co-star, Florence Evelyn Martin, and leading members of his company have concluded a two weeks' stay in the region of the Louisiana oil fields. Headquarters were established at Shreveport, and the work of picture-making proceeded both in and around that centre of the oil boom, and at Caddo Lake, Homer and other hot-beds of the oil-seeking activity.

Mr. Empey found that the tales of Shreveport's mushroom growth had not been exaggerated, and his company found hard the task of securing living quarters inside that city, whose population has been tripled within the year. The courtesy of Mayor Ford stood the party in good stead, however, and resulted in their final bivouac in one of the hotels of the city.

While some of the scenes were made inside Shreveport, most of the filming required actual location on the oil fields. Conditions were far from ideal, the inclement weather of the winter having extended to this section of the South. Nevertheless, Empey secured all the oil fields color and atmosphere he could possibly use, and was enabled to give a new twist to the ending of his story which sends its dramatic values high.

Empey declares that in "Oil" he has easily outdone anything he has before produced. He said that the titles had been virtually completed, and the cutting and assembling of the big picture would occupy another three weeks.

Bayard Veiller Signs to Write Four Original Scripts a Year for Metro

BAYARD VEILLER, noted American dramatist, author of "Within the Law," has signed a contract with Richard A. Rowland and Marcus Loew by the terms of which he will write four scripts a year for Metro Pictures Corporation and will cooperate in their production.

Mr. Veiller has been assigned an office in the administration building at the Metro studios in Hollywood, and has taken possession of it. His first picture play will be a melodrama for Bert Lytell.

Bayard Veiller is one of the few American dramatists who have achieved an international reputation. That came as a result of his notable drama, "Within the Law," which, besides running for five years in the United States and Canada, had record runs in London, Paris, Berlin, Melbourne, Petrograd and Copenhagen.

Mr. Veiller is the author of thirteen successful plays, ten of which have been made into motion pictures. He has written one original script for motion pictures: a story of the South seas recently completed for Louise Glaum.

Vitagraph's Montreal Cashier Embezzles.

Charles E. Chapman, former cashier of the Montreal branch of the Vitagraph Company, pleaded guilty before Judge Bazin of Montreal last week to the charge of having stolen $4,850 from the company's funds. The defalcations extended over the period of a year, it was found, and during this time he had used the money in gambling on the horse races.

The money was obtained by forging checks and by manipulating the bank accounts of the branch. The accused has been held for sentence.

Realart Makes a Record of Seven Straight on Broadway

THE Rialto Theatre, New York, has booked Mary Miles Minter's latest production, "Judy of Rogue's Harbor," for the week of February 29.

This makes a record of seven straight Realart attractions playing four important Broadway houses.

Says J. S. Woody, general manager of Realart:

"It is almost incredible that any firm, let alone one that has been in existence only a short time, should be able to produce seven consecutive pictures that could obtain Broadway bookings.

"Our first production, 'The Mystery of the Yellow Room,' an Emile Chautard production, played a three-weeks' engagement at the Broadway Theatre. Then the Capitol Theatre booked 'Soldiers of Fortune,' an Allan Dwan production, and came back a short time ago with 'The Luck of the Irish,' also an Allan Dwan production.

"A second case. Some few months ago the Rivoli Theatre played 'Anne of Green Gables' as its feature attraction. Then it booked 'The Fear Market.'

"And again. The Rialto Theatre last fall played 'Erstwhile Susan.' Now it is to show 'Judy of Rogue's Harbor.' It is Realart's intention to continue making the sort of pictures that will bring Broadway bookings. We have just started."

Walsh Makes Additions to His New Producing Staff

R. A. WALSH has made several additions to his staff during the last week in preparation for work on his first production for Mayflower Photoplay Corporation. Ralph S. Mahon, formerly executive secretary to James West, chief executive of the Boy Scouts of America during the million-dollar Boy Scout campaign, has joined R. A. Walsh Productions as personal secretary to Mr. Walsh. He is making his temporary headquarters at the Algonquin Hotel, New York.

James T. O'Donohue, formerly connected with the office of Charles B. Dillingham, the stage producer, has signed up as head of the Walsh play-reading department. Mr. Walsh has recently had his staff searching the city for suitable offices for the new organization. His temporary headquarters are at 1465 Broadway, the home of the Mayflower Photoplay Corporation.

The following announcement regarding policy is made: "As in all past productions, the watchword of the R. A. Walsh super-features will be real human, clean drama. Mr. Walsh feels that there is no excuse for morbidness in photoplays when it is considered that even darkness has its rays of light. It is up to the director to find these rays and produce a thing of beauty rather than a morbid tale. Mr. Walsh realizes that life is not all happiness and sunshine, but that sadness can be brought out in a realistic way without over-emphasizing the shadows."

Canadian Theatre Comes Back.

After lying idle for practically the duration of the war, the Grand Opera House of St. Thomas, Ontario, is being remodeled for use by the Trans-Canada Theatre Company, which consists of a syndicate of British and Canadian interests. The theatre has been purchased by this company and upwards of $20,000 is being spent to modernize the house to accommodate both moving picture performances and road shows. The company owns or controls numerous other theatres across Canada.

Browning Finishes Cutting "The Virgin of Stamboul"

TOD BROWNING, who directed Priscilla Dean in her recent production, "The Virgin of Stamboul," has just completed the cutting of that film, which will be sent to the New York office immediately. The footage shot for this Universal-Jewel feature has been reduced to eight reels, and General Manager Tarkington Baker and other officials at Universal City who viewed the picture after its final titling are a unit in pronouncing it a real gem.

H. H. Van Loan wrote the story especially for Priscilla Dean. She appears as a beggar girl on the streets of this Turkish city. She is a wild desert girl, with the temper of a tigress and the passion of an untamed gypsy.

Prominent in the cast are Wheeler Oakman, Wallace Beery, E. A. Warren, Edward Burns, Eugenie Forde and Ethel Ritchie.

Nearly six months were spent in the filming of the picture, six weeks of which were occupied with making desert scenes in Arizona. Out on the hot sands a Turkish city was constructed. At Universal City over forty individual sets were constructed, the most important of which were six different streets in Constantinople, a panorama of Stamboul, the exterior and the interior of the mosque, the great bazaar, the Sultana Gardens and the rug weaver's home.

Mary Roberts Rinehart and Governor Cantu Face Camera

MARY ROBERTS RINEHART, whose first picture for Goldwyn-Eminent Authors, "Dangerous Days," is scheduled for release on March 14, has just paid a visit to Governor Esteban Cantu of the northern district of lower California. Both Mrs. Rinehart and the governor appeared in a motion picture with a number of leading actors and actresses of the Goldwyn Pictures Corporation. Mrs. Rinehart wrote the scenario, which is entitled "Half Hours With Persons You Would Like To Know." The governor and a number of officials conducted Mrs. Rinehart and the Goldwyn actors to the California-Mexico ranch out of Mexicali, where most of the scenes of the picture were filmed.

C. T. Wardlaw, general manager of the ranch, which embraces 800,000 acres and affords every variety of scenery which can be found in the famed Imperial Valley, extended the hospitality of the ranch to the governor and the noted writer, and every facility possible was afforded the ranch's guests for the successful filming of the picture.

Mrs. Rinehart has written the scenario for the entire series of pictures, which will be released in serial form, and is herself taking personal supervision of the production. Some of the best-known people in the United States will appear in the individual episodes. The episode just filmed had as the center and leading actor Governor Cantu.

Seven Day Showing of First Episode of "Lost City" in Cleveland a Big Success

IN the face of a biting blizzard, records were established in the first presentation in the United States of "The Lost City," the Selig wild animal serial featuring Juanita Hansen, in the New Orpheum Theatre, Cleveland, Sunday, February 15, according to an announcement from Warner Brothers. Not only did the New Orpheum do a "turn-away" business Sunday, but set a new attendance record for Monday, though that day was little better than Sunday from a weather standpoint. The business continued all week, establishing more than an attendance record.

The showing of one episode of a serial for an entire seven days was an experiment being watched by exhibitors. This first showing of "The Lost City," arranged by George Ryder, general manager of the Paul Gustanovic Theatres, and by the staff of Standard Film Service Company, which is handling the Warner Production in Ohio, Michigan and Kentucky.

The New Orpheum has not shown a serial for more than four years. The house was remodeled a year ago and has been playing big pictures to a high class patronage, and the offering of a serial was attended with misgiving.

The use of an episode running seven days solid was another experiment, but maintenance of attendance justified this innovation.

Possibly no more interesting angle of this serial presentation can be mentioned than the exploitation employed. Trailers showing startling bits of the serial were shown in the New Orpheum and also in the Strand, another of the Gustanovic downtown houses, for two weeks in advance of the opening of "The Lost City." The lobbies of both theatres were filled with animal cut-outs also. Framed paintings from the serial and house program carried announcements for two weeks in advance.

The newspaper exploitation was of the briefest description. No advertising appeared until Saturday before the opening, then quarter pages were used in the two evening newspapers and half pages in the Sunday papers. All these advertisements stressed the wild animals.

News announcements were carried in the afternoon newspapers Thursday before the opening, and in the one morning newspaper Saturday before the opening.

An unusual feature of the display advertising was the fact that all the space was devoted to "The Lost City," except for one line across the bottom of the advertisements in which the feature picture was announced. The subordination of the feature to the three-reel first episode of a serial was another innovation.

A moving picture man dropped in on General Manager Ryder well along in the evening Sunday. "It's too bad you had to have such a blizzard for your opening," "I couldn't take care of more people if they did come out," answered Ryder; "we've been turning them away all day." And he took his visitor inside to see the packed house for the final show.

Mabel Normand Wins in Contest.

All doubt as to who is the most popular star with patrons of the twelve theatres conducted by the Wehner Amusement Company, Brooklyn, N. Y., was settled recently when the votes were counted in a contest launched by Manager George J. Wehner. Mabel Normand, the comedienne of Goldwyn Pictures Corporation, was returned the winner by a large majority.

Red Cross Employs Moving Pictures to Teach Sanitation to the Serbians

CAN you remember when and where you saw your first moving picture? And do you recall what it was about? It is a pretty safe bet that it was not an educational film. And yet that is the experience in store for the young people and grown-ups of Serbia, in their first introduction to the world of motion pictures.

The American Red Cross is using the screen to teach Serbians how to combat tuberculosis, malaria, typhus and other infectious diseases that have ravaged this section of the Balkan peninsula. They have been found valuable assets in the Red Cross campaign for health and sanitation, and peasants who never have seen anything of the kind before come for miles to see the new pictures that move and tell stories.

The American Red Cross is co-operating with the ministry of health, organized last fall by the Serbian government, for the prevention and cure of disease and the introduction of modern methods of sanitation.

Col. Edgar E. Hume, of Frankfort, Ky., is the American Red Cross commissioner to Serbia in charge of this task of relief and reconstruction. A string of American laboratories, dispensaries, hospitals and clinics has been organized, each one of which is the center for the American workers and health propaganda. The motion picture instruction is an important feature of this work.

Instruction in health, sanitation and tuberculosis prevention is needed, especially among the 350,000 war orphans of Serbia, 60,000 of whom have lost both parents. It is hoped that the soap and water campaign, carried on in the Red Cross moving pictures, will benefit these pathetic young lives.

"Dr. Jekyll and Mr. Hyde" Will Open Summer Drive for Famous Players

THE Famous Players-Lasky Corporation announces that "Dr. Jekyll and Mr. Hyde," the Paramount-Artcraft picture in which John Barrymore is starred in the Robert Louis Stevenson dual role, will probably be released some time in June. According to present plans, this big super special, upon which much time and money have been lavished, will serve to inaugurate the summer season.

A dramatic version of the Stevenson story was first acted by Mansfield on May 9, 1887, at the Boston Museum, Boston. The following September it was presented at the Madison Square Theatre, New York, and then Mansfield took the production on a long tour of the larger cities, going as far west as St. Louis. The following summer he went to London and played a highly successful engagement at the Lyceum.

In the meantime, Daniel E. Bandman, the noted German-American actor, presented another version at Niblo's Garden, New York City. Still another version, by J. Comyne Carr, was presented in January 1910, at the Queen's Theatre, London, by Henry B. Irving, eldest son of Sir Henry Irving.

Bert Adler Has Not Severed His Connection with Realart

AN item comprising six lines with a one line head in the lower right hand corner of a page in last issue of Moving Picture World has caused Bert Adler a lot of embarrassment. Let somebody say to Bert that Moving Picture World is not read in the trade and he will tell them differently.

While working in Indianapolis in fulfillment of his duties with Realart as exploitation manager, Mr. Adler sent a postal card to Sam Spedon, the wording of which transmitted the impression to the man who "Keeps in Personal Touch" that Adler had transferred his activities to Indianapolis as publicity promoter for Barret McCormick at Circle Theatre. Such was not the case.

Mr. Adler is traveling in promotion of "Soldiers of Fortune" and was in Indianapolis only for a few days in connection with the showing of Realart features at the Circle. Mr. Adler telegraphed to Moving Picture World from Cincinnati to correct the misunderstanding and to ask Moving Picture World to explain that he is still with Realart and has no wish to sever the agreeable connection.

Therefore we gladly correct a misapprehension that was originally based on the eagerness of Sam Spedon to fulfill his mission as a reporter of the individual "doings" in filmdom. Mr. Adler continues as manager of the exploitation department for Realart specials and Moving Picture World gladly devotes this increased space to correcting the six line item that originated from Mr. Adler's postal card.

"Clip and Paste"

(Continued from page 1636)

Many busy New Yorkers stopped to see what it was all about as camera men, directors and actors, including Miss Elaine Hammerstein shot scenes about the Hotel Astor and the Pennsylvania Hotel. But then New Yorkers will stop in droves to watch snow shovelers at work.

"The Miracle of Love" is being revealed in photoplay by Lucille Cotton. It is a Cosmopolitan production, meaning that the story originally appeared in the magazine of that name.

Shirley Mason, star of "Her Elephant Man," now bringing the circus atmosphere into theatres as harbinger of spring, is at work on another William Fox production, "Molly and I," with Howard Mitchell directing the work.

"The Papers" Becomes "The Picture."
With Bob Warwick in his Artcraft, "Jack Straw."

"Did We Forget Anything?"
Colleen Moore and Eddie Barry, after a second-story act in Christie's "Her Bridal Night."

William Fox recently dedicated his new studios—five minutes from Broadway, and within easy walk of Times Square, heart of the metropolis. In this new building every feature of film production goes on under and upon the same roof—for there is a mammoth roof-garden studio, where several companies can work at once without rubbing elbows one with the other. Laboratories, scenario departments, production stages, developing plants and every essential of picture producing and distributing goes on night and day.

Constance Binney in "The Stolen Kiss" is the latest offering to picturedom by Realart. This photodrama has been created with Lucille Van Slyke's novel, "Little Miss By-the-Day," as the basis.

"The Blood Barrier," latest of the J. Stuart Blackton screen productions, will have as its theme "America for Americans." It will serve as good propaganda in the "Americanization" movement that is, under belated impulse, going forward to combat the evil influence of foreign agitators.

The National Board of Review, that looks at pictures for everybody with a view to keeping the screen pure and clean, has taken cognizance of the demand for pictures that is coming from churches and religious societies. To that end the Board of Review has compiled a special list, particularly suited to the more sacred and less profane uses of the screen.

William Courtleigh, ex-shepherd of the Lambs, and one of the most versatile of American actors, has been added to the cast of "Children of Destiny," which is being made at the Selznick West Coast studios.

The duplex sculptor's studio set used in "Blind Youth," a National Theatre Pictures Production, is declared to be an exact replica of the studio of Stanford White, the New York architect murdered by Harry Thaw.

Owen Moore will be the star in "Wilderness Fear," a story recently purchased by Myron Selznick.

Publishes Own Newspaper.

Elmer Winegar, manager of the Central Park and Premier theatres, is publishing his own newspaper. It is a four-page publication, entitled "The Central Park News." On page one Mr. Winegar used several large cuts showing scenes and stars of productions at his two houses. The sheet also carries quarter page ads on the Central Park and Premier. It is distributed to the homes in the vicinity of the two houses.

Buffalo Brieflets

(Continued from page 1644)

Mosher Is Appointed.

IRA M. MOSHER, manager of the Palace Theatre and president of the Buffalo Theatrical Managers' Association, has been appointed member of the convention committee of the Buffalo Chamber of Commerce. Frank S. Hopkins, manager of the local Universal office, is associated with Mr. Mosher on this same committee.

Thompson on Job.

E. E. Thompson, exploitation manager at the local Goldwyn office, put over a lot of publicity in the newspapers on the occasion of the visit of Maeterlinck and his wife to this city. The name of Goldwyn appeared in the most of the stories and there were photos of the distinguished couple adorning the front pages. Mr. Thompson was instrumental in arranging a banquet by Mayor Buck in Maeterlinck's honor as well as a public reception in the Hotel Iroquois.

Smith Visits Gotham.

P. H. Smith, manager of the First National office, journeyed to New York Thursday, February 12, remaining over the week end for a conference with officials at the home office. Business is booming at the First National office.

Wallner With F. P.-L.

H. W. Wallner, formerly with the local Goldwyn exchange, has been engaged by Manager Moritz of the Famous Players-Lasky exchange as a sales representative.

F. M. Zimmerman Returns.

F. M. Zimmerman, sales manager of Gardiner Pictures, Inc., has returned from a two-week trip in the South and is now at the Albany office boosting Clara Kimball Young in "Eyes of Youth," and preparing for the second release of this star, "The Forbidden Woman," both of which features the Gardiner company is handling. The Gardiner publicity department is planning a great exploitation campaign for "Tillie's Punctured Romance," which Gardiner controls for the state.

Realart Sales Gratifying.

Manager Henry E. Wilkinson, having fully recovered from a recent attack of grip, is "in the saddle" again and riding down Realart contracts right and left. Maurice Cohen, the new sales representative, reports exhibitors taking very kindly to the product in the western New York territory, and Lee Marcus, assistant manager and booker, is working late each day keeping up with the "dates."

Port Colburne Theatre Burns.

The Colonial Theatre at Port Colborne, Ont., was destroyed by fire, February 12. The blaze is believed to have been caused by an over-heated stove in the box-office. The theatre was owned by the Metiazuk Brothers, who estimated the loss at $9,500. The building is said to have been insured for $5,500.

Pick-ed Pictures.
Among 'em Harry Morey's Vitagraph, "The Flaming Clue."

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Chester Moves Headquarters to Coast; Offices and Laboratory To Be Erected

C. L. CHESTER, who has been an important figure in New York's moving picture quarters for some time, is about to move his headquarters to Los Angeles, where he has purchased a plot of ground 180 by 320 feet, at the corner of Fernwood avenue, adjoining the Fox studio, on which the construction of offices and laboratory will begin shortly. The Chester building is expected to be completed and ready for occupancy in the spring.

The architect's blueprints for the new offices and laboratory at Hollywood were received by Mr. Chester a few days ago, and show a careful arrangement in which two floors will be fitted up for the convenience of the producers of Chester-Outing pictures. The building, for which the plans were drawn by John C. Austin, a Los Angeles architect, will be in Spanish mission style, and one of the most attractive in the Hollywood district.

Besides the usual laboratory facilities, provision has been made for a library to contain reference books, manuscripts and volumes on travel, as well as various trophies that Mr. Chester has collected in his tours in all parts of the world.

C. L. Chester has been one of the largest and best contributors to outdoor photography. His subjects have been well chosen, and well photographed. To this has been added the technique and artistry of careful assembling and subtitling, which have made the Chester-Outing pictures stand alone in their class. Cameramen located in different parts of the world, China, Brazil and other faraway lands are at work gathering unique material for a splendid series of travel pictures.

C. L. Chester, who entered the competitive side of the industry from a door that opened from the big outdoors, has found the game an alluring one, and with the true spirit of enterprise has, in addition to his other interests, taken a plunge into the comedy field. A story on the Chester comedies will be found on another page of this issue.

Films of Ice Formation Awake Scientific Interest

THE formation of ice is depicted in a picture film which was taken under the direction of John Murphy, M. E. I. C., electrical engineer of the Department of Railways and Canals, Ottawa, Ontario, by the moving picture cameramen of the Exhibits and Publicity Branch of the Department of Trade and Commerce. The views were taken in the refrigerator of the Chateau Laurier, the great hotel of the Canadian capital.

They are considered a triumph in moving picture photography. When shown recently before the Canadian Engineering Institute, they aroused considerable enthusiasm because of the beauty of the ice formations revealed. So great was the prettiness of the flaky spicules and so changing in form as the freezing proceeded that the engineers at times forgot the scientific purpose of the reel.

The formation of both frazil and anchor ice was depicted in the interesting film and the primary intention of the picture was to indicate how the operation of water power machinery is restricted in cold weather. It was established that a difference of one one-thousandth of a degree in temperature below the freezing point meant the attraction of frazil ice to submerged machinery and a consequent interference with its operation. It is also shown that ice does not collect on submerged parts when they are charged with electric energy or when the machinery is hollowed for the circulation of steam.

The picture proved so interesting to the engineers that it was screened a second time. Announcement was made that a number of prints have been made so that the picture may be screened before the engineering institutes in all parts of Canada. The use of moving pictures in this connection is expected to solve the bugbear which confronts the users of water power machinery in Canada during the winter months, or at least to permit scientists to study the trouble.

Wireless Telephone in Goldwyn-Bray Pictograph

AMONG the subjects scheduled for the Goldwyn-Bray Pictograph, No. 7028, is an explanation of the system of wireless telephony with animated drawings by F. Lyle Goldman. This marvelous invention, developed in the stress of the World War, is the mechanism by which the human voice talks across the ocean, linking continent with continent.

The illustration shows how similar sound waves are to the ripples of the water when a stone is thrown in. A device for transmitting electric waves, which readily travel a great distance, is clearly pictured. Then the remarkable invention by which the electric waves are made to carry the sound waves is shown with telling effect. Even a child can comprehend this clear and thrilling story. The picture was edited by the Western Electric Company and is scientifically correct.

"Lining Up the Presidents," another interesting subject, shows Marius M. Baldwin at work making an engraving of the head of Lincoln. Marius M. Baldwin has for forty-five years past been employed by the United States Government in engraving likenesses of our presidents on the five dollar bill.

Topping the Mountain.
It's easy for C. L. Chester who makes the Outing-Chester travel classics.

Film Study of Volcano Nears School Requirements

THE Educational Film Corporation of America has a film study of a volcano which should revive hope in the minds of those who have waited long and cheerfully for the semblance of an interest in the pedagogical moving picture.

It is not presented as a perfect type, but rather as a sincere effort toward a fuller development of the big idea. Animated drawings coupled with explanatory subtitles tell the story of how the cracking of the earth's surface, produces fissures, through which finally the red hot lava forces its way, creating what is known as the burning mountain or volcano. Added to this are realistic scenes which illustrate the destructive qualities. The lava bomb, streams of lava similar to rivers of mud, avalanches of ashes, and even the spectacular fire of eruption enter into the explanation of the volcano.

"Topics of the Day" to Campaign for Teachers

BELIEVING that the American public is in general sympathy with the movement for higher wages for teachers, and encouraged by the thousands of letters of approval which have been received on "Topics of the Day" favoring better pay for teachers, the Literary Digest will support a nationwide campaign through the Topics on behalf of the teachers. The campaign has opened at Cleveland, where a convention of teachers was held and it met with popular favor.

Announcement of the opening of the campaign will be made in the "Topics of the Day" and the initial step is a contest that can be utilized to advantage by all exhibitors showing the film.

It is believed that local managers will be certain to take advantage of the opportunity to co-operate with school teachers in their communities.

"The Log of the La Viajera."

When Robert C. Bruce set sail at Seattle, Wash., for Vancouver Island and the inside passage, he tackled a subject considerably different from what he had already presented in pictures. His method of handling the situation with regard to subtitles is rather unique, and represents a brief diary of the days consumed in making the trip.

The city of Victoria from the harbor and some of the public buildings and streets of the city figure in the early scenes, and later as we progress through the strait of Georgia we come to villages, of which a large portion of the inhabitants are Indians. Totem poles and other sights of interest have been treated in the comedy vein.

Whale Hunting as Conducted in Japan Is Shown in Screen Magazine for March 12

COINCIDENT with the plan outlined by Hal Hodes, editor of the New Screen Magazine, to present to the American public, through the screen, intimate pictures of cutoms in foreign lands, Universal announces that in No. 58 of the New Screen Magazine, booked for release March 12, will be contained scenes showing the method of whale hunting, as conducted in Japan.

It is an interesting industry. Aikawa, on the coast of Japan, is the headquarters for the whalers, and daily fifty or more ships set out in quest of the mammoth fish. The whale is captured by means of a harpoon, which is shot out through a gun, which is about the same as the monster 16 "inchers" aboard the American men-of-war, except for the fact that it is not nearly as large or powerful.

Once harpooned, the whale is a goner; then it is buoyed and left for a crew which will return for it later. These pictures, as presented through the New Screen Magazine, are perhaps a step forward in the art of motion picture weeklies.

This issue of the reel also shows John Burroughs, world famous naturalist, at his home not far from New York. It is an interesting fact that he has lived at one place continuously since 1874 and is always finding new anmial friends to interest him.

The wonderful mechanism which controls the four-dial electric clock in the tower of the Metropolitan building, New York, is shown, and one is wont to gasp at the immensity of the time piece, which, when viewed from the ground 346 feet below, seems hardly larger than the ordinary alarm clock. A small clock is shown, which, in addition to regulating the monster timepiece, regulates forty others of varying sizes.

The inimitable "Cinema Luke," and the ever "laugh getting," "Laughographs," round out this interesting feature. This issue of the Screen Magazine is declared to be the most entertaining, both from an entertainment as well as instructive standpoint, yet presented.

Pictograph Shows Wireless Telephoney.

No greater marvel has been invented by man than the wireless telephone, which is the scientific feature of a Goldwyn-Bray Pictograph B 7026 announced for early release. In the stress of the world war, the mechanism was perfected by which the human voice talks across the ocean, and under the direction of F. Lyle Goldman, of the Bray Pictures Corporation, the film shows unusually well how the marvel is accomplished. The device for transmitting electric waves which travel great distances is pictured so that even a child can understand how the electric waves are made to carry sound.

Three other subjects are included in this Goldwyn-Bray release—a flirtation in Zooland between a baby monk, a Saki and the Matamata and the wily Chameleon; lining up our presidents on government bank notes, and the comic cartoon of Jerry on the Job in "The Wrong Track."

Activities of Old Women Shown.

The proverb that a person is only as old as she feels is illustrated in the Paramount Magazine of February 22, which shows the keen intellect and strenuous activities of women well advanced in years who refuse to grow old, under the title of "On the Job with Grandma." Mrs. Mary Barton, age sixty-three, has no difficulty in navigating a huge truck on a crowded New York thoroughfare encumbered by snowdrifts. Miss Celeste Lambert, in spite of advancing years, holds down a job as traffic specialist, and does it in tiptop style. The picture shows her business-like methods of supervising vehicles at a busy corner. Great Grandmother Luneschloss is another example of the fine standard that refuses to yield to Father Time. In her grandmotherly capacity she still knits socks, sweaters, wristlets, mufflers and mittens for the boys in the service. She will continue, she says, "as long as a single boy shivers on the wintry land or sea."

This issue of the magazine also shows the effect of music upon different kinds of animals as shown by a series of tests made recently.

Shows Development of Continent.

Palezoic, mesozoic and cenozoic are terms that have little significance to the novice but to the initiated, sophisticated geologist they spell history in the development of a continent. How they have figured in the growth of North America is shown in the Paramount Magazine of February 29 under the title of "The Growth of the North American Continent." As the result of careful research work the picture is also able to depict accurately the forms of animal life existent on this continent in the early days. Dinosaurs, the great amphibious animals, mastodons and others are introduced with a real thrill that furnishes an unusual event in a magazine pictorial.

"Studies in Kids," another of this issue, is a typical "boy" film. It shows children as they are naturally—playing, working and sometimes fighting.

Some Things Worth Knowing

That the motion picture has been resorted to in Leroy, N. Y., in order to get persons to attend the mid-week service at the Methodist church. The members of the church are invited to bring their supper to the church. After the repast is served and the dishes put back in the baskets, a half hour prayer service is held and the remainder of the evening is spent enjoying the new film plays.

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That Laurelton Hall, a convent school at Milford, Conn., is about to install moving picture equipment. To raise funds for this purpose a concert was held at which the receipts were more than five hundred dollars. Another proof of the popularity of the screen.

Charles Giblyn.

Directing Pearl White in her second Fox, "The Tiger's Cub."

* * * *

That the University of Pennsylvania employs a cameraman continuously for the purpose of keeping a record of happenings at the university. Every time, for instance, that it is visited by a notable, or an atheletic competition or other important happening takes place, the moving picture camera is on the job to make sure that the event is duly "canned."

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That Kinograms for February 24 shows some interesting scenes in a winter camp in the forests of Ontario. It also gives the "once over" to a Los Angeles alligator farm, and stops to look at the Mission Indians in their Pow Wow at Riverside, Cal.

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That the Universal New Screen Magazine is giving good satisfaction and has been booked by the Kinema Theatre of Los Angeles for six months on an non-cancelable basis. This theatre is controlled by Sol. Lesser and Gore Bros., who own a circuit of ten houses.

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That the Fox News, No. 40, has some views of Algiers, on the northern edge of the Sahara Desert, showing some of the Arabian dances suggestive of the recent terpsichorean in America. The same issue shows scenes in Chicago when the city presented to its inhabitants identification tags, similar to those issued to the sailors and soldiers. Child recipients were in the majority.

* * * *

That in the forthcoming issue of the "Garden of American Motion Pictures," an annual report of good films made by the National Committee for Better Films, a committee of the National Board of Review, are listed thirty-nine issues of the Pathe Review. During the period of one year, which the Pathe Review has been in existence, many valuable studies in slow motion photography as well as an interesting series of Ditmar animal pictures have been presented.

Metropolitan Clock System in Film.

The current issue of the Universal New Screen Magazine has some remarkable views of the clocks of the Metropolitan Tower. The interior of the clock tower, the working of the mechanism, the intricate system by which the master clock and the score of control clocks are set by telegraph from Washington, is shown in detail. The control clocks in turn regulate the hundreds of clocks throughout the building. We believe that this is the first time that the "big time" arrangement of the famous skyscraper has been unfolded to the public.

Other interesting subjects of this issue are brief glimpses of whale hunting in Japan, and John Burroughs "close to nature."

Prizma Releases Novelty Reel in Colors.

The title of Prizma's latest release is "Pennywise," but it has nothing to do with Pound Foolish, for Pound Foolish would probably be found buying some "Very Hopeful" Oil Stock.

"Pennywise" is a novelty reel which shows some of the beautiful and useful things which can be made in idle hours for personal adornment or home decoration. This should particularly be of great interest to women who are always eager for new ideas. It is a very unique reel on the art of wax and crepe paper and one which creates the desire to try it for one's self. Prizma's "Pennywise" will show you how distinctive heads, decorated vases, beautiful flowers and charming lamps are easily made from "paper, wax and strings." In other words, "Pennywise" tells you how to make beautiful things in a beautiful way.

Best Pathe Features Booked at Camps.

Motion picture entertainment is still being furnished Uncle Sam's defenders in khaki. Through the Community Motion Picture Bureau, the principal regular army concentration points have frequent screen entertainments. Only the finest pictures are being exhibited to the soldiers, as is evidenced by the recent bookings made by the Community Bureau, through the Washington Exchange of Pathe Exchange, Inc., by which the following productions were shown at Camp Lee and Camp Humphries: Dolores Cassinelli, in "The Web of Deceit"; Hobart Henley's "The Gay Old Dog"; Blanche Sweet in "A Woman of Pleasure," and Frank Keenan in "Brothers' Divided."

A larger booking was recorded for the camp at Hampden, Md., where the following pictures were exhibited: William Desmond in "The Prince and Betty"; Sylvia Breamer and Robert Gordon in "Respectable by Proxy"; "Dawn"; and "My Husband's Other Wife"; Dolores Cassinelli in "The Web of Deceit" and "The Right to Lie"; Mae Murray in "Twin Pawns" and "The A. B. C. of Love"; June Caprice in "A Damsel in Distress."

"The Yankee Watch on the Rhine."

In his Famous Players-Lasky release for February 29, Burton Holmes takes you to see the Yankee Boys in their watch on the Rhine, to see the flag flying over Ehrenbreitstein, the one-time pride of every German heart, now firmly held by our boys in khaki. He takes you through the cities where American "M. P.'s" control the street traffic; he takes you to the Royal Palace, formerly the favorite residence—outside of Berlin—of the Hohenzollerns, especially of the Empress Augusta, grandmother of the ex-Kaiser. the cafes, the Y. M. C. A. Hut, the water front—all these you will visit before you cross the famous pontoon bridge over the Rhine and go up into the very Citadel of Ehrenbreitstein where, with the Stars and Stripes waving over your head, you may look down upon Coblenz on the opposite bank, picturesquely situated between the Rhine and Moselle Rivers.

Ford Weekly Shows Clock Making.

The Ford cameraman has invaded the factories of the Maiden Lane jewelers. Following his recent eavesdropping in a silverware factory, the cameraman entered a clock factory and gave his lenses full scope. The resulting picture, which is released this week through Goldwyn, shows the making of the innumerable small clock wheels, balance shafts and screws, their assembling and polishing. The picture further shows how the clock cases are made by machinery and the mechanism installed. Each finished clock is tested for several days before it is considered ready for shipment. The picture is aptly called "Tick Tock."

To Curb Baltimore Truancy.

The moving picture and vaudeville theatre managers in Baltimore will probably be asked to co-operate with the school board and Big Brother League in an effort now being made to curb truancy among the local school children.

Numerous children stay away from school in order to go to moving picture shows, it is claimed, and children have been seen at 9.30 in the morning asking for admission at these theatres. The action that will probably be taken will be to ask the managers of the theatres and also the police department to co-operate in stopping this practice of the children.

Goldwyn Announces Release Dates for Feature Productions Up to End of May

GOLDWYN announces the order of issue of productions from February 22 to the last of May and the release date of each picture. Under the present system of distribution, one feature photoplay will be released every Monday, starting with Tom Moore in "Duds" on February 22. Heretofore, Goldwyn productions have been issued in series lots without a definite date being attached to any one picture.

Rex Beach, the Eminent Authors and the Goldwyn stars, several of them in famous stage successes recently purchased by Goldwyn, are represented in a list of productions of the first magnitude. They offer wide variety in subject matter, running all the way from light comedy to serious drama.

The release chart reads: Tom Moore, "Duds," February 22; Eminent Authors, "Partners of the Night," February 29; Will Rogers, "The Strange Boarder," March 7; Eminent Authors, "Dangerous Days," March 14; Madge Kennedy, "Trimmed With Red," March 21; Rex Beach, "The Silver Horde," March 28; Geraldine Farrar, "The Woman and the Puppet," April 4; Eminent Authors, "The Tower of Ivory," April 11; to be announced later, April 18; Tom Moore, "The Great Accident," April 25; Will Rogers, "Jes' Call Me Jim," May 2; Rex Beach, "Going Some," May 9; Pauline Frederick, "Roads of Destiny," May 16; Mabel Normand, "The Slim Princess," May 23.

Tom Moore in "Duds."

The Tom Moore picture, "Duds," was directed by Thomas R. Mills, with a cast including Naomi Childers, Edwin Stevens and Christine Mayo. "Partners of the Night," Leroy Scott's first contribution to Eminent Authors Pictures and the first picture made by Goldwyn in the East, was directed by Paul Scardon. It is a new kind of detective story. In the cast are Pina Nesbitt, Emmett Corrigan, William Ingersoll and William B. Davidson. Will Rogers will be seen in "The Strange Boarder," an adaptation of a story by Will Irwin, directed by Clarence Badger.

New Geraldine Farrar Picture.

In "Dangerous Days" Mary Roberts Rinehart contributes a powerful story of contemporaneous interest interpreted by a company of Goldwyn players under the direction of Reginald Barker. Rex Beach presents another of his vivid out-of-doors dramas in "The Silver Horde."

"The Woman and the Puppet," starring Geraldine Farrar, will come to exhibitors on April 4, the first Farrar production since the spectacular "Flame of the Desert," released last fall. It is a colorful and dramatic version of a play by Pierre Louys and Pierre Frondaie, directed by Reginald Barker. Lou-Tellegen, husband of the famous prima donna, has the principal role in her support.

Atherton Novel "Picturized."

"The Tower of Ivory" is the pictorial version of Gertrude Atherton's novel, directed by William Parke and acted by Barbara Castleton, John Bowers, Sydney Ainsworth, Doris Pawn, Edythe Chapman, Clarissa Selwynne and others. In "The Great Accident" Tom Moore has a Ben Ames Williams story that enjoyed a tremendous vogue. Will Rogers' second representation on the list of releases is "Jes' Call Me Jim," a humorous character study. The director was Clarence G. Badger. Another comedy of an entirely different type is Rex Beach's "Going Some," an adaptation of the successful stage farce.

Pauline Frederick will make her next appearance the second week in May in "Roads of Destiny," a photoplay version of Channing Pollock's play. It is in charge of Director Frank Lloyd. The last picture named on the present schedule is "The Slim Princess," starring Mabel Normand and directed by Victor Schertzinger. It will be recalled that "The Slim Princess," written by George Ade and Henry Blossom, was a great stage success with Elsie Janis as the star.

This Is a Deteckative Picture: That's Why We're Using It.
The chief is giving the youngster on the roll a calling down in Goldwyn's Leroy Scott story, "Partners of the Night."

W. H. Linton.

Treasurer N. Y. Motion Picture Exhibitors League and president Motion Picture Exhibitors League of Central New York.

Industry Mourns Death of Major Raymond W. Pullman

THE motion picture industry lost one of its best friends when, on February 22, death called Major Raymond W. Pullman, chief of police of Washington, D. C. Major Pullman had for some time been working for the betterment of the motion picture industry and was very active in Americanization work, being a member of the executive committee having the handling of Americanization work in charge.

Major Pullman was well known to most of the big producers; his dealings with them and with the exhibitors and exchange managers of Washington were such that his passing is a matter of deep regret to all. A meeting of the executive committee of the Washington Exchange Managers Association was called for the purpose of drawing up suitable resolutions expressing the sympathy of the managers for his bereaved parents. The National Association of the Motion Picture Industry expressed its sympathy in the form of a handsome floral piece.

The deceased was only 38 years of age. He was looking forward to the time when things would so shape themselves as to permit him to cast his lot with the industry. As a newspaperman, before becoming head of the local police force, he had considerable experience with motion picture work and it was his desire to "get into the motion picture game" as soon as possible. He was ill only a week with double pneumonia. Despite the best of medical attention he lost his fight, and there passed away a man who was 100 per cent. the friend of everyone who knew him; a man who had the highest of ideals; a man who lived a moral life.

Complete Cast for "Sea Rider."

With the engagement of Louiszito Valentine for the role of The Girl, Vitagraph has completed the cast for "The Sea Rider," Harry T. Morey's next feature. The other important feminine role will be played by Alice Calhoun, a regular Vitagraph player and the principal male roles will be enacted by Webster Campbell, Van Dyke Brooke and Frank Norcross. Edwin Hollywood is directing the picture. Mr. Morey has had about every sort of a role during the ten years he has been associated with Vitagraph, but in his new feature he is a sea faring man for the first time.

Sunday Bill Serves No Useful Purpose, Senator Writes Methodist Conference

DECLARING that many leading church members are guilty of Sabbath breaking and that the movement for a stricter observance of Sunday must come from within the churches, Senator McKellar, of Tennessee, in a letter to the Methodist Conference of his state, has flatly refused to be the medium through which any drastic legislation on the subject may be introduced in Congress.

A draft of a bill drawn by the Methodist Conference, prohibiting the operation of trains, the handling of mails, the publication or delivery of newspapers or the operation of theatres, other places of amusement or any business enterprise on Sunday, was recently transmitted to Senator McKellar with the request that he introduce it in the Senate. Fines ranging from $100 to $10,000 in the case of individuals, and from $1,000 to $100,000 in the case of corporations, are provided as penalties for violation, together with imprisonment of the individual and the forfeiture of the corporation's charter.

Urged Stringent Regulations.

"We * * * urge the enactment of laws to prohibit all professional baseball playing on Sunday, the operation of moving picture shows and all theatres on Sunday, the publication of advertising in and circulation of all Sunday newspapers, the operation and using of all freight and passenger trains on Sunday, all trading on Sunday, and the carrying on of any vocation for profit," the organization wrote Mr. McKellar.

"This bill, if enacted into law, will stop all interstate trains and traffic on Sunday, will stop the circulation of Sunday newspapers through our postal facilities, and will stop all persons who act under authority of or under the employment of our government from carrying on their ordinary vocations on Sunday. This action of our conference was based upon the commandment of our God to honor the Sabbath day and keep it holy, a commandment we must keep if we would save our people and our nation from destruction."

Senator McKellar's Reply.

"It seems to me that it would serve no useful purpose to introduce such a bill," declared the senator in his reply. "I believe it would be much better to organize the churches and other local Sabbath-observance societies first, and if successful the movement would undoubtedly spread until action of the kind you suggest would be possible.

"I am in doubt whether this is the way to proceed in the matter. Even some of our ministers defend certain Sunday amusements like baseball, and many of our leading church members—probably the most of them—indulge in one form or another of Sabbath breaking.

"The running of trains, freight and passenger, the use of the telephone and telegraph, the carrying of mails, riding and driving in automobiles, and to a more or less degree nearly every other kind of work or business or amusement, when deemed important or excusable, is done on the Sabbath. Indeed, the most of us have indulged in one or another form of Sabbath breaking ourselves. The great body of the public have become accustomed to these forms of Sabbath breaking.

The Wrong Method of Approach.

"To undertake to restore an observance of the Sabbath by federal law, without inculcating the wisdom and duty of Sabbath observance in the people at home, seems to me certainly to be the wrong method of approach. These movements must win public favor locally first and then spread, as, notably, prohibition and suffrage.

"To introduce a bill in Congress to stop all interstate trains, interstate traffic, interstate freight, interstate news, interstate mail, interstate telephonic communication, interstate telegraphic communication and Sunday newspapers would undoubtedly give a legislator very considerable notoriety, but it would not, in my judgment, and according to views expressed here, in the slightest degree change the ugly fact of Sabbath desecration. I have not suggested the matter to a single legislator here who has approved. All say that the bill would die in the committee, or could not in any event get anywhere in the Senate."

Interest Steadily Increases in Exhibitors' Convention

EVERY day shows a marked increase in the interest and momentum gained by the preparations for the big New York State convention of exhibitors to be held on March 9 and 10 at Utica. A concrete example is the recent meeting of Rochester exhibitors. Twenty-eight of the thirty-one members attended and twenty-two pledged their attendance at the convention. A committee was appointed to establish Rochester headquarters in the convention city.

One of the most gratifying indications of a large attendance at the convention is the response of small exhibitors. There will be delegations from every section of the state. New York will have a very substantial representation.

Speakers of national repute and members of both branches of the state legislature will be heard at the banquet the first evening of the convention. Preparations for the ball on the following night are nearing completion.

Many prominent exchangemen have applied for space at the hotel where the convention will be held. Among those whose applications have been favorably acted on are First National Exhibitors Circuit, Merit Film Corporation, Selznick Enterprises, Gardner Syndicate, National Screen Service, Famous Players-Lasky, Commonwealth Pictures, Simplex Machine Company, Power's Machine Company, Stanley Frame Company, Moving Picture World, Motion Picture News, New York State Journal, Photoplay News of Rochester, Pioneer Film, Pathe Exchange, United Artists Corporation and United Theatres Pictures Corporation.

Rose Sanders Establishing Agencies in India and Straits

MISS ROSE SANDERS, who went to India last September for the Trans-Atlantic Film Company of London, for the purpose of establishing sales agencies in India, Hong-Kong and the Strait Settlements, reports her mission progressing and prospects excellent.

Miss Sanders was sent out by John B. Tippett, president of Trans-Atlantic, because of her familiarity with conditions in that part of the world. She purchased films for those parts of the globe for sevtral years while with Levetus & Co.

Hindu buyers who knew Miss Sanders by correspondence greeted her warmly and made every effort to co-operate with her and make her work agreeable. She is at present located at the Grand Hotel, Calcutta.

Republic Enlists George Ames to Form Sales Department for Short Subjects

SO important to the success of the motion picture theatre has the short reel become that Republic Pictures has instituted a special department to take care of this important factor in the distribution of pictures. Briton N. Busch, president of Republic Pictures, has engaged George Ames, who for sometime past has been connected with the Pathe exchange in Philadelphia, to come to New York and organize a special sales department for one and two reel pictures.

Mr. Busch says: "The success we have had with one and two reel pictures, such as 'The Ghost of Slumber Mountain,' which by reason of its unique character was used in many theatres as a special feature irregardless of its length, and later with the Chaplin reissues, Prizma Natural Color Pictures, Kinograms and Chief William J. Flynn series of eight two-reel pictures in which Herbert Rawlinson is featured, has convinced me that the one and two reel picture is as necessary to the success of the picture theatre as any feature of longer length.

"The public demands that entertainment shall have the element of variety. Nothing drives patronage away so quickly as the deadly monotony of program that lacks pictures of contrasting character. The secret of the success of the B. F. Keith houses can be directly traced to the genius of E. F. Albee, who demands that the Keith theatres present programs in which no two acts are booked that are similar in character.

May Influence Entire Program.

"The same reasoning or psychology obtains in the picture theatre. Often a mediocre feature may be lifted out of a rut by surrounding it with one and two reel pictures. The one-reel picture can, because of its subject matter and treatment, be a bigger drawing card than a five or six reel feature that lacks the element of interest.

"It will be our policy to give exhibitors a full list of productions irregardless of length so that they can book their shows from the one distributor, and thereby save quite an item in express charges which would result in the booking of a news reel from one company, an educational picture from another, a comedy from another and a feature from another company. Thus, by Republic Pictures distributing short as well as long-length subjects, it will be quite a factor in helping the exhibitor to save a tidy sum of money during this season."

Influential People Join in Indorsing "The Copperhead"

THE ease with which "The Copperhead," the Paramount-Artcraft super-special production, lends itself to exploitation along certain lines is vividly illustrated in reports from several cities playing this big picture in the territory of the Cincinnati exchange of Famous Players-Lasky Corporation. The exploitation department of that exchange seems to have had no trouble in securing the co-operation of the finest people and most influential interests in each city. The result has been engagements of unqualified financial success for exhibitors.

In Dayton, Ohio, a striking example of the splendid support which "The Copperhead" rallies to itself, is seen. W. K. Mathews, publicity man for Charles Cross' Columbia Theatre, secured whole-hearted support of the schools and patriotic organizations of Dayton. He arranged a special showing prior to the opening at which twenty-five leading citizens representing the schools, churches and patriotic organizations, were present.

Mr. Mathews then proceeded to get statements from those present. He had these printed in full in the Dayton Journal as news matter. This has been done before, but Mathews did it so cleverly that the newspaper carried photographs of the citizens quoted.

Schools and Clergy "Boosted".

In Columbus, Ohio, "The Copperhead" secured the support of the schools, the American Legion and the clergy. In Shelbyville, Ind., it was made the center of the Lincoln Day celebration of Victory Post, No. 7, American Legion. The school superintendent dismissed school early so the children could see the picture on Lincoln's Birthday. A newspaper that had never given a moving picture a press notice, felt it a patriotic duty to boost "The Copperhead" and gave its first screen comment.

Universal Current Events Full of Interesting Topics

INTERESTING scenes of the greeting of General Pershing at New Orleans, La., are shown in Universal Current Events No. 7. After delivering a brief but weighty talk on "America First," the General was presented with a gold membership card to the American Legion by Captain Newman, of that organization. Doctor Clemens Pirquet, the eminent European scientist who is said to have discovered a new serum with which to combat tuberculosis, is also seen on the reel.

Other topics filmed are Frankfort, Germany, flooded by overflow; Princess Mary leads the British Girl Guides; Railroad Wrecks at Trussville, Ala., and Schneicemuel, Germany; Cuba's Welcome to the New British Minister; Rescuing Trawler from Davy Jones' Locker; New York Women Prepare for National Campaign; and Thrills for Society in Alpine Ice Racing.

This issue also presents unique views of Kaiser Karl's palace converted into an American food kitchen. The home of the former ruler of Austria is now a headquarters for food for the needy.

This reel also contains the following newsy items: Record Speed Made in Destroyer Test; The "Big Three" Clash with President Wilson; World Ski Champions in Thrilling Carnival; Daffy News; Hints on How to Keep Fit; Explosion on Ship Causes Spectacular Blaze; and the Great Earthquake in Southern Mexico.

Chief among the interesting features presented in issue No. 7 of Hearst News is Paris' Welcome to the new President of France.

Former Secretary of State Lansing is also shown at his desk in Washington and at the Peace Conference in France.

Paramount Magazine Shows Evolution of the Photoplay

ONE of the most interesting short subjects released in a long time is the current issue of Paramount Magazine which shows the evolution of the photoplay. A series of original slides by Alexander Black produced in 1894, which marked the humble beginnings of the present motion picture industry are reproduced, forming a subject of surpassing interest.

Under the title of "Miss Jerry" the initial motion picture by Black was flashed on the screen by means of a gas projector which allowed each still to be exhibited for about five minutes. Each picture was dissolved into the one following, so that a complete sequence of action was maintained.

Briton N. Busch
President of Republic Pictures, going strong for "short stuff."

The present issue of the Paramount Magazine shows about 16 of the original stills, about three feet of each having been taken and dissolved. Howard I. Young, editor of the Paramount Magazine has quoted Mr. Black saying "that the effect is exactly the same as at the first performance of 'Miss Jerry'."

By permission of Mr. Black these stills have been used for the opening examples in "The Evolution of the Picture Play." With the advancement of science the section shows more modern scenes, one of them being Grover Cleveland at his desk in the White House. The film in which this originally appeared was titled "Capital Courtship."

Aeroplane Wind Machine Is Idea of Goldwyn Company

PROBABLY for the first time in the history of the motion picture, the aeroplane is to be used as a wind machine. This interesting departure in the use of the aeroplane is occasioned by the filming of Rex Beach's story, "The North Wind's Malice," which is now being made at Port Henry, on the shores of Lake Champlain, New York.

Last week, Rex Beach, Robert B. McIntyre, Goldwyn's eastern production manager, Carl Harbaugh and Paul Bern, co-directors, and a company of players left for Port Henry to take the exteriors. Accompanying the players were the fuselages of two Curtiss aeroplanes. These are equipped with motors of 90 horsepower, and are capable of developing 2,400 revolutions a minute. The machines are complete aeroplanes save for the wings. They are mounted on their own running gear, and will be operated by two mechanicians who traveled from the Curtiss Garden City plant with the machines.

In "The North Wind's Malice," Rex Beach has created an allegorical figure of the North Wind in the form of a beautiful woman of Junoesque proportions. The continuity of the story, which Mr. Beach himself prepared, clothes this figure in fifty yards of chiffon, and the north wind blowing the material will suggest the destructive power of the northern elements.

Alfred S. Black Company Looms Large on New England's Theatrical Horizon

WITH more than sixty motion picture theatres in the six New England states in operation or being built, and with options on many others, the newly organized Black New England Theatres, Inc., looms up as the biggest proposition on the horizon of the industry in that district.

"We have been an active force in New England and I promise you that our activities are fast broadening out," said Alfred S. Black, president of the new company and leading spirit in its scores of enterprises. Mr. Black is without doubt New England's livest wire, and his message to readers of Moving Picture World means that things are going to hum in New England from now on.

Summarized, Mr. Black's company, in addition to houses already in operation, will do the following in the New England field:

Activities in Maine.

Remodeling the Bangor Opera House. This theatre will seat 1,700 persons. It should be ready for an opening on April 1.

Bids are all in and work is ready to begin about March 1 on a new theatre at the corner of Congress and Highland streets, Portland. This theatre will be one of the largest in New England. It will seat 2,500.

Renovating the motion picture theatre at Fort Kent.

Taken over the Park Theatre at Fort Fairchild. Building a new house to seat 1,100 persons at that place.

Secured options on places at Presque Isle and Caribou.

Company has a number of other options pending in the Maine territory.

In Massachusetts.

Work to start as soon as weather permits on a new theatre to seat 2,200 at New Bedford.

Taken over the Carey property at Taunton. Theatre in Taunton to seat 1,800 persons.

Secured long-time lease on front of property of Merrimac Square Theatre, Lowell. This playhouse to be remodeled. Now seats 1,400 and will seat 2,300.

Several other options in Massachusetts pending.

In Rhode Island.

Building new theatre next to Slater Trust Company building in heart of Pawtucket. This theatre will seat 2,200.

Closed deal for a new theatre to seat 1,200 at Arctic.

Has several other deals pending in Rhode Island.

In Vermont.

Completed negotiations for a new theatre at Brandon.

Work on new theatre at Northfield interrupted by the blizzards.

Remodeling the Bijou Theatre at Morrisville.

Will strip the Bijou Theatre at Barre. New theatre will seat 1,400.

Number of other propositions in Vermont hanging fire.

In New Hampshire.

Several propositions about to be closed. Company not in a position to announce what they are. Will be given to Moving Picture World within next few weeks.

In Connecticut.

Company is especially active in Connecticut. Ready to take over several theatres and options have been taken on a number of others.

For some time the Black interests have been strong in the northern tiers of Maine, New Hampshire, Vermont and Massachusetts. Now the newly organized company will make a drive in the direction of Rhode Island and Connecticut.

The Black Theatres, Inc., was recently incorporated under the laws of Delaware. It is a $10,000,000 proposition. The officers are Alfred S. Black, president; John A. Black, vice-president; H. A. Mintz, secretary. The new company will be the holding company for all other companies in the Black chain. Its offices are located in Boston.

"We will confine our efforts to New England for a while," said Mr. Black with a twinkle in his eye.

"For My Yoke Is Sweet and My Burden Light."

Waiting for the lash to vanish away in "The Woman God Sent" in which **Zena Keefe** stars for Selznick.

Go to Santa Barbara for Scene.

To obtain a stone tower and a house of English architecture as a setting for "The Cheater," May Allison and members of her company have left the Metro studios in Hollywood, for Santa Barbara, to be gone several days. Henry Otto, Miss Allison's director; King Baggot, her leading man; Frank Currier, Harry Van Meter, William Esmond, cameraman; E. J. Zerr, assistant director, and four other members of the company made the trip.

Fox Entertains His New York Exchange Head and Assistants

WILLIAM FOX entertained manager Louis Rosenbluh, assistant managers and salesmen of the New York Exchange of the Fox Film Corporation at the new Studio Building recently. Mr. Fox received his guests in person and conducted them over the new building. Later he complimented Mr. Rosenbluh and his staff on the splendid showing made in business by the New York Exchange.

The offices assigned to the New York Exchange, and which cover the entire tenth floor of the Leavitt Building, have been completed. The reception rooms and executive offices have been handsomely finished in mahogany with furniture to match. The projection room is of ample size and is fitted with two projection machines with a screen capable of taking the largest superpicture. Each of the salesmen has his own private office fitted with personal telephone and direct wire.

The advertising room and stock room has been enlarged, all printing, billing and newspaper advertising being handled by Mr. Rosenbluh, for the territory under his control and which embraces, part of Connecticut, part of New Jersey, Long Island and New York.

Maeterlinck's Tour Finishes with Arrival in Los Angeles

MAETERLINCK'S trip across the United States, which resembled one continuous ovation, ended in a wholly satisfactory manner when his special car, the Mayflower, pulled into Los Angeles recently. The city outdid itself in welcoming him. Charles Winsel, Belgian consul, headed the receiving committee. Louis Santous, French consul; Harry Gearing, president of the Canadian Society of Los Angeles, and Mrs. Willoughby Rodman, who was chairman of the Commission for the Relief of Belgium during the war, were also on the committee.

The party was escorted to the Windermere Hotel at Santa Monica, where luncheon was served. The city council, commercial club and women's clubs welcomed the poet here. There was an added interest in the greeting, because M. and Mme. Maeterlinck are to reside in Santa Monica in a house selected for them by Samuel Goldwyn.

Soon after arrival, Maeterlinck asked for a few days' rest, as he was fatigued by the long trip. Therefore, a number of social events were postponed. Los Angeles Belgians are planning a celebration of King Albert's birthday on April 7, at which Maeterlinck will be an honored guest.

Bulls-Eye Has New Studio.

The Bulls-Eye Film Corp. west coast studios are now located on a new plot of ground in Hollywood. The new studios are about a block from old Bulls-Eye lot, recently sold to Ben Wilson. Although Texas Guinan is now screening her western dramas on an open stage, an enclosed stage of the most modern type is under construction.

Charles Brabin Directing Carrigan.

Thomas Carrigan, well known behind the footlights and before the camera, whose latest screen success was in the leading role of William Fox's production "Checkers," has been placed under contract with William Fox to appear opposite Pearl White in a late picture, "The Tiger's Cub," started this week under the direction of Charles Brabin. Mr. Carrigan has left with the Pearl White Company for Arctic City in the Adirondacks. The company will also go into Canada for snow scenes.

Goldwyn to Start Work Soon on First Craig Kennedy Film

ARTHUR B. REEVE, author of the Craig Kennedy stories, and John W. Grey, associated with Mr. Reeve in his motion picture enterprises, are completing plans for the first production to be made at the studios in Flushing, L. I., for the Goldwyn Pictures Corporation. According to the terms of the contract, recently signed by Mr. Goldwyn and Mr. Reeve, four feature photoplays based on the exploits of the fictional detective will be turned over to Goldwyn during the coming year.

Several directors who stand at the top of their profession are now being considered and the cast is being selected. The choice of a story for the initial production will be made within the next few days.

Everything at the Flushing studios is in readiness to start "shooting" as soon as the company for the first of the five-reel pictures is assembled. Both the author and Mr. Grey will be on hand to assist in making the screen interpretations true to the original stories that occupy a unique place in American literature.

Quimby Picks McConnell as One of Chief Assistants

FRED J. McCONNELL, one of the best known and most capable former newspapermen who have made their mark in motion pictures, will be one of the chief assistants to Fred C. Quimby, general manager of Associated Exhibitors, Inc. Mr. Quimby brings to the organization experience and knowledge that will be of inestimable value to Mr. Quimby and to the organization.

Mr. McConnell first made his reputation as a newspaperman. Having met with high success in that field he began to specialize in motion pictures and their connection with daily newspapers.

For three years Mr. McConnell was the New York representative of the Chicago Herald, after which he met with unusual success in the exploitation of motion pictures, particularly serials. He has done exceptional work along this line for numerous big companies, among them Pathe, Universal and Mutual.

Mr. Quimby's chief assistant has been handling recently the motion picture and theatrical departments of the Cleveland Sunday News Leader and the Cleveland News.

Borzage Completes First Cosmopolitan.

Director Frank Borzage has just finished his first Cosmopolitan Production at the studios, 127th street and Second avenue, New York City. The title of it is "Humoresque" and it is from Fannie H. Hurst's short story which appeared in the Cosmopolitan recently. Alma Rubens is the featured player and others in the cast are Vera Gordon, Dore Davidson, Miriam Batista, and Gaston Glass. "Humoresque" is a story of orthodox Jewish life in the maelstrom of New York and is said to be one of the best stories that Miss Hurst has ever turned out from her typewriter.

Marshall Neilan's "River's End" Smashes Six-Year-Old Record at Strand Theatre

REPORTS to First National home office from first-run theatres in the East, Central States and the West of their Sunday, Monday and Tuesday receipts on "The River's End," first of Marshall Neilan's series of independently made and personally directed productions for First National Exhibitors Circuit, state that box-office records of long standing have been broken and that every indication points to a new high record for first-run exhibitors with the screen version of the book by James Oliver Curwood.

First intimation of what the production was doing to first-run box offices on the opening day of its public run, came when Jack Eaton, managing director of the Strand Theatre, New York, telegraphed Marshall Neilan in Los Angeles that "The River's End" had broken every record of six years' standing, including every high mark achieved as a record by any other picture shown in the house. On the second night Mr. Eaton supplemented his first wire with another, stating that that day's business had exceeded that of the first day and that the crowds for matinee, dinner hour and first and second evening performances had extended from the box office to Forty-seventh street on Broadway, and west on the cross thoroughfare to a point 200 feet beyond the farthest limit of the Strand building. This, in itself, Mr. Eaton declares, is an unprecedented example of patience among New York theatre-goers.

Established Advertising Precedent.

The Strand management established a new precedent in its newspaper advertising for "The River's End" by describing it, in the Monday dailies, as "a production that is breaking every attendance record in the history of the Strand." This is the first time that any New York first-run house has used a reference to exceptional patronage as endorsement of its entertainment.

Heralded by S. Barrett McCormick, of the Circle Theatre, Indianapolis, with an advertising campaign which is not completed as this is published, the production opened at the big Hoosier State first-run house with a phenomenal result, which Floyd Brown, manager of the H. Lieber Company there, summarized in a telegram to New York.

Simultaneous with its accomplishments in Indianapolis and New York, the Neilan picture opened at the Kinema Theatre in Los Angeles. The results of Sunday's business bears out the exhibitor opinion, given in advance by Gore Brothers and Sol Lesser, who recently purchased the First National franchise previously held by T. L. Tally, that it would do the unexpected. They reviewed it on Saturday, the day before it opened, and wired the New York offices of First National that it would be a record breaker.

Comment on Mystery and Suspense.

New York newspaper critics concur in the opinion of newspaper reviewers in Indianapolis and Los Angeles, reports of whose comments have been wired to New York. A majority comment was given to the combination of mystery and suspense in the development of the story, which they describe as "the first successful directorial attempt to register mystery through pantomime without sacrificing suspense and without making the climaxes and revelations amount to a ridicule of audience intelligence for not outguessing the producer for his acts of elimination."

Among the wires of congratulations and comment from other exhibitors and exchange managers sent to Marshall Neilan, praising him for "The River's End," were messages from Moe Mark, president of the Strand Theatre Company; Harry Scott, exchange chief at Detroit, and C. F. Senning, holding a similar position in Richmond.

**The Old Reliable—
Our Thirteenth Anniversary
And We're Still Setting the Pace!**

Nope, Not a "Tense Moment" at All: Merely Resting Between Scenes.
Doris Kenyon enjoying a breathing spell while making "The Harvest Moon," her Deitrich-Beck production for Hodkinson.

Use Crisp, Attractive Lobby Displays, Carl Laemmle Tells Small Exhibitors

MUCH attention is paid to the big fellow in the exhibitor world. His theatre appears in photographs in trade papers, his advertisements are copied, he is quoted in news articles and he is an all-round example of the leader in the fastest growing industry in the world.

The little fellow gets practially no attention from anybody except the man who takes his orders. His theatre is very rarely photographed, his opinions are never asked, his ads are not worth while reproducing. And yet it is the small exhibitor who is the back-bone of the industry. What he lacks in importance he makes up in numbers.

In a statement just issued by Carl Laemmle, president of Universal, particular attention is paid to this class of exhibitor. He is criticised, but Mr. Laemmle uses constructive criticism in pointing the way to better efforts.

"One of the Worst Evils."

"One of the worst evils practiced by small exhibitors is the use of mounted posters," says Mr. Laemmle. "Of course no first class exhibitor follows this practice. He is too good a showman, too good a merchant.

"In other lines of business, the man with goods to sell puts his best foot foremost. Even the smallest merchant in the cheapest street makes the best window-display he can possibly dig up. He does not put his worn-out, fly-specked goods in the window. He uses his best. In this respect he is a better showman than the theatre man who uses mounted posters.

"Mounted posters are bound to misrepresent your show. They are dirty, cracked and mussy after being used only once. They are anything but an attractive invitation for people to enter your house. The excuse given for the use of mounted posters is that the small exhibitor 'can't afford' to buy fresh, new, clean paper. The truth of the matter is that he cannot afford to use anything but clean paper.

The true showman, the successful showman, never lets the people see the seamy side of his business. The first principle of showmanship in any line of business on earth is a good, clean front.

The Lobby is His Show Window.

"The showman's show window is his lobby. His wares are represented by posters. Is he dealing in cast-offs or is he getting patronage because he shows different pictures each week? Will he get more patronage if the people passing his house see that some new picture has come to town? Of course he will.

"Put out new posters. Let their bright colors, their crispness make the lobby look clean and modern. The picture will draw crowds which never before frequented your theatres because you have 'wrapped your wares' attractively."

Big "U" Porto Rican District in Charge of Herbert Wall

JEAN WALL, who formerly conducted Universal's Porto Rican office and who has been spending the last eight months in Mexico City, has just returned to the United States, and was a visitor at Universal's New York offices.

Mr. Wall spent most of his time in the South American country in looking over the movie field and arranging for the distribution of Universal films there. To this end he established branch offices in Merida, Yucatan and Hermosillo, Sonora. His brother, Herbert Wall, will be placed in charge of this territory.

Mr. Wall states that Mexico offers a splendid field for American moving pictures. "The Mexican government has a censor board which is clothed with the highest authority," said Mr. Wall. "At the head of this censor committee is a woman, Adriana Ehlers, who was sent to Universal City some time ago by President Carranza to study moving pictures from every angle. She spent two years there, familiarizing herself with American stories and methods of production."

While certain form of pictures are taboo in Mexico, the censor board is usually fair in its decisions, in the opinion of Mr. Wall.

"The South Americans," he says, "like the emotional actor and very dramatic situations. Their temperament is fiery and they like plenty of action and fast moving plots.

"Serials, therefore, are very popular in Mexico. An entire serial is shown in three days, and then repeated two days later," concluded Mr. Wall.

Alice Joyce Gets a Little Racing "Low Down" from the Checked Gent.
A glimpse of "The Sporting Duchess," the big Drury Lane melodrama which Vitagraph will soon put forth.

Screen Stars Help to Open New Loew Theatre in Canada

AN event unique in the history of the Loew Theatres was the opening of the beautiful new Loew Theatre in London, Ont., Monday night, February 16. It was marked by the presence of some of the best known stars of the stage and screen, who ran into the worst blizzard that New York State had ever encountered, and were thirty-three hours on the way from New York to London. They missed the opening Monday night, arriving in town at 3 o'clock Tuesday morning, but a second official opening was held Tuesday night.

Marcus Loew had chartered a special car consisting of compartments and drawing rooms. His guests included Doraldina, famous as the creator of the hula dance, the Hawaiian craze and the "shiver dance"; June Elvidge, June Caprice, Anne Luther and the Lee children, Jane and Katherine. With their maids the party included sixteen persons.

London opened its heart to the stars, and they were given a welcome they will never forget.

Gifts and honors of all sorts were showered on them. All of them asked Mr. Loew to include them in the party the next time he opens a theatre. Mr. Loew was deeply appreciative of their efforts and is planning a little souvenir to present to each of them, as a sort of memetto of a wonderful occasion and a great success.

Mary Pickford Gives Big Party to Orphans at Clune's Theatre

TOUCHED by the pathos of a letter from a child, who signed her name, "one of your admirers, who has neither father nor mother," Mary Pickford entertained all the orphans and friendless children of Los Angeles, at a party at Clune's Auditorium, to see "Pollyanna," the United Artists' production.

Miss Pickford appeared in person and took the opportunity to propagate the philosophy of "Pollyanna," the "Glad Girl."

The orphans' party was during the fourth week of the successful run of "Pollyanna" at the Clune's Auditorium. During all that time, capacity houses prevailed.

Many Press Notices on "Children" Picture.

Robert McLaughlin, author of "The House Without Children," is receiving hundreds of clippings through a clipping service on his big state right feature.

Nathan Hirsh and some 150 exhibitors in Greater New York are putting out advance notices on engagements current and pending on the picture in and around New York City, and Leon D. Netter, the Ohio State Right specialist is advertising extensively in conjunction with percentage dates on the same picture, while Messrs. Cohen & Pearl, owners of Hi-Art Productions, who control Up-State New York, have just launched a whirlwide campaign at Buffalo, where the picture opens a week's engagement at the Family Theatre February 9. The Buffalo contract calls for four pages in the Buffalo daily and Sunday papers.

Alice Lake on Location Trip.

A fisherman's hut and a lighthouse built by the Metro technical department near Laguna, Cal., will furnish the setting for scenes of "Shore Acres" during the next few days. Alice Lake, who is to be starred in the Screen Classics, Inc., production of James A. Herne's celebrated play, and twenty members of her company have left the Metro studios in Hollywood for the location, expecting to remain five days.

Public Taking Stock in Allen's Canadian House

IN offering preferred shares in the new Allen's Montreal Theatre Company to the public a few days ago, announcement was made that each of the forty-seven Allen theatres in actual operation in the Dominion is showing a profit and that each of the Allen companies, such as their exchanges, in which the public has an interest is paying a dividend.

The new Allen Theatre in Montreal, which is to be known as the Palace Theatre and is to have a seating capacity of 3,000, is to cost half a million dollars and $350,000 worth of preferred shares is being offered to the public. The estimated gross annual revenue from the theatre is placed at $468,000 and the estimated fixed and operating expenses are placed at $253,000.

The eight per cent. dividend on the $350,000 stock amounts to $28,000 leaving an estimated surplus of $187,000. Incidentally, a bonus of twenty-five per cent. of common stock is offered with the preferred shares.

"The Flame of Hellgate" Offers Exploitation Stunts

"THE FLAME OF HELLGATE," the current Robertson-Cole production starring Michelena, is bound to be a winner both from the standpoint of production and the various exploitation and publicity angles of the title. Beatriz Michelena in "The Heart of Juanita" won additional success for the manner in which she portrayed the women of the dance hall. First run exhibitors who saw the production are loud in their praise for the work of the accomplished star, and have contracted with Robertson-Cole to play all of the Michelena productions.

"The Flame of Hellgate" was written by Earle Snell and directed by George E. Middleton for Michelena's own company. The poise acquired by Miss Michelena, while on the operatic stage, is brought out in force by her superior work in the current Robertson-Cole production.

William Pike plays opposite Miss Michelena as the man she prompts to run for sheriff. Albert Morrison is the villainous cattle king. Other leading parts are taken by D. Mitseras, Cliff Thompson, Kathrine Angus, Clarence Arper, and Jeff Williams.

Leonard Completing "Restless Sex."

Director Robert Z. Leonard is putting the finishing touches to "The Restless Sex," Marion Davies' latest starring vehicle for Cosmopolitan Productions, at International Studios, 127th street and Second avenue, New York City. Robert Chambers is responsible for the story and the production is one of the most massive and expensive that Cosmopolitan has ever turned out. One of its striking features is a scene called, "The Ball of the Gods." Over five hundred people were used in it as Nubian slaves, Egyptian dancers, charioteers, warriors, etc. Marion Davies plays a particularly effective role which gives her unusual opportunities for the display of her rare histrionic talent.

Capital Combines Accelerate Progress, Says John S. Woody of Realart Company

THE dire prophets and alarmists who take the joy out of life for the motion picture exhibitor get no encouragement from John S. Woody, general manager of Realart Pictures Corporation.

"Those who are bewailing the entrance of large capital into the motion picture industry as the death-knell of the independent producer and exhibitor, show an amazing disregard of natural business evolution and facts and figures concerning it," said Mr. Woody. "The independent producer is not being forced out of business and he is not being forced to sell. Many have gone into bankruptcy by production of inferior films that could not make money under the present strong competition, and many exhibitors are taking big profits on selling their houses and retiring to live on their incomes.

"The natural evolution of business is to increase sales and decrease the number of establishments. That has been the case in all important enterprises. It has never impeded progress or hindered individual initative, and it is not going to affect the motion picture business."

Mr. Woody produced statistics on other industries to sutsain his point.

Auto Industry Furnishes Comparison.

"It is unfortunate that figures of the motion picture industry are not available," said Mr. Woody, "but those who have observed the trend of recent events will see that what is taking place is simply a repetition of what has occurred in the other cases I have cited.

"Progress of an industry depends upon increased sales, and this naturally resolves into a situation of fewer and larger units. And the competition that results affords the greatest opportunities for specialization and diversification. The automobile industry illustrates this point. Not until a few large concerns had entered the field did the automobile reach a high practical and commerical position. We are going to witness some such change and prosperity in the motion picture business. Big combines afford unlimited capital for improvements and progress based on effective experimentation.

"Our luxurious motion picture theatres in all large cities have made possible better pictures. Control of these is not driving the smaller exhibitor out. It is giving him better pictures. The competition to fill these houses is stimulating individual efforts in production and increasing the reward.

"Economy and efficiency are developing rapidly, but a view of the situation which regards the motion picture industry as swollen beyond natural size is not based on sound business facts or the natural evolution of industry. If we had taken any other view of the matter, Realart never would have been started."

Colonial Gives Long Run to Pioneer's Wrestling Pictures

LOWELL, MASS., turned out in regiments to look at Pioneer's Caddock-Stecher wrestling pictures which from present indications seem to be booked at the Colonial Theatre for an indefinite run.

The pictures are being shown under the direction of R. C. Paradis, sporting editor of the Lowell Courier-Citizen. The city of Lowell and the outlying suburbs were billed like a circus, special block stands, banners as well as the full line of lithographic paper are to be seen in all parts of that section.

The newspapers without exception gave the pictures an enthusiastic reception.

Like reports have been received at the Pioneer office from other sections of the country. Ernest Holmes, with headquarters in Omaha, is now working Nebraska and Iowa with five prints which are touring through the territory as road shows.

The Masterpiece Attractions in Philadelphia, the S. & S. in Pittsburg and Sidney Lust in Washington, as well as the Pioneer exchanges in New York, Buffalo, Cleveland and Detroit are all being flooded with requests for bookings. Each of these offices are working several prints.

13 YEARS OLD WITH THIS ISSUE
STILL FAR IN THE LEAD!
BE CONVINCED—READ THE BOOK

"What! The Necklace! I Just Left it at Uncle's an Hour Ago!"
All in a day's work with George Walsh in his Fox production, "A Manhattan Knight."

Tsuru Aoki in "A Tokio Siren."

"A Tokio Siren," the third production by Universal starring Tsuru Aoki, was begun recently with Norman Dawn directing. "A Tokio Siren" is a screen adaptation of Gwendolyn Logan's story "Sayonara," and its scenes are laid in Tokio and San Francisco. The cast supporting Miss Aoki includes Jack Livingston, Eugenie Forde, Arthur Jasmine, Dolly Hipp, Frederick Vroom, Elinor Hancock, Goro Kino and Toyo Fujita.

Voluminous Bookings Prove Blanche Sweet's Popularity

CONCRETE evidence of the return of Blanche Sweet to the foremost ranks of motion picture stars is to be found in the voluminous bookings on "Fighting Cressy" and the heavy demand for dates on "The Deadlier Sex," which will be her next release through Pathe. New York always furnishes a fair indication of what a star can be expected to accomplish throughout the country and has given its stamp of approval to Miss Sweet's "come-back."

Exhibitors who found "A Woman of Pleasure," her initial Pathe feature, a profitable venture, readily booked "Fighting Cressy" and are now prepared to play "The Deadlier Sex," which is rated as Miss Sweet's best Pathe offering. The ranks of this number have been augmented by a host of other showmen, who, quick to sense the box-office value of a star, have added Miss Sweet's name to the luminaries they depend upon to fill their houses.

Pathe officials are following Miss Sweet's "come-back" with particular interest, seeking vindication of their belief that she is one of the most popular players before the public today.

Wyoming Home Folks Plan to Honor Mrs. Charles Chaplin

REGARDLESS of what honor and acclamation exhibitors throughout America are planning for Mrs. Charles Chaplin's initial release through First National Exhibitors Circuit, entitled "The Inferior Sex," there is a little spot called Laramie, Wyo., inhabited by exactly 4,962 proud people who are preparing the gala event of the year as an accompaniment to the presentation of this picture.

E. B. Hearst, manager of the Empress Theatre of this city, is perhaps one of the most insistent and encouraging of Mrs. Chaplin's admirers. In letters to the First National Exhibitors Circuit, Mr. Hearst has applied for the earliest possible release on "The Inferior Sex," because the return of Mildred Harris, born and raised in his city, as the wife of the screen's most famous comedian, will mark the showing of this attraction.

Mrs. Charles Chaplin has signified her intention of making a brief visit home just about the time her initial First National attraction is scheduled to be shown there.

Two New Vitagraph Comedies.

"Squeaks and Squawks" has been selected as the title of Jimmy Aubrey's latest Vitagraph comedy. It was made under the working title of "Gas and Girls." He already has begun a new comedy.

The new Montgomery and Rock comedy will be called "Sauce and Senoritas," made under the working title of "A Spanish Romance." In this comedy Patsy De Forrest, who has been absent from the screen for two years playing in musical comedy, is the leading woman, appearing as a Spanish senorita. Montgomery and Rock are now at work on another comedy called, at present, "As the Wind Blows."

Inter-Ocean Company Urges Stimulation of the Motion Picture Export Trade

AT a time which has been termed "the most critical period in the history of the motion picture export business; when external conditions are particularly unsettled, necessitating the strictest vigilance in the disposition of motion picture films and motion picture accessory products in foreign territories at the present depreciated rate of foreign exchange, the Inter-Ocean Film Corporation feels the urgent need for the transaction of a greater volume of export business than ever before," is an announcement just issued.

"This conclusion, which may appear drastic to many exporters of motion picture films, who have expressed the belief that the sane policy to pursue is to wait the present foreign upheaval, a temporary reaction of the world war, has somewhat subsided, is the result of mature deliberation and an endless amount of research work on the part of Inter-Ocean officials," the statement continues.

"As an unswerving confidence in this plan of action, which, it is hoped, will bring conditions back to its pre-war basis, Inter-Ocean Film Corporation's plans for the coming year are bigger and wider in scope than at any other time in the history of the company. Contradictory rumors notwithstanding, Inter-Ocean Film Corporation's plans for the coming year embrace the wholesale acquisition of many stellar productions from the ranks of large independent producers in America, for exclusive distribution through the important film-renting agencies of the world.

Inactivity Would Be Fatal.

"Inter-Ocean Film Corporation maintains the belief that a period of inactivity in the export branch of the motion picture business would lead to fatal consequences. It cannot see its way clear to endorse the policy of 'watchful waiting' in the present crisis, but it heartily recommends the transportation of greater quantities of motion picture films and motion picture accessory products to foreign territories. It feels that such action will stimulate motion picture export trade in the future.

"Reports from all over the world indicate that newly organized producing units are forming at the rate of almost one a week. Increased motion picture production seems to be the watchword everywhere. At present the American product's supremacy in the export field is unquestioned. If we are to maintain this supremacy, the logical thing to do is to export, export and export. We cannot place too much emphasis on this point."

"Blow, Bugle, Blow."
Marjorie Daw is not at all gun-shy in Marshall Neilan's "The River's End," for First National.

Many First-Run Houses Book "The Lone Wolf's Daughter"

THE second big J. Parker Read, Jr.'s Louise Glaum production, "The Lone Wolf's Daughter," by Louis Joseph Vance, is enlarging its first run successes.

In Los Angeles, where a successful first run was held in Tally's Theatre, the Garrick has booked this W. W. Hodkinson release for a week's second run, but a few blocks removed from the Tally. In Pasadena Jensen's Theatre booked it for a week; in Baltimore the Bernard Depkin chain of theatres and Guy Wonders' Wilson Theatre have booked it.

"The Lone Wolf's Daughter," Hodkinson also reports, opened to turn-away business at the Newman Theatre, Kansas City, where Milton H. Feld, manager of the Frank L. Newman enterprises, waged what is declared to be the biggest advertising and exploitation campaign ever attempted in promoting a picture presentation in the Newman houses. Also on Monday the Liberty, Colorado Springs, Col., opened a week's run on the production.

Effective Campaign Books Issued by Robertson-Cole

THE Robertson-Cole Company is gratified by the manner in which showmen have employed the suggestions and aids contained in its campaign books. In accordance with its announced policy of closer co-operation with exhibitors, an illustrated booklet of at least sixteen pages is issued on each feature.

The campaign book on "Who's Your Servant?" which is of the type issued on each production, is divided into four parts, advertising, exploitation, publicity and general service, and so arranged that the exhibitor can tell at a glance what will be practicable for his particular needs.

In addition to samples of type ads, reproduction of slides, poster copy and lobby displays and newspaper suggestions, there are many exploitation hints, such as tie-ups with merchants, teaser campaigns, etc. There are also four pages of advance stories reviews and newspaper notices written by trained newspaper men, music cue sheets, a fictionized story of the picture, a who's who, catchy lines for ads, what you will see in the picture, projectionist's cues for fading out, and other valuable suggestions for presenting the production.

The Marion Kohn Releases Ready.

Although his organization is barely two months old, Marion H. Kohn, head of the Marion H. Kohn Productions, announces that his three short-subject producing units has each three prints ready for state rights. Grace Cunard, Polly Moran and "Smiling Bill" Jones are the stars.

While Mr. Kohn will spend a good deal of his time in Los Angeles looking after his interests, I. Bernstein, production manager of the National studios, will be in charge of all production.

Requests So Heavy for "Empty Arms" Plan Book Second Edition Had To Be Printed

SO many requests for the Hundred Thousand Dollar Packet, the big exploitation aid issued in connection with "Empty Arms," starring Gail Kane and directed by Frank Reicher from Willard King Bradley's screen story, were received by the producers, Lester Park and Edward Whiteside, that they found it imperative to have an additional five thousand copies printed.

The second edition is now being circulated among those exhibitors and State Rights buyers whose requests were received too late for them to receive a copy of the first edition.

From cover to cover the Hundred Thousand Dollar Packet is interesting, giving many helpful hints for the successful exploitation of "Empty Arms."

The cover design, a symphony in black and green, shows a huge packet, from the bursted ends of which pours a profusion of silver and paper money.

Page two is devoted to illustrations showing the line of lithographic paper prepared for the production. Reproduced in black and white are the twenty-four sheet, two kinds of six-sheets, two kinds of three-sheets, three kinds of one-sheets and the window card.

On page three, headed by the general caption, "A Summary for a Prelude," space is given to discussing the vast number of clubs, movements and noted professionals interested in the subject of "Empty Arms" and to a reproduction of the banner issued in connection with the production.

Comments by Well-Known Women.

Page four gives the comments of famous women on the subject and reproductions of the slides. Page five contains reproductions of the lobby display, which is composed of eight 8x10 photographs, two 22x28 photographs, four 40x60 oil paintings and four 30x40 oil paintings.

On page six are found reproductions of the newspaper cuts. Pages seven and eight, nine, ten and eleven carry a series of illustrated advertising suggestions for local newspapers.

Page twelve furnishes information about the producing organization of Lester Park and Edward Whiteside, in addition to giving a number of biographical stories about the author, star, director, supporting cast, etc.

Page thirteen contains interviews with the star and the director. Page fourteen presents a lobby set which will attract. Page fifteen is devoted to showing how one display on "Empty Arms" was made and suggestions for a post card which will bring results, and page sixteen is given up to Dr. Frank Crane and the editorial titles this famous editor and author wrote especially for "Empty Arms."

The plan book is printed in two colors on heavy calendar stock, eleven by sixteen inches. It is being mailed in a specially manufactured tube which prevents damage to the copies while in transit.

F. I. L. M. Club Will Attend March Convention at Utica

THE New York F. I. L. M. Club, at its last meeting, received an invitation from Sydney S. Cohen, president of the Motion Picture Exhibitors' League of New York State, to attend in a body the annual convention of exhibitors to be held March 9 and 10 at Utica. He suggested that each exchange procure booths where the manager could meet personally many hundred exhibitors. The invitation was enthusiastically acepted, and President Chadwick delegated Lester Adler, Fred Salinger, Max Nathan, J. J. Iris, I. J. Schmertz and Henry Siegel to co-operate with Mr. Cohen in making the convention a success.

E. M. Saunders, Metro general manager of branches, was a visitor at the meeting and gave an interesting history of the club during the two years he was its president. The new grievance committee, composed of H. H. Buxbaum, Lester Adler, J. Bellman, S. Eckman, Jr., and Sam Zierler, submitted its first report, showing how three exhibitors have received substantial awards for claims that were in dispute.

First National Directors Meet in Special Session

ELECTION of two new directors for First National Exhibitors' Circuit, and adoption of plans recommended by the Exhibitors' Defense Committee as essential measures for the protection of independent theatre owners affiliated by sub-franchises were the important features of a joint session of the directors of First National and of the Associated First National Pictures, Incorporated, held at the Hotel Astor, New York, February 23-25.

Samuel Katz, of Balaban & Katz, owners of the Riviera Theatre, Chicago (who recently purchased the half interest owned in the First National franchise for Illinois by Jones, Linick & Schaeffer), was elected a director of First National Exhibitors' Circuit to succeed Aaron J. Jones.

E. B. Johnson, general manager of Turner & Dahnken, owners of the First National franchise in Northern California and Nevada, was elected a director to succeed T. L. Tally of Los Angeles, who recently disposed of his franchise for Southern California and Arizona to Gore Brothers and Sol Lesser.

With the exception of Nathan Gordon, of Boston, J. G. Von Herberg, of Seattle, and Colonel Fred Levy, of Louisville, all directors of both organizations, were in attendance. Beyond a general statement that the meeting was for the purpose of taking official action on matters of importance to First National Exhibitors' Circuit and the newly organized Associated First National Pictures, Inc., no detailed explanation was given out.

Those present were: Robert Lieber, Indianapolis; John H. Kunsky, Detroit; Moe Mark, New York; Jay J. Allen, Toronto; A. H. Blank, Des Moines; Jacob Fabian, Paterson; J. B. Clark, Pittsburgh; H. O. Schwalbe, Philadelphia; J. D. Williams, New York; Samuel Katz, Chicago and E. B. Johnson, San Francisco.

"Allee Same Pup Hungly."
Says Charley Wong, cook, to Harry Carey on the Universal star's Western Ranch.

Pioneer Books "Lost City" Serial in Fox Theatres

IN the face of a blizzard "The Lost City" which Pioneer is handling in New York and Northern New Jersey opened up in four of the William Fox Houses in New York. The Academy of Music, the Crotona, the Folly and the Jamaica Theatre. Trailers were run for a week before the openings, while the lobbies of the four theatres were filled with animal cut outs depicting the scenes from the initial chapter of the serial. The house programs were a big factor in putting the attractions over.

Twenty four sheet stands were also devoted to "The Lost City."

Despite the weather, reports of excellent business were received. "The Lost City" will play the entire Fox Circuit.

Exhibitors Compliment Pathe on Success of Dempsey Serial

JACK DEMPSEY has made his bow to the motion picture audiences as a screen star, and excellent reports are arriving at the office of the Pathe Serial sales manager.

One of the congratulatory telegrams is from the Gaiety Theatre, Cleveland, which has "Daredevil Jack" booked for a week's run per episode. "'Daredevil Jack' opened yesterday. Gaiety Theatre filled to capacity on coldest day this winter. It is now 2 P. M. Monday and not a vacant seat in the house. Congratulations on this serial. Gaiety Theatre."

"Daredevil Jack's campaign managers announce their confidence that he will be elected a hit by an overwhelming majority.

The Kearse Theatre in Charleston, W. Va., also booking the serial for six-day runs, started "Daredevil Jack" off on February 16 and the management claims to have had as many visitors as they could possibly entertain in their theatre.

Moreno Completes "Invisible Hand."

Antonio Moreno kept right up to schedule in finishing his latest Vitagraph serial, "The Invisible Hand," last week, and this despite the fact that William Bowman, his director, was taken ill, and the serial star directed two of the episodes himself as well as playing in them.

Before beginning another picture Mr. Moreno will take a few weeks' vacation, touring California in his automobile, and playing golf.

Fox News Shows Torpedo 'Plane.

Uncle Sam's latest fighting machine—a new torpedo 'plane—is pictured in Fox News No. 39. The 'plane tested at Cleveland for the Navy bears a huge torpedo in the carriage and is expected to prove an advance over the destroyer that must remain on the surface of the sea.

Reviews printed in Moving Picture World are written with authority by experienced craftsmen; written from the production exactly as it will be presented on the screen of your theatre.

Richardson to Present Evils of Overspeeding in Paper at Picture Engineers' Session

F. H. RICHARDSON, Moving Picture World's projection authority, will present a paper on "The Various Effects of Overspeeding" at the Spring convention of the Society of Motion Picture Engineers to be held in Montreal in May.

This paper will be read with the idea of bringing up for discussion the evil effects of overspeeding motion picture projectors. The sources of damage to films, the consequent monetary loss, the grotesque effects produced on the screen, the throwing out of harmony the tempo of the picture and that of the orchestral accompaniment are all taken up and elaborated upon.

It is hoped that this discussion will mean the taking of a big step forward in checking the evils of overspeeding.

Paramount Films Break Records.

New attendance records were set up at both the Rivoli and Rialto theatres, New York, on Washington's Birthday, or rather on February 23, when the holiday was observed, the management announced.

At the Rivoli, where William D. Taylor's Paramount Artcraft production, "Huckleberry Finn," is the attraction, the new record was 9,840 paid admissions. At the Rialto a still more achievement was recorded, for although the house is smaller than the Rivoli, no fewer than 10,060 paid during the day to see Marguerite Clark in "Easy to Get."

Remodeling International Studios.

These are busy days at the International Studios, 127th street and Second avenue, New York, where Cosmopolitan Productions are being made for Paramount Artcraft. Under the supervision of William Sistrom, studio manager, the plant, which was formerly Sulzer's Harlem River Park, is being thoroughly rebuilt to conform to the needs of an up-to-date motion picture studio. The studio is large enough to permit six companies to work at once.

May Name Town After Little Mary.

There is a movement on foot among some of the prominent citizens of Grand Rapids, Wis., to have the name of that town changed to Pickford. There is much confusion between the Wisconsin town and Grand Rapids, Mich., that the Grand Rapids-ers of Wisconsin experience much trouble with mis-sent mail and the like. Several names have been presented, but according to a local Grand Rapids paper Pickford is the favorite of the majority.

Fidelity Presents "Married Virgin."

The Fidelity Pictures Company, a newly organized concern with offices at 117 West 46th street, New York, with William G. Smith and M. Lewis in charge, will distribute for state rights throughout United States and Canada, its first feature, a Maxwell production, titled "The Married Virgin." The cast includes Vera Sisson, Kathleen Kirkham, Edward Jobson and Rodolfo DiValentine. The production was directed by Joe Maxwell.

Claude Ezell Wins Promotion.

In recognition of his good work in behalf of Select, Claude Ezell has been appointed by Sam E. Morris, vice-president and general manager of Selznick Pictures, to the position of supervisor of the New Orleans district. Mr. Ezell is also manager of the Dallas district.

Demands of Union Operators in Chicago May Force Closing of Picture Theatres

FILMDOM in Chicago is in an uproar, and Local 110, I. A. T. S. E. M. P. O., is the cause. A short time ago Local 110 ordered that the Crown Theatre, an Ascher house, place a union bill poster on its payroll, his work to be confined to the posting of the theatre's bills. Mr. Ascher refused to do this. Similar demands were made on other theatres, and a meeting was called at the Hotel Morrison on Friday afternoon, February 20, at which all members of the A. A. A and the Film Association were present.

Aaron Jones and Nate Ascher addressed the meeting and asked the co-operation of the exchanges to combat the demands of the union. Their request was agreed to and Dr. Atkinson was appointed to represent both organizations and appear before the union with full and complete authority to act, and, if it became necessary, he was empowered to say to the union that all picture theatres in Chicago and in that part of Cook County served by Chicago exchanges, would be closed before they would submit to the union's demands.

But the demand for union bill posters at theatres was only a minor demand. The union also demanded an increase in the wages of all operators, in some cases nearly double what they were receiving formerly; also that the number of operators be doubled at many theatres. This demand was made through Dr. Atkinson, vice-president of the Allied Amusement Assoclaiton, on Saturday, February 21.

Dr. Atkinson met the union on Saturday, February 21, but could not change the demands of its officers.

A meeting of all Chicago exhibitors and members of the Film Association was then called for Monday morning, February 23, at Cohan's Grand Opera House. At this meeting it was unanimously decided to provide each exhibitor in Chicago with a notice to be handed the operator or operators on Monday, February 23, either at the matinee or evening presentation to the effect that one week from that date their services would be no longer required.

It is understood that the A. F. of L. is not in sympathy with the drastic action contemplated by Local 110. In answer to a wire from Chicago President Samuel Gompers frankly stated that he was powerless in the matter.

Douglas Fairbanks' Next "Big Four" Production Announced as "Mollycoddle'

"DOUG'S" next picture will be called "Mollycoddle." This was the announcement that came from Hiram Abrams, of the United Artists Corporation, added to which information was the fact that this picture, the third that Mr. Fairbanks has done for the "Big Four," would be released in the near future. The date of release will be announced shortly.

While box-office records in every section of the country continue to be broken by the record crowds that have swarmed to the theatres showing "When the Clouds Roll By," "Doug's" second United Artists production, he is hard at work before the camera completing "Mollycoddle."

Activities were seemingly at a standstill at the Fairbanks studio for some weeks since the completion of his last picture, during which time, however, the star was resting and also preparing some novel "stunts" for his forthcoming release.

The numerous "stunts" and novelties in "When the Clouds Roll By," such as the flood, the nightmare episodes and the ultra-motion photography, while considered big steps in the discovery of new material for the screen, will even be surpassed, states Fairbanks, by other features which he has embodied in the production now nearing completion.

There is but one thing similar about the latest and his last production. That is that it is an original story, written by Mr. Fairbanks himself. The screen adaption will be by Tom Geraghty, editor of productions, who prepared the scenario for the picture that is now attracting wide attention.

Many new faces will be seen in support of Mr. Fairbanks in this next production, including a new leading woman, drawn from the legitimate stage and declared to be a "find." Frank Campeau, long identified with Fairbanks productions, has an excellent part, giving him exceptional opportunities for his particular type of "villainy." Charles Stevens, who has won much favor with Fairbanks in the past, the Indian Eagle Eye, "Bull" Montana and others familiar in previous supporting casts, will again surround the star in support of the story of "Mollycoddle."

Goldwyn Executives Leave Culver City Studios for East; Spring Program Given

SAMUEL GOLDWYN, president of Goldwyn Pictures Corporation, and Abraham Lehr, vice-president, left the Culver City Studios, Sunday, February 22, bound for New York.

During his brief stay on the Coast, Mr. Goldwyn has been active in supervising the production activities of the company, which has started many new pictures, including those of the Eminent Authors and others selected as vehicles for the Goldwyn stars, among them the adaptations of a number of popular stage plays, the motion picture rights to which were recently purchased.

The production program for the early spring, launched by Messrs. Goldwyn and Lehr, includes Mabel Normand in "The Slim Princess," directed by Victor Schertzinger; "Milestones," directed by Paul Scardon; "The Double-Dyed Deceiver" an O. Henry story starring Jack Pickford; "Scratch My Back," a Rupert Hughes story; and "The Great Accident," a Ben Ames Williams story in which Tom Moore is starred.

Mr. Lehr's trip East is the first he has made since November, 1918. Since then, as executive head of the Culver City plant, the Goldwyn vice-president has devoted his energies to building up the studios to their present state of efficiency.

The purpose of Mr. Lehr's visit East has not been announced.

Teddy Sampson in New York.

Teddy Sampson, star of Supreme Comedies made by the Southern California Producing Company for Robertson-Cole release, is spending several weeks in New York visiting her parents. This is Miss Sampson's first visit in two years.

Pathe Sales Force Starts Big Business Drive; Honoring Vice President Brunet

SUPPORTED by a greater variety of high class productions than at any time in the history of the organization, the sales force of Pathe Exchange, Inc., starts on the first day of the second anniversary of Paul Brunet as vice-president and general manager of the exchange. The sum of $6,000 in prizes will be awarded to branch managers establishing the best records in collections and new business.

Since Mr. Brunet assumed office the business of the Pathe exchange has increased to a remarkable extent and many things have been inaugurated that have benefited the sales force and stimulated business. With a bonus system and many competitions men in the exchanges have had great opportunities for sharing profits, and in appreciation of the work of Mr. Brunet they are out to smash all records.

Realizing that the sales force would necessarily require an exceptional production output to keep pace with the great efforts to be put forth, the month of March will see a great array of releases from Pathe. Among the new features are "In Walked Mary," with June Caprice; "Tarnished Reputations," with Dolores Cassinelli, and Blanche Sweet in "The Deadlier Sex." The latest of the Harold Lloyd Comedies, "Haunted Spooks," will be released on March 21.

In arranging the contests the sales force has been divided into four sections, the eastern, western, southern and central. The selling force of each branch in these sections will constitute a team. The winning manager in each division will receive $500 in cash, and each salesman on the winning team will receive a $100 gold watch. The sum of $100 in cash will also be paid to one salesman in each division who secures during the month the greatest amount of business on the new Mrs. Sidney Drew Comedies.

In the event of ties in either of these contests, each of the winners will receive a prize of equal value as is announced for the winner.

Reports from all parts of the country to the home office of Pathe indicate that the drive during anniversary month will meet with the favor of exhibitors because of the general strengthening of the business everywhere at this time. It is conceded, in reports, that the exceptionally hard winter weather and the influenza epidemic have worked toward a feeling of timidity, which is now rapidly disappearing.

London Papers Wax Enthusiastic Over Private Showing of "Broken Blossoms"

ADVICES just received from London by Guy Croswell Smith, Ltd., the American corporation controlling all foreign rights to D. W. Griffith's film triumph, "Broken Blossoms," assure the American owners that at a private press showing in that city, a fortnight ago, it created a tremendous sensation.

Such conservative and powerful London papers as the Times and the Daily Mail proclaimed it the finest film offering ever presented by any producer in that country. The consensus of the London critical resumé shows that the verdict of New York on this artistic success had been carefully estimated by the reviewers, who enthusiastically endorsed the local press comments in their appreciation.

Acting upon the suggestion of the London Times, plans have been perfected in London to get around the usual delay of booking theatre time many months after a press showing, and this offering will be put into one of the representative West End theatres and presented in time for the spring season in the British center.

Conservative trade periodicals like Bioscope, Cinema and the Kinematographic Weekly all highly praised the production and devoted full page reviews which declared that it opens a new vista of the art and sets Griffith further forward than all others in the film world.

Thomas Burke, whose Limehouse Nights story, "The Chink and the Child," was the basis upon which Griffith builded "Broken Blossoms," has written an open letter to the press expressing his gratitude to Mr. Griffith for the beautiful treatment of the theme.

Immediately following the London presentation upon the same elaborate scale the piece was given here, Guy Croswell Smith, Ltd., will present it in exactly the same manner in Paris at one of the leading theatres and then complete negotiations now pending for a like production of the classic in the principal art centers of Australia.

J. Parker Read, Jr., Announces His Plans for Twelve Special Productions in 1920

THAT J. Parker Read, Jr., has entered the ranks of the important film producers to stay is proven by the plans of the young creator of the Louise Glaum and Hobart Bosworth specials for this year.

"In intend to have Miss Glaum make only five production a year," said Read, "and Hobart Bosworth will be busy on five other specials. I feel that this scheme will give my stars plenty of time to express their abilities to their fullest extent and thereby offer the public the best both they and I have to give them.

"In addition to the ten Louise Glaum and Hobart Bosworth productions I expect to film in 1920 I have in preparation two stories of sensational character, my treatment of which I hope will prove unique.

"These specials I will make with all-star casts—or at least that is my present intention—and with the finest directors I can obtain at the helm of production. The public, so the exhibitors indicate, want special pictures.

"Miss Glaum's and Mr. Bosworth's stories will be subject to the most careful supervision during the coming year and I feel safe and happy in saying that I am confident that these forthcoming productions, based on actual knowledge of popular likes and dislikes, and backed by motion picture experience and art, will compare most favorably with the finest product of the cinema mart."

Announcement has been made of the signing of John Ince's name to a directorial contract and of negotiations under way for another prominent figure in films to direct certain Reed productions.

Fine Cast for Grossman Feature.

Each member of the cast supporting Marguerite Marsh in the Grossman Pictures, Inc., feature, "Face to Face," was selected because of his or her special fitness for the part to be portrayed. The leading man, Coit Albertson, has appeared in a number of stage and screen productions, also in "The Carter Case," "$1,000,000 Reward" and "Wits vs. Wits," the latter two being Grossman productions.

Joseph Marba, another actor of wide stage and screen experience, is seen in an important role. Other principals are Frances White, Edna Holman, Richard Stewart and Wilbur Kendall.

Texas Guinan to Appear in a Feature.

As soon as Texas Guinan finishes her present contract with the Bulls-Eye Film Corporation, which calls for a series of two-reel westerns, she will be presented in a five-reel feature, to be produced by the same concern. Miss Guinan has eight two-reelers already to her credit on her Bulls-Eye contract, with all territory sold.

Jay Hunt, now handling Miss Guinan, will also direct the five-reeler. Her latest Bulls-Eye is called "Letters of Fire" and will be ready for an eastern preview about March 1.

"Tarzan" Print on Way East.

The completed print of Numa Pictures Corporation's production of "The Return of Tarzan" was shipped from Los Angeles Saturday, February 21, to New York. Harry Revier, the director, recently arrived in New York, illness forcing him to leave a few days before the task of cutting and assembling was completed. George M. Merrick, who supervised the production, accompanies the print East. The trade showing will be announced shortly. Bids on the picture by releasing corporations are reported brisk.

National Forms a Studio Council.

Under a new ruling adopted by the National Film Corp. of America a studio council, composed of a member of the board of directors and all the unit directors, will hereafter pass on vital phases of production. The council is composed of J. Bernstein, production manager, and the following directors: William A. Seiter, Harry Edwards, Mark Goldaine, Ward Hayes, Robin Williamson, Paul Hurst, Jack Hoxie, "Mickey" Caldwell and Fred Bauman.

McManus to Supervise "Bringing Up Father."

After a trip over all the battlefields of the Western front with what is said to be the first touring party officially permitted on all the old fighting ground, George McManus, the well-known comic artist, is preparing to return to the United States to supervise the screen debut of his "Mr. and Mrs. Jiggs," the famous characters of his "Bringing Up Father" will be seen in a series of comedies to be issued by International through Pathe Exchange, Inc.

Fred Young With R-C in K. C.

The Kansas City branch of Robertson-Cole Distributing Corporation is now under the management of Fred W. Young, who has succeeded E. W. McAvoy. Mr. Young came from Detroit, where he was manager of the Vitagraph and Hallmark exchanges. Mr. McAvoy has accepted a position with the Fox Exchange in Kansas City.

Universal's Sales Head on Tour.

E. H. Goldstein, general sales manager of the Universal, will make a flying tour of the country, stopping at all the principle exchanges and making such changes as are necessary in the sales plans of the company. His first stop will be Chicago.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

Last week this department contained an article beginning: "Nothing has been heard lately from the scenario writers who are fond of rushing into print with the assertion that the screen should practically limit itself to original material." This week the following explanation has been received from two industrious workers in the field:

We'll be glad to tell you about them. Many have broken under the horrible strain of trying to make logical and plot-tight pictures out of the worthless junk producers buy on the child-like theory that whatever finds its way into the pages of magazines or books MUST be good photoplay material.

Others, surviving these terrors, are abused by directors as being "the curse of the industry," as your pages recently credited one director with asserting. Yet, how many directors attempt the adaptation of stories they are to produce? Funny they should so rely on the "cusses."

Some few of us are finding it very profitable to write an occasional adaptation, but specialize mainly on "saving" pictures by editing and titling picture productions of books and plays that have no releasing possibilities because of inconsistencies, absurd story mechanics and false situation. You might be surprised to know how many former scenario writers are doing this.

Those of us who are thus sitting tight and hanging on are some day going to take fiendish delight in holding up the industry for very fat and juicy sums in payment for original stories. If the demand for original stories doesn't return—and many believe it will not—I'll tell you what we are going to do. Now this is confidential, so hold this page close to you and don't let anyone in on it. We're going to start writing stories to send to producers with the warning that if they don't snap them up at our reasonable price, we'll sell them to some magazine and then they have to pay fifty times as much for them.

For experience whispers that they will do just this.

The following communication to the Moving Picture World explains itself:

Mr. Charles Ray has done me the great honor of asking me to direct him in his new productions, and before starting to work I want to thank you for your interest in the past. I appreciate what your publication has meant to us with the public and the exhibitors and your sincere criticisms have helped us more than I can say.

If possible, I want to set the public and the press right in regard to a rumor which seems to have been spread by mistake. It is said that Mr. Ray means to change his style of work and step forth in an entirely new line. I am sure Mr. Ray appreciates too much what he owes to the public ever to think of making such a change.

Both Mr. Ray and myself feel that we owe a great deal to Mr. Ince for the way in which Mr. Ray has been handled, and we hope to build on the wonderful foundation he has made.

Thanking you again for your co-operation and hoping you will be with us in the same way in the future, I am

Yours very truly,
JEROME STORM.

A glance at the titles in the next column will reveal the pleasing fact that the married ladies are very much in evidence in this week's reviews, and that at least one of the pictures is a strong argument against divorce. WEITZEL.

IN THIS ISSUE.

Why Change Your Wife? (Paramount).
Easy to Get (Paramount).
His Wife's Money (Selznick).
Wit Wins (Burton King Pictures).
Mary Ellen Comes to Town (Paramount).
The Chambers Mystery (Schaner, Ross)
In Walked Mary (Pathe).
Even As Eve (First National).
Faith (Fox).
Four Times Foiled (Chester).
Hoodooed (Paramount).
The Amateur Wife (Paramount).
Bird and Animal Life (W. L. Finley).
A Man There Was (Radiosoul).
Young Mrs. Winthrop (Paramount).

"Why Change Your Wife?"

Brilliant Comedy Satire Directed by Cecil B. DeMille and Released by Paramount.

Reviewed by M. A. Malaney.

CECIL B. DeMILLE has hit the bulls-eye again. "Why Change Your Wife?," his latest Paramount release, is totally different in character from "Male and Female." It is a comedy satire on married life. Nothing of a farcical nature is introduced. It is truth itself, with rare bits of sparkling drama, and it runs along smoothly and fast. The dialogue of the sub-titles is replete with homely philosophy, the kind that strikes every married man or woman, every lover or sweetheart.

There never was a more costly and lavish display of gowns in a DeMille picture as in this; never more elaborate settings. These two items are real features of the production. But the acting of the three principals, Gloria Swanson as the first wife, Bebe Daniels as the second wife and Tom Meighan as the husband, stands out above anything. Their work leaves nothing undone; in fact, throughout the story they command your attention and admiration.

"Why Change Your Wife?" is about as near a 100 per cent. perfect picture as it is possible to make one. You can boost it without the slightest fear of disappointment.

Cast.

Robert Gordon	Thomas Meighan
Beth Gordon	Gloria Swanson
Sally Clark	Bebe Daniels
Radinoff	Theodore Kosloff
The Doctor	Clarence Geldart
Aunt Kate	Sylvia Ashton
Harriette	Maym Kelso
Butler	Lucien Littlefield
Maid	Edna Mae Cooper
A Woman Client	Jane Wolf

Story by William C. DeMille.
Scenario by Sada Cowan and Olga Printzlau.
Directed by Cecil B. DeMille.
Length, Seven Reels.

The Story.

"Why Change Your Wife?" is the story of a husband and wife who, although deeply in love with each other, do not seem to get along owing to slightly opposite temperaments. Robert Gordon likes jazz music; Beth, his wife, likes such classics as "The Dying Poet." The husband likes to take his wife out to a cabaret, the wife likes to listen to Professor So-and-So give a musicale on his violin. Gordon prefers to see his wife dressed in expensive gowns, with a plentiful display of flesh, while Mrs. Gordon shrinks with horror at such a costume. So one night Robert goes out, meets a girl, has a good time and goes home at one a. m. All is well until his wife notices the odor of perfume on his clothes. Then a divorce. The husband later weds the girl, but soon finds out that she is too "flashy" for him.

Gordon then takes things as they are and makes the best of it, but fate intervenes. He and his new wife are at a fashionable summer resort. Here they meet his first wife. Having heard her society friends hint that she lost her husband because she did not dress or act to suit him, Beth makes up her mind to show them that they are wrong. When the meeting takes place, she is beautiful in an elaborate bathing suit, and evidently enjoying herself.

The old spark of love returns, but that is all. Nothing can be done to fix things as they used to be, so they part. Later Gordon meets Beth again, and while walking together he slips and injures himself. His first wife takes him home, and the doctor tells her he cannot be moved until he is better.

Wife No. 2 is notified of the accident by Wife No. 1. She hurries to Gordon's bedside, insists on taking him to her home, and there ensues a bitter fight between the two women. When it is over Wife No. 2 makes up her mind that she doesn't want her husband any more, saying: "The only good thing about marriage, anyway, is the alimony."

Program and Exploitation Catchlines:

Can You Tell Why Wives Don't Remain Their Husband's Sweethearts? See "Why Change Your Wife?"

See the Man's Side of a Modern Marriage in This Luxurious Drama on Married Life.

If Your Husband Is Inattentive Tell Him to See "Why Change Your Wife?"

A Vital Picture Bearing on the Problem of Love After Marriage.

Exploitation Angles: Circus this if you desire before the full campaign with teasers along the lines of the title and the divorce angle. Start this well in advance to get interest for the title, but when you launch your regular campaign tone down to a more dignified appeal. Hook up with the success of "Male and Female" by telling that it is by the same producer; but do not make the mistake of trying to make people believe it is the same type of production. Lay stress upon the fact that it is something very different, that it is a discussion of social unrest and the over-readiness of men and women in society to change their partners. Go back to "Male and Female" to hook up with "Old Wives for New" and "Don't Change Your Husband."

"Easy to Get"

Paramount-Artcraft Picture Presenting Marguerite Clark in a Sparkling Comedy.

Reviewed by Louis Reeves Harrison.

IN mockery of man's egotism is "Easy to Get," a story with zip and no infirmity of purpose. It is a honeymoon comedy, thoroughly modern in exhibiting the multiplicity of woman's moods. It is interpreted by a bright cast, the star shining with a distinction all her own. It is a pleasure to watch her as an infatuated young bride, her eyes beaming with love, and then flashing with the internal fire of an entirely different emotion. The bride of four hours becomes aware for the first time of man's hollow vanity, his deeply embedded belief in his own superiority, and those eyes no longer reveal her wealth of affection. They burn with the pride and resentment working busily within her. It may be said without detriment to the story that Miss Clark's expressive eyes and face constitute its leading attraction.

A light comedy, cleverly adapted and arranged and admirably directed, "Easy to Get" has a theme forever amusing. The skill and daring shown by the little bride in bringing her over-confident husband down a few pegs lead her into an interesting series of adventures. She emerges triumphant, though somewhat scared, while he is, at least, temporarily cured. The Paramount-Artcraft comedy delighted a packed house at the Rialto, and it will undoubtedly please wherever shown.

Cast.

Milly Morehouse	Marguerite Clark
Bob Morehouse	Harrison Ford
Dick Elliot	Rodney LaRocque
Pauline Reid	Helen Greene
Talbot Chase	Herbert Barrington
Thaddeus Burr	Kid Broad
Jim Tucker	H. Van Busen
Marm Tucker	Julia Hurley

Story by Izola Forrester.
Scenario by Julia Crawford Ivers.
Directed by Walter Edwards.
Length, 4,110 Feet.

The Story.

"Easy to Get" boasts Bob Morehouse to his friend Dick Elliot, in referring to the conquest he made of Milly, his bride. She overhears the men chatting about her in the smoking room of the train soon after starting on her wedding trip, and her infatuation is swiftly replaced by resentment. Burning with rage and wounded sensibility, she descends from the train when it slows up twenty miles from their destination.

With only one thought in mind, that of proving she is not so easy as he imagines, Milly wends her way to the rustic bungalow of a scientist and tells him she fled from a man madly in love with her. She is given shelter and food, but she soon finds that her husband has traced her. She manages to get out of the house as he enters it, bribes the chauffeur of the car he has hired, goes to the country hotel where they intended to pass the honeymoon and registers under an assumed name. She can rest easy for a while, as she has entangled him in difficulties with a rustic sheriff.

She next encounters her husband's friend, Dick, who is pursuing a girl not easy to get, and she enlists his services to make another getaway when Bob returns. They leave together and encounter an old woman driving a wagon. Milly is now determined to give Bob a good scare. She sends back word by Dick that she has been kidnapped by a gang of toughs who will not release her for less than a ransom of five thousand dollars. At the old woman's house, Milly finds a gang of ruffians, but her suspicions are allayed, and she tells them of her scheme to frighten her husband. They promptly agree to assist her.

When Dick returns to the hotel with his story of the bandits he becomes a hero in the eyes of the girl, who has thought him commonplace. Bob raises the necessary fund to pay the ransom and goes to meet the gang. They turn out to be the real thing instead of a joke and get the money, but Bob gives up willingly, and peace dawns on their honeymoon.

Program and Exploitation Catchlines:

What Would You Do If, After Being Wedded Two Hours, You Heard Your Husband Say "All Women Are 'Easy to Get' "—See What Marguerite Clark Does in This Sparkling Comedy.

As a Bride, She Said "I Do"—Then She Turned Around and Didn't—See Why in "Easy to Get," Starring Marguerite Clark.

It Cost Him a Honeymoon—Hours of Sleep—$5,000 and Many Other Things Because He Boasted That Women Are "Easy to Get."

Exploitation Angles: Make all you can of Miss Clark, but plug away on the story angle, for this should sell almost as well as Miss Clark's name. Tell snatches of the story in teaser form. Use the title to indicate that it will not be easy to get in to see "Easy to Get." You can make this a slogan in the form of "It's 'Easy to Get' but not easy to get in unless you come early."

"Oh, It's Terribly Easy."
Explains Marguerite Clarke in her Paramount, "Easy to Get."

"His Wife's Money"

Selznick Presents Eugene O'Brien in a Story of Manhood's Revolt Against the Selfishness of Inherited Wealth.

Reviewed by Louis Reeves Harrison.

APPROPRIATE theme is that of "His Wife's Money" at a time when domestic relations are becoming more strained than ever on economic questions. The Selznick release offers a manly viewpoint. It also shows up the all-too-common selfishness of married women well off in their own right. There are male creatures in our midst who do not hesitate to sacrifice personal honor and dignity of character in order to live on wealthy wives, but they are not objects of admiration, even when they are socially tolerated. The genuine American, as impersonated by Eugene O'Brien, cannot disregard his protective instincts and happily subsist on "His Wife's Money." It is deep in his nature to go to the front where the fighting is hardest and do his share in the general struggle, hence he revolts at being a camp follower in his own family.

Such is the essence of the Selznick story. Its mood is fully appreciated by Eugene O'Brien and Zeena Keefe as the wife. Their performances are the more creditable in that they are of difficult characterizations. Their highly intelligent interpretations of the leading roles and the vitality of the theme make "His Wife's Money" a satisfactory product and a good entertainment.

Cast.

Ralph Barlow	Eugene O'Brien
Marion Phillips	Zena Keefe
Bob Oppington	Ned Hay
Eve Oppington	Louise Prussing
James Caldwell	Cyril Chadwick
Mrs. Ralph Caldwell	Dorothy Kent

Story by May Tully and Du Vernet Rabbell.
Scenario by R. Cecil Smith.
Directed by Ralph Ince.
Length, Five Reels.

The Story.

Ralph Barlow is ready to carry the burden of life as a man should, not on "His Wife's Money," when he meets his fate in Marion Phillips. She comes to his hunting lodge while lost in the woods and is so deeply impressed by his manly gallantry that she falls instantly in love and inspires him with reciprocal passion. On being restored to her friends she betrays her feeling through an indiscretion, and he announces their engagement without knowing she is a great heiress. They are happy in their married life until she insists upon entertaining in lavish style, when she is forced to confess that she is "stupidly rich."

Barlow feels deeply the ironic remarks of his wife's friends and decides to develop a mining property of his own in the West. She only smiles with tolerant superiority at the idea of accompanying him—it is unnecessary for either of them to go. He feels that she has become attached to the material inanities of social life and leaves to engage in his enterprise alone. He is, later on, in the midst of a desperate struggle to find a lost mining shaft when she joins him from complex motives, principally to induce him to give up his plans and return with her. This failing, she leaves with a group of gay friends on the very day his efforts, unknown to her, are crowned with success.

Months later, when Marion is sated with social pleasure and so oppressed by melancholy that she plans a trip abroad, the friends who weaned ner from her husband find themselves badly involved financially. Some unknown power is slowly and determinedly destroying their holdings and her own. Barlow has secretly returned and used his newly acquired wealth to bring about a reversal of fortune. He relents, however, on seeing that his wife's heart is as truly his as when their troth was plighted, and he enjoys the happy triumph of tender and forgiving love.

Program and Exploitation Catchlines:

Pleasing Drama of Love—Romance and Adventure with Eugene O'Brien as the Star.

What Do You Think of the Man That Ruins His Wife Financially to Win Her Love? That's What Occurs in "His Wife's Money."

Is It Possible for Money to Drive Away the Happiness of a Loving Couple? See "His Wife's Money."

He Was Miserably Poor, Although He Earned $12,000 a Year—That's Eugene O'Brien in "His Wife's Money."

Exploitation Angles: Play the star according to his popularity with your patrons. Work hard on the theme of the story. This will lend itself to essay contests and symposiums in small towns or centers. Use striking catch phrases as "Are you living on your wife's money?" "Are you a slave to your wife's whims?" "Is matrimony a balloon or a ball and chain?" Start in at least a week ahead and get people talking.

"Wit Wins"

A Story of Romance, Big Business and Revenge, Produced by Burton King Picture Corporation and Released by Hallmark.

Reviewed by M. A. Malaney.

WIT WINS" is a good story, logically worked out and containing an element of mystery that makes it a satisfactory production. It is that combination of society, romance, intrigue in big business that makes an entertaining performance and sends the audience out with a feeling of having enjoyed a good show, however short of being a masterpiece the feature might have been. The story is one that has been used before, yet probably not quite in the same manner. For most stories of big business generally leave nothing for guess-work on the way they will turn out. Hence, the mystery helps this one wonderfully and makes it all the more interesting.

"Wit Wins" concerns a financier, Wharton, who has been ruined by a tricky friend in the stock market. His daughter, Marion, makes a resolution of revenge. The crooked friend, Lawton, becomes prosperous, although you are not sure that Lawton is the one who ruined Wharton till the end of the picture.

Florence Billings plays the part of Marion Wharton. She gives it just what it requires, a strong personality and clever thinking. She grasps the melodramatic atmosphere of the story perfectly. Hugh Thompson is featured as her brother and

Eugene Strong is the young lover. E. J. Ratcliffe, who seems to be made to fit any business man's part, is right in his element. It was directed by Burton King. A satisfactory picture.

Cast.

Marion Wharton	Florence Billings
Her Brother	Hugh Thompson
Mr. Wharton	Joseph Smiley
Mr. Lawton	E. J. Ratcliffe
Lawton, Jr.	Eugene Strong
Watte, the servant	John Nichols

Story by Leander De Cordova.
Directed by Burton King.
Length, Five Reels.

The Story.

Wharton, a banker on the verge of ruin, makes a last splurge in society by giving a party. When the guests are gone he tells his daughter, Marion, of his plight. She knows there is treachery behind her father's ruin and determines to get revenge. Down in Wall Street is Lawton, a prosperous banker. He has a son, however, who is the opposite in character. Later Marion Wharton obtains a position in the offices of Lawton as his secretary, and the younger Lawton is so attracted to her that he decides to go to work for his father.

Previous to the girl's engagement to work for Lawton a mysterious man has been employed for confidential work. He and Marion are seen frequently in conversation, and seem to carry on a secret code. Shortly afterward things turn for Lawton. His operations become of a losing nature, and one day valuable stocks and bonds are missed. Evidence points to the girl, but detectives are unable to fasten the theft upon her or to recover the collateral.

Meantime, young Lawton has fallen madly in love with Miss Wharton and calls on her. On one occasion he sees her embrace the mysterious man. As the time passes Lawton, Sr., becomes worried over his misfortune and his inability to stop the losses. He still thinks the missing stocks and bonds are in the possession of his secretary and has her apartment searched. In this his son takes a part, although at first he protests against being drawn into it because he truly loves the girl. But all this is of no avail.

Finally when Lawton, Sr., finds himself practically ruined Miss Wharton calls in the mysterious man and tells the banker where his collateral is. During this, Mr. Wharton walks in, and in him Lawton recognizes the man whom he ruined. He is the father of the girl and the mysterious man is her brother. Everything is cleared up, the youthful lover forgives Miss Wharton for embracing her brother and all is happiness.

Program and Exploitation Catchlines:

The Most Unusual Mystery Drama of the Season. Florence Billings in "Wit Wins."

A Woman Shows That She Can Outwit a Great Financier. Florence Billings in "Wit Wins."

Her Father Failed—She Succeeds in Business—and in Love. Florence Billings in "Wit Wins."

Exploitation Angles: Play this up as a business mystery story or even the hackneyed "A romance of Wall Street—but with a new twist." Although offered as a stock production you can get considerable from some of the players, including Miss Billings, Joe Smiley and E. J. Ratcliffe. If you can rent a story and news ticker, set it up in your lobby for a week, either wired up or merely on a pedestal. In most places you can probably get hold of one.

"Mary Ellen Comes to Town"

Paramount-Artcraft Picture Starring Dorothy Gish.

Reviewed by H. Clyde Levi.

THIS Paramount-Artcraft story, apparently written with the sole purpose of affording Dorothy Gish an opportunity to display her peculiar talents, serves its purpose admirably. Miss Gish makes excellent use of her features and feet to the amusement of her audiences, and the laughs average about one a minute throughout the running of the picture. The plot is melodramatic in form,. with a strong vein of comedy.

Miss Gish's comedy is delightful, some of the funniest bits being her attempt to cry through a liberal application of grease paint and cold cream; her method of measuring her hall bed room, and her singing of "Sweet Adeline." If the latter effort sounded anything like it looks, it must have been a "scream." Charles Gerrard, as the villain; Ralph Graves, as the hero, and Rhea Haines, as the "vamp," make the best of rather limited opportunities. The rest of the cast is adequate. The photography is good.

Cast.

Mary Ellen	Dorothy Gish
Mary Ellen's Mother	Kate Bruce
Bob Fairacres	Ralph Graves
Colonel Fairacres	Adolph Lestina
William Gurson, alias "Will the Weasel"	Charles Gerrard
"Beauty" Bender	Raymond Cannon
"Hard" Harris	Bert Apling
Flossie Fleurette	Rhea Haines

Story by Helen G. Smith.
Scenario by Wells Hastings.
Directed by Elmer Clifton.
Length, 4,704 Feet.

The Story.

"Mary Ellen Comes to Town" concerns a young stage-struck girl in a sleepy little southern town, who is the dispenser at the only modern soda fountain in the place. She spends most of her time day-dreaming, and never fails to go down to the depot to see the New York train go by. One day, after some hundreds of trips on which it does not even hesitate, a combination of a hot-box and a cow on the track brings the train to a stop. During the wait a famous actress descends to take the air and Mary Ellen prevails upon her to give her a card to a theatrical agency. She then coaxes her mother for permission to go to New York to "make her fortune."

On the train with her is a young man recently returned from the army, who is the only person in town she has never met. She lands a job in a shady cabaret, whose manager runs it merely as a blind to cover his criminal activities. He puts up a scheme to rob Mary Ellen's townfellow, and forces her, by staging a fake robbery implicating her, to help him work the badger game.

However, at the last moment, Mary Ellen, who has fallen in love with the proposed victim, refuses to go on with the game, and the tables are turned on the villain. The finale finds Mary Ellen, on her honeymoon trip, back in her home town, a wiser and happier girl.

Program and Exploitation Catchlines:

Hustling Dorothy Gish in a Picture That Has a Punch and a Laugh in Every Scene.

Dorothy Gish Becomes Tired of Country Life—See the Fun When She Visits New York and Endeavors to Try Her Arts on the White Way.

She Tried to Wake Up the Town Where She Lived and Couldn't—The Next Best Thing Was to Go to New York—See What Happens When She Lands in the Metropolis.

Exploitation Angles: Play up Miss Gish as strongly as you can afford, then hook in the girl who went on the stage angle. This will make a particularly strong appeal in the small towns, but will do almost as well in the cities. Also work the returned soldier angle for what it will be worth in your community.

Wall Street Dope: Parasols Go Up.
Especially Dorothy Gish's in her Paramount, "Mary Ellen Comes to Town."

"The Chamber Mystery"

Sprightly Comedy Drama—Mostly Comedy —Produced by Schomer-Ross, Shows Claire Whitney and Earl Metcalfe in Leading Roles.

Reviewed by Mary Kelly.

CONTRARY to what would be inferred from its title, "The Chamber Mystery," is a lively farce, with more mirth than mystery, more laughs than thrills. An obedient heroine with too much father for her own happiness, who is about to be forced into an alliance with a pickle merchant, and a young doctor, whose ardor exceeds his discretion, thereby causing him to hide in his sweetheart's boudoir, wherein she herself is presently locked, furnish much but not all of the amusement.

The whole is pleasantly clean and entertaining, and while its cast boasts of no renowned personalities, it has been chosen with an admirable regard for type, and shows, on the part of its members, a general adherence to the traditions of good acting. A number of clever characterizations add to the merriment.

Claire Whitney, as the wistful-eyed lady in distress, realizes the requirements of her role, and Earl Metcalfe gives a spirited sympathetic impersonation of the unlucky doctor. Robert Lee Allen as the pickle king; Sam Edwards as the girl's dictatorial parent; Dorothy Walter, the complacent cook; Howard Morgan, the much-married alderman; Ricca Allen, his wife; Fred Stanton, the omniscient detective, and Camilla Dolberg as the worried, hurried mother, all contribute generously to the picture's success. Director and producer have concentrated their attention upon the matters of characterization and plot-manipulation, rather than upon any elaborate outlay of sets or any particular effort toward perfecting the sub-titles.

Cast.

Kitty Parker	Claire Whitney
Dr. Carroll West	Earl Metcalfe
Peter Parker	Sam Edwards
Gus Woozle	Robert Lee Allen
Mrs. West	Camilla Dolberg
Ann	Dorothy Walter
Mr. Smiggles	Howard Morgan
Mrs. Smiggles	Ricca Allen
Detective Rhombus	Fred Stanton

Scenario and direction by Abraham Schomer.
Length, Five Reels.

The Story.

There is agitation in the West household, the young Dr. West having mysteriously disappeared without taking his coat, hat, rubbers or gloves. His mother notifies the police, who assign the search to Detective Rhombus, a self-acknowledged expert.

In the meantime the cause of all this excitement is in the Parker apartment on the floor above, whither he has come at the call of his sweetheart, Kitty. Kitty is in a desperate situation. Her father has decreed that she shall marry Gus Woozle, a prosperous dealer in pickles, who is just paying her a morning visit. They over-rule her protests and blame the doctor for poisoning her mind against Woozle. They order Dr. West to go home, and then the two leave to get Alderman Smiggles, a notary public, to come and perform the wedding ceremony.

West sees them depart and hurries upstairs again to Kitty. They plan to elope, but before they can accomplish this Parker returns, and Kitty, afraid for her lover's safety, hides him in her boudoir. Her father has left word for Smiggles to come at six o'clock to marry Kitty to Woozles. Determined that she shall not escape, he locks her in her room, where she and the doctor are compelled to spend most of the day. They manage to keep from starving by receiving food through the transom from the cook, who, unaware of the doctor's presence, is unable to account for Kitty's tremendous appetite.

Later, when Woozle has reappeared, the detective arrives and in ferreting out what information he can from those present, accuses Parker and Woozle of having murdered the doctor and disposing of the body afterward. Thereupon the house is searched, but Kitty skillfully prevents them from entering her room. Parker and Woozle are taken to court. Alderman Smiggles arrives while they are gone, marries Kitty to Dr. West and when father returns there is nothing left to do but give them his blessing—which he does.

Program and Exploitation Catchlines:

"The Chamber Mystery"—the Story of How the Unaccountable Disappearance of a Young Doctor Leads to Suspicions of Murder and Ends in a Joke.

Her Father Ordered Her to Marry a Pickle King, But She Fell in Love with a Pill-Maker.—See How Love Found a Way in "The Chamber Mystery."

"The Chamber Mystery"—Showing How a Girl and Her Sweetheart Were Put in Cold Storage for a Day and How Their Love Stood the Test. Claire Whitney and Earl Metcalfe Play These Interesting Roles.

The Police Were Certain That the Victim's Body Was Concealed in the House. They Were Right—But It Was Alive.

Exploitation Angles: Use the stars, remembering that Metcalfe was a strong favorite before he got into war activities, but hammer on the comedy angle. This is what will sell and it is a lively farce from start to finish. Try a hook-up with the grocery stores with "We do not sell Woozle's pickles. We would not handle the product of a man who could treat a beautiful girl so despicably. What did he do? Go see 'The Chamber Mystery' at" and add the house and date. Break this about ten days before showing and come in five days later with your full campaign.

"In Walked Mary"

Five-Reel Pathe Release Features June Caprice in Engaging Little Story.

Reviewed by Robert C. McElravy.

An enjoyable little story is pictured in this five-reel Pathe-Capellani release entitled "In Walked Mary." June Caprice, in the leading role of Mary Ann Hubbard, was never sweeter and more bewitching in her personal appeal. The plot is a light and pleasant one, with a good undercurrent of humor running through it. One or two of the transitions are so abrupt as to miss a certain desirable dramatic effect, but in general the continuity is excellent.

Mary Ann is a typical Southern girl, with Southern notions of hospitality. When her negro mammy advises her to go to New York and cast herself upon the mercies of a young Northern gentleman who had befriended her, the girl has no doubt whatever as to her reception. Even the fact that she makes an embarrassing appearance in the midst of a bachelor's party, much to Dick's chagrin, does not disturb her feeling that she is entirely welcome. And in the course of events she wins out. She also interrupts Dick's proposed matrimonial alliance with a designing girl and finds his love turned to herself.

The scenes on the Southern estate at the beginning are quite realistic and picture the humor and pathos of a sheriff's sale of the heroine's household effects. Frances M. Grant plays a life-like role as the negro mammy. Thomas Carrigan and Stanley Walpole have the masculine leads and Vivienne Osborne does well as the adventuress.

Cast.

Mary Ann Hubbard	June Caprice
Dick Allison	Thomas Carrigan
Wilbur Darcey	Stanley Walpole
Betsy Caldwell	Vivienne Osborne
Mammy	Frances M. Grant

Story by Oliver D. Bailey.
Scenario by George D. Proctor.
Directed by George Archainbaud.
Length, Five Reels.

The Story.

Mary Ann Hubbard, in "In Walked Mary," is the surviving member of a fine old Southern family, and as the story opens the estate is in the sheriff's hands. The girl and her faithful negro mammy see everything pass under the hammer of the auctioneer. Even the old family bed, which the heroine desired to keep, is sold to a young Northerner, Dick Allison. But Dick, seeing Mary's grief, insists upon restoring the bed to her.

The girl and her mammy go to an old tumble-down cabin, near the estate, to make their home. One stormy night Dick seeks shelter with them. Mammy's suspicions of the Northerner are gradually overcome and he becomes an intimate friend of Mary. When he is called to New York suddenly he leaves his address with her and tells Mary to look him up if she ever needs a friend.

In course of time Mary is threatened with becoming a charity charge and Mammy urges her to go to New York and appeal to Dick for aid. This Mary does, with amusing results. She invades a bachelor party and embarrasses Dick greatly at first, but later she finds a place in his affections. Mary even upsets a burning love affair between Dick and an adventuress and wins Dick herself.

Program and Exploitation Catchlines:

"In Walked Mary"—Right Into the Midst of a Bachelor's Party Much to the Chagrin of the Man She Loved—See How She Wins Out.

Engaging Love Story Abounding in Pathos and Humor.

The Adventuress Was Winning His Affections—But "In Walked Mary" and Right There the Lover Decides to Wed Her .

Engaging Story of a Pretty Southern Girl Who Comes North in Order to Avoid Poverty—She Finds a Home and a Husband Besides.

Exploitation Angles: Make your play on the star and the predicament in which she finds herself. Tell the story in a sprightly rather than a pathetic vein, playing up the comedy angly of Mary's appearance at a bachelor party and ignoring the earlier scenes.

"Even as Eve"

First National Adaptation of Robert Chambers' Story, "The Shining Band," Features Grace Darling Surrounded by Capable Cast.

Reviewed by Mary Kelly.

That nature can be so beautiful and human nature so ugly fills the spectator with wonder as he views the superb out-door scenery in "Even as Eve," which serves as a background for the activities of wicked, deluded mortals. True to life it may be, but such a revelation of decayed society and dishonest human impulses may not meet with general approval. However, the author's close observation of men and women, his interest in the unusual, his admiration for natural beauties and splendid animal specimens, are carefully reflected in this picturization of his novel and call forth due praise.

The cast includes but one character who elicits anything but disgust, at least in the beginning of the story, and she is Eileen Darling, who has accurately reproduced the O'Hara, the heroine, played by Grace manners of an unsophisticated, somewhat primitive daughter of a mountain recluse. G. V. Seyffertitz as the insincere "prophet" of a fanatical religious cult, opposed to love and marriage, has interpreted his role with subtle cunning. Peyster Sproul, a rascal in moral and business relations alike, and his designing wife are played satisfactorily by E. J. Ratcliffe and Sally Crute. The role of the cynic, who eventually regains confidence in women, is discreetly handled by Ramsaye Wallace. There is a decided tendency toward melodrama in many of the scenes, the popularity of which will vary according to the tastes of patrons.

Cast.

Eileen O'Hara	Grace Darling
Dr. Lansing	Ramsaye Wallace
Peyster Sproul	E. J. Ratcliffe
Agatha Sproul	Sally Crute
O'Hara	Marc McDermott
Amasa Munn	G. V. Seyffertitz
De Witt Coursey	John Goldsworthy
Col. Hyssop	John L. Shine
Major Brent	Robert Paton Gibbs

Story by Robert Chambers.
Scenario by Chas. A. Logue.
Direction by B. A. Rolfe and Charles De Vonde.
Length, Six Reels.

The Story.

Eileen O'Hara lives with her father in a remote retreat in the Adirondacks, where she does not come in contact with conventional folk. Her father has determined that she shall lead a single life, because of an unfortunate affair some years before, which brought about a separation between his wife and himself. The man who is responsible for his wife's infidelity is Peyster Sproul, who turns up later, and, as president of the Sagamore Club, attempts to buy O'Hara's land for a summer resort. O'Hara recognizes him and a quarrel ensues which results in O'Hara's death.

The girl then falls into the hands of "The Shining Band," religious faantics opposed to love and marriage, who attempt to enforce their ideas upon her. Sproul's wife interferes for reasons of her own. She has discovered that Dr. Lansing, a young man with cynical ideas about women, is really falling in love with Eileen, and in order to carry out her sinister design she temporarily adopts Eileen.

In the meantime Sproul has secured an illegitimate hold upon the land by paying Amasa Munn, dishonest leader of the "Shining Band," a small sum, and has kept for his personal use the club funds which were entrusted to him for purchasing the site. Upon receiving orders from the club that he produce the deed, Sproul is in desperate straits. He endeavors to force Eileen to give up the deed which she has hidden in a cave. Sproul's wife pretends to assist her husband by staging an episode which really results in his disaster and in Eileen's apparent disgrace. But the girl is innocent, and Lansing surprises Agatha Sproul by defending Eileen. Later he saves her and the box of precious papers after Munn has followed her to the hidden recess. Sproul is dishonorably dismissed from the club, and Eileen and Lansing come to a happy understanding.

Program and Exploitation Catchlines:

Unusual Story of the Romance of a Girl Who Was Reared in the Wilderness.

See What Happens When a Girl Brought Up in the Woods By Her Hermit Father Is Suddenly Thrust into Society Circles.

"Even as Eve"—A Gripping Drama of Feminine Wiles with a Cast of Well-Known Players.

Exploitation Angles: Be careful not to give the suggestion that this is a biblical story, as some of the pre-release exhibitors have done. Offer it as "A powerful tale of decadent society by Robert Chambers." Add, if you desire, the title of the novel. Make the decadent society angle your keynote in all advertising. This is what will sell the story without a comeback.

"Faith"

Five-Reel Fox Production Features Peggy Hyland in Simple, Heart-Interest Story.

Reviewed by Robert C. McElravy.

In this simple story, laid in Scotland, in and near the city of Edinburgh, Peggy Hyland plays the leading feminine role. She appears as the niece of a hard-headed, grasping old Scotchman, whose love of the girl is the one softening influence of his life. Edwin B. Tilton plays the part of MacGregor very well. J. Parks Jones is pleasing as the country lover, David Harden, and Edward Hearn plays the scheming young doctor acceptably.

But the chief character of the little tale is Adam Harden, the "faith healer." This role is effectively portrayed by Winter Hall, who makes of Adam a sweetly-smiling old man, always ready with a helpful word for suffering individuals. He possesses the healing touch, which in truth seems to be possessed by certain individuals, regardless of creed or medical pretense. Adam, who follows along somewhat in the lines of "The Miracle Man," is not in any sense a fakir, but simply a kindly, religious man who has a happy faculty in dealing with sick persons. It is he who, in the closing scenes, restores the heroine to health, when medical treatment has failed, and wins over the heart of MacGregor to her rightful lover.

The Scotch settings and characters are pleasing and many charming country scenes are pictured. As a whole the story is one that will appeal to the family circle and make friends in spite of the lack of dramatic pretense.

Cast.

Peggy Laughlin	Peggy Hyland
David Harden	J. Parks Jones
George Kyle	Edward Hearn
Adam Harden	Winter Hall
Sir Kent MacGregor	Edwin B. Tilton
Hag Harper	Milla Davenport
Sandy Burns	Frederick Herzog

Story by J. Anthony Roach.
Directed by Howard Mitchell.
Length, Five Reels.

The Story.

A young doctor named George Kyle, in "Faith," lives in the city of Edinburgh. He has become impoverished through failure to get on as a physician, despite his good appearance. While Kyle is in a despondent mood, his housekeeper, Meg Harper, suggests a plan by which they may become rich. She induces him to pose as the missing nephew of the dead Lady Murrell, and commends him to the friendship of Sir Kent MacGregor, a stingy old Scotchman living near the city.

Kyle goes to see MacGregor and finds him in a state of wrath over the love affair that has developed between his niece, Peggy Laughlin, and a young shepherd lad, David Harden. The latter is the son of an old faith healer, Adam Harden, who goes about treating the sick. MacGregor accepts Kyle as the missing nephew of Lady Murrell and makes him welcome. Kyle at once becomes interested in Peggy ,though she does not care for him, and proceeds to help MacGregor in his efforts to break off the match between the girl and David.

David is finally put out of the house by MacGregor. Peggy escapes and flees to David but returns home on the advice of Adam Harden. Peggy succumbs to an illness on the eve of her forced marriage to Kyle, and sinks into a state of weakness, which thoroughly alarms MacGregor. The latter, relenting, sends for Adam. Peggy is restored to health and MacGregor gives her to David.

Program and Exploitation Catchlines:

Peggy Hyland in Simple Heart-Interest Story.

Pleasing Love Story with Charming Country Scenes Depicting the Beautiful Scottish Scenery as the Background.

Story of a Girl Who Is Restored to Health by the "Faith Healer," and Wins the Heart of MacGregor to Her Rightful Lover.

Exploitation Angles: Capitalize Miss Hyland's name, but make your chief play on the faith healer angle. Don't try to get it confused with "The Miracle Man," but work the same angle, without reference, which will invite comparison.

"Four Times Foiled"

Chester Comedies Open Series with Mirth Provoker of Extraordinary Merit.

Reviewed by Walter K. Hill.

IN every clime where human beings have eyes to see and hearts to laugh "Four Times Foiled" will be hailed with genuine delight. Not alone are the laughs well scored, but the extraordinary character of the cast will create expressions of amazement.

Measuring Up a Hall Bedroom.
Dorothy Gish, in "Mary Ellen Comes to Town," a Paramount release.

A toddling child, just getting its balance a-foot; a dog of shaggy coat and remarkable "education"; a horse of dashing style and fearless demean, and a chimpanzee so close to human that amazement crowds appreciation of his work almost into the state of disbelieving what the eyes behold, constitute the leading "actors" in a cast that has three or four mere men and a woman to contrast their work with the skill of their animal "inferiors."

The child is a repeated victim of attempted "kidappings," but the dog, the horse and the chimpanzee combine their skill in co-operative rescues that time and again foil the "villains." Katharine Hillaker's titles add greatly to the enjoyment of the subject and, of themselves, punctuate the progress of the comedy with many laughs.

It is for Mr. Chester to worry about following up this amazingly good start with subsequent "animal comedies"—but there is a smart task cut out for this producer by the merits of his initial offering in the new series. Suffice it now to say: "Foiled by Four" is a corker.

"Hoodooed"

Paramount-Carter De Haven Comedy Ridiculing Familiar Fetishes About Good and Bad Luck.

Reviewed by Louis Reeves Harrison.

A LOT of wholesome sanity emerges from the comedy "Hoodooed." Very pointedly, but amusingly, it shows how small a part old superstitions play in what happens adversely or for our benefit. In its motive this keen little Paramount-De Haven story rises superior to the average, holding up to scorn as it does the hidden emptiness of weakness and stupidity. And it is timely.

Carter De Haven plays the role of a young business man on the edge of advancement and eager to take advantage of every token of good luck. He even consults a dream book and jumps over the bed ten times to overcome the evil influence of a bad dream. His wife is nearly distracted by his absurdities, but she tolerates them and suggests that he invite his employer to dine with them. His agitation only increases. He spills salt and throws a lot of it over his shoulder into the eyes of the house servant and thus loses a good cook on the day of the dinner.

He finds a horseshoe and hides it in a box near his entrance door, dropping it on a mirror as he does so. He also discovers a four-leaf clover to avert disaster. He is so nervous at the office that he soils his employer's trousers with ink and is given a day off. It is an eventful day. After lunch he walks out with his wife, carefully avoiding stepping on a crack, "for luck you lack." He is delighted to be followed by a black cat and makes a cushion of his coat picking up pins.

After all these preparations, and after the dinner, he is offered the desired position and his employer leaves. His wife now shows him it is Friday the 13th. He suddenly decides to give up superstition. He throws the horseshoe out of the door. Calamity. His employer is brought back insensible, hit on the head by a horseshoe.

"Bird and Animal Life"

Eight-Reel Educational Photographed by W. L. Findlay Shows Interesting Educational Picture.

Reviewed by A. J. Chalmers.

EXHIBITORS that are looking for interesting pictures of bird and animal life will do well to see those taken in Oregon and vicinity by W. L. Finley and recently brought to New York. Three years have been spent in the field getting these pictures and the results obtained well warrant the time spent. Mr. Finley has taken considerable pains to inject the note of popular appeal in his pictures necessary for good entertainment. By throwing in bits of animal comedy and by using clever subtitles he has arranged a series of intimate studies of wild animal and bird life that is both interesting and instructive.

Excellent photography marks the whole production, with beautiful scenic "shots" and unusually clear close-ups generously thrown in. Mr. Finley has certainly succeeded in presenting natural history subjects in a most interesting series of pictures that will go far towards arousing interest in bird and animal life and in awakening that wonderful feeling called wanderlust. (Eight reels.)

"A Man There Was"

Radiosoul Presents Victor Seastron in a Strong and Spirited Adaptation from Ibsen.

Reviewed by Louis Reeves Harrison.

ASCRIBED to a dramatic poem by Ibsen, "A Man There Was" has plenty of full-blooded activity all its own. There is in it an Ibsen unfamiliar, though it contains his belief that to live is to continually war with fiends of self that infest the brain and heart. The Radiosoul release is replete with incident and desperate situation, while presenting the mental processes of a heroic man. What he feels and suffers the spectator lives through while watching the vigorous interpretation of Victor Seastron. Under his personal direction all superfluous action is eliminated. Even the auxiliary characters are used only to heighten an effect dominated by a single figure, that of man at his best and worst under the stress of acute suffering.

The performance of Victor Seastron as an actor deserves abundant praise, but his handling of the subject matter as director awakens enthusiasm. This will be more clearly brought out when his product is scientifically perfected, but there is enough of it to show vivid flashes of potential genius. His painstaking attention to details in landscape and interiors merits critical approval, but his handling of spirited and realistic scenes of storm at sea is almost a revelation. In this, his native country, he has made an effort which is bound to attract attention. Because he is a director who has the courage of his instincts there results in "A Man There Was," a picture of high intensity and tender pathos, a drama of the soul.

Cast.

Terje Viken	Victor Seastrom
His Wife	Bergliot Hausberg
My Lord, the Captain	August Faulk
My Lady, the Captain's Wife	Edith Erastoff

Story by Henrik Ibsen.
Directed by Victor Seastron.
Length, Five Reels.

The Story.

"A man there was" by the name of Terge Viken, of Viking blood, for he loved the sea. One day, returning home from a long voyage, he found his sweet wife spinning and rocking a cradle. From that moment the intrepid sailor found all his happiness at home. Then came a time of war. The island on which Viken lived was isolated by enemy warships. His people were slowly starving to death. He risked a thousand dangers in a light skiff and evaded a man-of-war lying in the offing. Keen eyes detected him, but he escaped by his skill and daring. He found friends and food on a neighboring shore and returned. He was weary of body when nearing home, but he made a mighty struggle for those he loved. A declaration of peace released him war vessel and his skiff sunk on the shoals.

In vain Vikin pleaded with My Lord, the war vessel's captain. He was loaded with chains and cast into a land prison. There he endured cruel treatment and hardship five years, his mind forever fixed on those he loved. Adeclaration of peace released him and he returned to his island home bowed and gray. There was no one to welcome him. Wife and child lay in one grave by the sea. After that he lived a recluse, sweet and kind to all he met except in times of storm, when fires of hate glowing in his bosom shone in his burning eyes.

Years of solitude passed—he was thought to be crazed—when a private yacht flew signals of distress where once the war vessel swung at anchor. Vikin alone went to the rescue. It fell to him to guide the yacht. He recognized in the owner none other than My Lord, the heartless captain of the warship. Viken steered the yacht on a reef. He took off the owner and his wife and child. He stove the boat on the same shoals where his own went down and heeded no pleadings for mercy until he looked into the child's eyes. Then the finer man rose in him, pure and warm. sunshine in a sky storm, and he saved those who had destroyed his family and his lifetime happiness. A man he was.

"Young Mrs. Winthrop"

Emotional Role for Ethel Clayton in Paramount Adaptation of Howard Play.

Reviewed by Jane McCloskey.

YOUNG Mrs. Winthrop," from the stage play of Bronson Howard, is the story of a domestic tragedy growing out of the baleful influence of a city's rushing, inconsiderate, tinsel activity on the lives of a happily started couple. Ethel Clayton in the title role plays a part which abounds in emotional opportunity, and to which she does commendable justice. Her dramatic scenes are sincerely done, she does not pose, and her acting does not pall or drag out the performance. Personally she is her own attractive self, revelling in a lavish wardrobe and the chance to display it. Harrison Ford's Douglas Winthrop is a decidedly creditable interpretation—he has just the properly convincing amount of youth, good looks and stage presence, and he does seem to be the embodiment of the character's successful, stubborn, blindly intolerant and yet manly personality. Helen Dunbar makes a statuesque mother, Mabel Van Buren is quite pleasantly despicable as the lady villainess, and Charles Ogle scores a certain hit with his part of the kindly lawyer. The play has been carefully prepared, the acting is forceful and in the last part there is sure amusement in the "phychology scene" in the lawyer's office. It does not leave a hurried impression, as do so many otherwise good features. The settings are in good taste, and especially noteworthy is the ball room view, with its varied and fantastic masquerades.

Quite passable amusement for Ethel Clayton's staunch admirers.

Cast.

Young Mrs. Winthrop	Ethel Clayton
Douglas Winthrop	Harrison Ford
Elder Mrs. Winthrop	Helen Dunbar
Mrs. Dick Chetwyn	Winifred Greenwood
Mrs. Delaney	Mabel Van Buren
Buxton Scott	Charles Ogle
Baby Rose	Dorothy Lasher

Story by Bronson Howard.
Directed by Walter Edwards.
Length, 4,707 feet.

The Story.

Young Mrs. Winthrop is the society-spoiled wife of a rising young business man. The romantic "newlywed" atmosphere of their lives has been dispelled by business absorption on the part of Douglas, the husband, and by a continued dose of giddy revelry with Mrs. Dick Chetwyn on the part of Constance, the wife. The only happy elements in their home are provided by Baby Rose, their small daughter, and the elder Mrs. Winthrop, who, seeing the drift of events, partially succeeds in bringing the young couple to a realization of their peril. In reparation, they agree to re-make each other's acquaintance by a quiet evening at home, for which Constance foregoes a gay masked ball, and Douglas his usual business evening. It is the eve of the baby's birthday and both look forward to a happy readjustment. But Mrs. Delaney, a malicious neighbor whose vindictive ire has been aroused by the fashionable Mrs. Winthrop's deliberate snubs, has managed to scrape up an acquaintance with Douglas, and by false phone messages and talk of business succeeds in detaining him at her home on the all-important evening. Constance, mortally piqued by his supposed indifference, throws herself into the spirit of the masquerade party, determined to answer coldness with spite. Her return home finds a dying Baby Rose and a broken-hearted, misunderstanding husband. The baby's subsequent death is the last straw and the two agree to separate permanently. But the mother's fervant prayers, seconded by the disclosures of a discharged servant and the clever insight of Douglas' lawyer—a family friend of the old small town days—bear fruit in a joint interview in the lawyer's office. During its course, the old man so plays upon their recollections of lost love and happiness that both the erring young Winthrops come back to realities and achieve ultimate understanding.

"The Amateur Wife"

Irene Castle Starred in Fascinating Love Drama.

Reviewed by Herbert Caryl.

CHARMING gowns of the latest fashion, romance, high life, tragedy, and love are intermingled in "The Amateur Wife," Paramount Artcraft's latest production. Miss Irene Castle, that favorite of the screen, who always fascinates the women, and men, too, with her beauty, stunning dresses and clever acting has a vehicle in "The Amateur Wife" to display all her beauty, gowns, and talent.

While it is not a story to stir the soul, "Amateur Wife" is very good entertainment. From beginning to end it has a dash and spice that is alluring and fascinating. High flying parties, the murder of an actress, the story of the girl from the convent who comes into modern life and captures the hearts of men, finally that of her husband, is all very interesting and entertaining.

Arthur Rankin, nephew of Lionel Barrymore, plays the role of the young hot head, Billy Ferris, in an excellent manner. W. P. Carleton does good work as Spotiswood and Augusta Anderson portrays Dodo the dancing queen in striking fashion.

Cast.

Justine Spencer	Irene Castle
Cosmo Spotiswood	W. P. Carleton
Billy Ferris	Arthur Rankin
Randolph Ferguson	S. J. Warrington
Oliver Ferris	A. Saskin
Dod Spencer	Augusta Anderson
Loti, a maid	Mrs. Charles Dewey
Sara	Ellen Olson

Story by Nalbro Bartley.
Scenario by Jaxie Murfin.
Directed by Edward Dillon.
Length, Five Reels.

The Story.

A young French convent girl comes to America to live with her mother, a musical comedy actress. The girl's plain clothes and innocent ways get on the mother's nerves. Left alone the girl is befriended by Spottiswood, an admirer, of her mother. The mother is killed by a jealous lover, Ferris, in a quarrel, and Spotiswood marries the girl. She has become a lady of the world when her husband deserts her, but later they are brought together.

Program and Exploitation Catchlines: She Retired at Nine O'clock Every Night and Was Bred in a Convent—Then She Came to New York—For the Remainder of This Appealing Love Story See Irene Castle in "The Amateur Wife."

She Might Have Come from a Convent But She Made Broadway Take Heed.

See Irene Castle as "The Amateur Wife"—a Snappy Picture of Love and Show Life.

Plastic Artist Engaged by Bulls Eye.

R. A. Wolfe, A. E. F. artist and cartoonist, whose drawings have been published by the Rolcrofters, has been engaged by Nat Spitzer at the West Coast studios of the Bulls-Eye Film Corporation to make a series of animated plastics, which will be added to a short reel, soon to be released by the Bulls-Eye on the states rights plan.

1907-1920

The Span
of
Superiority
in
Moving Picture
Trade Publications

King of Kids.

On the river bank with Huck in Paramount-Artcraft's "Huckleberry Finn."

Current Film Release Dates

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FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star). Vol. 43; P-1284.
Should a Husband Forgive? Vol. 42; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Wings of the Morning. Vol. 42; P-672.
Heart Strings (William Farnum—Six Parts). Vol. 43; P-299.
The Adventurer.

PEARL WHITE SERIES.

The White Moll.

TOM MIX SERIES.

The Feud. Vol. 42; P-1008.
The Cyclone. Vol. 43; P-776.
The Daredevil.

FOX ENTERTAINMENTS.

The Lincoln Highwayman (William Russell). Vol. 43; P-296.
The Shark (George Walsh). Vol. 43; P-633.
Shod With Fire (William Russell). Vol. 43; P. 1292.
Flames of the Flesh (Gladys Brockwell). Vol. 43; P-146.
The Square Shooter (Buck Jones).
Tin-Pan Alley (Albert Ray and Elinor Fair). Vol. 43; P-296.
What Would You Do? (Madlaine Traverse). Vol. 43; P-778.
Her Elephant Man (Shirley Mason). Vol. 43; P-941.
The Last Straw (Buck Jones). Vol. 43; P-1115.
The Hell Ship (Madlaine Traverse). Vol. 43; P-1288.

Extraordinary Specials.

A Tale of Two Cities (William Farnum).
Salome ((Theda Bara)
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

Sheriff Nell's Comeback.
Her Naughty Wink.
Her Private Husband.
The Heart Snatcher.
The Great Nickel Robbery.
A Light Weight Lover.
Training for Husbands.

MUTT AND JEFF.

I'm Ringing Your Party.
Fishing.
Dead-Eye Jeff.
The Sour Violin.
The Mint Spy.
The Pawnbrokers.
The Chemists.
Putting on the Dog.

FAMOUS PLAYERS-LASKY

January.

The 13th Commandment (Ethel Clayton)-L—4721 Ft. Vol. 43; P-466.
Too Much Johnson (Bryant Washburn)-L—4431 Ft. Vol. 43; P-942.
Sand (William S. Hart). Vol. 43; P-1117.
The Tree of Knowledge (Robert Warwick)-L—4940. Vol. 43; P-634.
The Copperhead (Lionel Barrymore—Super Special)-L—6351 Ft. Vol. 43; P-733.

February.

Double Speed (Wallace Reid)-L—4144 Ft. Vol. 43; P-944.
All-of-a-Sudden Peggy (Marguerite Clark)-L—4448 Ft. Vol. 43; P-1114.
The Six Best Cellars (Bryant Washburn)-L 4822 Ft. Vol. 43; P-941.
On With the Dance (Mae Murray—Super Special)-L—6483 Ft. Vol. 43; P-1525.
The Amateur Wife (Irene Castle).
Black Is White (Dorothy Dalton)-L—5562 Ft. Vol. 43; P-1527.
Mary's Ankle (Douglas MacLean and Doris May)-L—4660 Ft. Vol. 43; P-1118.
Huckleberry Finn (Super Special)-L—7186 Ft. Vol. 43; P-1290.
Young Mrs. Winthrop (Ethel Clayton).

March.

Alarm Clock Andy (Charles Ray)-L—4938 Ft. Vol. 43; P-1293.
His House in Order (Elsie Ferguson)-L—4942 Ft.
Jack Straw (Robert Warwick)-L—4707 Ft.
Mary Ellen Comes to Town (Dorothy Gish)-L—4704 Ft.
Excuse My Dust (Wallace Reid)-L—4330 Ft.
April Folly (Cosmopolitan Production).
My Lady's Garter (Tourneur Production)-L—4823 Ft.
Easy to Get (Marguerite Clark)-L—4110 Ft.

Comedies.

The Night of the Dub (Ernest Treux—Two Reels). Vol. 43; P-939.
Excess Baggage (Mr. and Mrs. Carter de Haven—Two Reels). Vol. 43; P-1119.
The Garage (Roscoe Arbuckle).
Ten Dollars or Ten Days (Sennett—Two Reels).
Hoodooed (Mr. and Mrs. Carter de Haven—Two Reels).

Burton Holmes Travel Pictures.

Jan. 25—From Blarney to Broadstairs.
Feb. 1—Belgium Smiles Again.
Feb. 8—Filming Ferocious Formosans.
Feb. 15—Parisian Faces and Figures.
Feb. 22—Oriental College Boys and Co-eds.
Feb. 29—The Yankee Watch on the Rhine.

Paramount Magazine.

Jan. 25—Nature's Beauty Parlor.
Feb. 1—Famous Women in World's Work.
Feb. 8—Museum Mysteries.
Feb. 15—The Lure of Fashion.
Feb. 22—On the Job with Grandma.
Feb. 29—The Growth of the North American Continent.

GOLDWYN DISTRIBUTING

Almost a Husband (Will Rogers). Vol. 42; P-1014.
Strictly Confidential (Madge Kennedy). Vol. 42; P-1014.
Bonds of Love (Pauline Frederick). Vol. 42; P-364.
Jinx (Mabel Normand). Vol. 42; P-1186.
The Gay Lord Quex (Tom Moore). Vol. 43; P-117.
Jubilo (Will Rogers). Vol. 42; P-1007.
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes—Helene Chadwick). Vol. 43; P-1291.
Pinto (Mabel Normand). Vol. 43; P-940.
Toby's Bow (Tom Moore). Vol. 42; P-1189.
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113.
The Silver Horde (Rex Beach Production).
The Paliser Case (Pauline Frederick). Vol. 43; P-1115.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
Duds (Tom Moore).
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
The Street Called Straight (Basil King—All-Star). Vol. 43; P-1293.

BRAY PICTOGRAPHS.

Taos Indians and Other Subjects.

FORD EDUCATIONALS.

"Meat" Again.
Eventide.

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.

Six Feet Four (William Russell). Vol. 41; P-1703.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylvia).
The Dangerous Talent (Margarita Fisher).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol. 43; P-297.

ZANE GREY PICTURES, Inc.

The Desert of Wheat (Six Parts—Hampton Production).
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Parts.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird — Six Parts).

ROBERT BRUNTON PRODUCTIONS.

The Lord Loves the Irish (J. Warren Kerrigan). Vol. 42; P-1011.
Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-1286.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-778.

PATHE EXCHANGE, INC.

Releases for Week of February 8.

No. 14 of The Black Secret (The Hidden Way).
No. 7 of the Adventures of Ruth (The Substitute Messenger).
Getting His Goat (Harry Pollard—One Reel).
His Royal Slyness (Harold Lloyd—Mildred Davis—Two Reels).
Pathe Review No. 37.
Topics of the Day No. 41.
Pathe News No. 12.
Pathe News No. 13.

Releases for Week of February 15.

Respectable by Proxy (Sylvia Bremer and Robert Gordon). Vol. 43; P-939.
No. 15 of The Black Secret (The Secret Host).
No. 8 of The Adventures of Ruth (The Harem Model).
Daredevil Jack (Jack Dempsey Serial) (The Mysterious Bracelets). Vol. 43; P-1117.
Waltz Me Around (Harry Pollard—One Reel).
Pathe Review No. 38.
Topics of the Day No. 42.
Pathe News Nos. 14 and 15.

Releases for Week of February 22.

No. 9 of The Adventures of Ruth (The Cellar Gangsters).
No. 2 of Daredevil Jack (The Ball of Death).
After Thirty (John Cumberland and Mrs. Sydney Drew—Two Reels).
Raise the Rent (Harry Pollard—One Reel).
No. 39, Pathe Review.
No. 43, Topics of the Day.
Nos. 16 and 17, Pathe News.

Releases for Week of February 29.

Smoldering Embers (Frank Keenan). Vol. 43; P-1288.
No. 10 of The Adventures of Ruth (The Forged Check).
No. 3 of Daredevil Jack (The Wheels of Fate).
Find the Girl (Harry Pollard—One Reel).
Pathe Review No. 40.
Topics of the Day No. 14.
Pathe News Nos. 18 and 19.

Releases for Week of March 7.

In Walked Mary (June Caprice).
No. 11 of The Adventures of Ruth (The Trap).
No. 4 of Daredevil Jack (Shanghaied).
Fresh Paint (Harry Pollard—One Reel).
Pathe Review No. 41.
Topics of the Day No. 45.
Pathe News Nos. 20 and 21.

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ROBERTSON-COLE

Beckoning Roads (Bessie Barriscale). Vol. 43; P-148.
Dec. The Tong Man (Hayakawa). Vol. 42; P-1009.
The Beloved Cheater (Lew Cody). Vol. 43; P-633.
Haunting Shadows (H. B. Warner). Vol. 43; P-632.
The Third Generation (Betty Blythe). Vol. 43; P-777.
The Beggar Prince (Sessue Hayakawa). Vol. 43; P-943.
The Luck of Geraldine Laird (Bessie Barriscale). Vol. 43; P-1118.
Seeing It Through (YaSu Yitts). Vol. 43; P-1525.

Supreme Comedies.

January—Hearts and Diamonds.
January—Her Nearly Husband.
January—Mollie's Millions.
January—A Four-Cylinder Frame-Up.

MARTIN JOHNSON.

January—Saving Savages in South Seas.
January—Cruising in the Solomons.
February—Domesticating Wild Men.
Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

January—The Last Resort.
January—Flaming Sea.
February—Sheep O'Leavenworth.
Sons of Salooskin.

METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 42; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63.
The Willow Tree (Viola Dana—Six Parts). Vol. 43; P-465.
The Right of Way (Bert Lytell). Vol. 43; P-1116.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
Stronger Than Death (Nazimova — Seven Parts). Vol. 43; P-631.
Nothing but the Truth (Taylor Holmes—Six Parts). Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels). Vol. 43; P-1527.
February—Old Lady 31 (Emma Dunn).
February—Shore Acres (Alice Lake).
February—Eliza Comes to Stay (Viola Dana).
February—Juda (May Allison).
March—Alias Jimmy Valentine (Bert Lytell).
March—The Hope (Special Cast).
April—Parlor, Bedroom and Bath (Viola Dana).
April—Fine Feathers (May Allison).
April—The Skylark (Bert Lytell).
April—Burning Daylight (Mitchell Lewis).

HALLMARK PICTURES CORP.

The Trail of the Octopus (Serial).
A Woman's Experience (Bacon—Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).
The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Bos).
The Veiled Marriage (Anna Lehr and Ralph Kellard).

TRIANGLE

Jan. 4—The Clodhopper (Charles Ray).
A Lunch Room Romance (Mabel Normand—Sennett—One Reel).
Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels).
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of January 26.

The Phantom Melody (Monroe Salisbury). Vol. 43; P-774.
No. 16 of The Great Radium Mystery (Over the Cataract).
No. 5 of The Lion Man (In the Lion's Den).
Bungled Bungalows (Lyons-Moran — One Reel).
Hearst News No. 57.
Brownie's Taking Ways (Century Wonder—Two Reels).
International News No. 57.
New Screen Magazine No. 50.
Blind Chance (Western—Bob Burns and Peggy O'Dare—Two Reels).

Releases for Week of February 2.

Marked Men (Harry Carey). Vol. 43; P-148.
No. 17 of The Great Radium Mystery (The Wheels of Death).
No. 6 of The Lion Man (In the House of Horrors).
Ain't Nature Wonderful? (Lyons-Moran—One Reel).
Tom's Little Star (Constance Binney and Otis Skinner—Stage Women's War Relief—Two Reels).
The Great Air Robbery (Lieutenant Locklear and Francelia Billington—Six Reels). Vol. 43; P-301.
Hearst News No. 5.
New Screen Magazine No. 51.
Universal Current Events No. 5.
The Prospector's Vengeance (Mildred Moore and George Field—Western—Two Reels).

Releases for Week of February 9.

Rouge and Riches (Mary MacLaren).
No. 18 of The Great Radium Mystery (Liquid Flames) (Final Episode).
No. 7 of The Lion Man (Doomed).
Elmo the Fearless (Elmo Lincoln—Serial). Vol. 43; P-940.
Non-Skid Love (Lyons-Moran—One Reel).
Over the Transom (Jimmie Adams—Two Reels).
Hearst News No. 6.
Good Little Brownie (Century Dog—Two Reels).
International News No. 6.
New Screen Magazine No. 52.
Universal Current Events No. 6.
Kaintock's Ward (Bob Burns and Peggy O'Dare—Two Reels).

Releases for Week of February 16.

No. 8 of The Lion Man (The Dungeon of Despair).
No. 2 of Elmo the Fearless (The Racing Death).
Old Clothes for New (Lyons-Moran—One Reel).
The Madonna of the Slums (Holbrook Blinn and Jeanne Eagles—Stage Women's War Relief—Two Reels).
The Bull Thrower (Edna Gregory and Phil Dunham—Two Reels).
A Sagebrush Gentleman (Bob Burns and Charlotte Merriam—Two Reels).
No. 7, Hearst News.
No. 7, International News.
No. 53, New Screen Magazine.
No. 7, Universal Current Events.

Releases for Week of February 23.

The Prince of Avenue A (James Corbett). Vol. 43; P-468.
No. 9 of The Lion Man (Sold Into Slavery).
No. 3 of Elmo the Fearless (The Life Line).
The Latest in Pants (Lyons-Moran—One Reel).
Loose Lions and Fast Lovers.
The Sheriff's Oath (Hoot Gibson and Josephine Hill—Western—Two Reels).
No. 8, Hearst News.
No. 8, International News.
No. 54, New Screen Magazine.
No. 8, Universal Current Events.

Releases for Week of March 1.

The Peddler of Lies (Frank Mayo and Ora Carew). Vol. 43; P-776.
No. 10 of The Lion Man (A Perilous Plunge).
No. 4 of Elmo the Fearless (The Flames of Death).
Officer, Call a Cop (Lyons-Moran—One Reel.
Major Allen's Animal Hunt (The Story of the Jaguar—One Reel).
His Woman (Stage Women's War Relief—Julia Arthur—Two Reels).
A Red Hot Finish (Virginia Warwick—Two Reels).
Hair Trigger Stuff (Hoot Gibson and Mildred Moore—Western—Two Reels).
Hearst News No. 4.
International News No. 9.
New Screen Magazine No. 55.
Universal Current Events No. 9.

Releases for Week of March 8.

The Forged Bride (Mary MacLaren). Vol. 43; P-
No. 11 of The Lion Man (At the Mercy of Monsters).
No. 5 of Elmo the Fearless (The Smuggler's Cave).
Wives and Old Sweethearts (Lyons-Moran—One Reel).
My Dog Pal (Lois Nelson—Two Reels).
Runnin' Straight (Hoot Gibson and Virginia Faire—Two Reels—Western).
Hearst News No. 10.
International News No. 10.
New Screen Magazine No. 56.
Universal Current Events No. 10.

VITAGRAPH

The Invisible Hand (Antonio Moreno—15 Episode Serial—Every Week).
The Golden Shower (Gladys Leslie). Vol. 42; P-1188.
The Tower of Jewels (Corinne Griffith). Vol. 43; P-295.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
Pegeen (Bessie Love). Vol. 43; P-464.
Dew Drop Inn (Semon Comedy). Vol. 42; P-1014.
When a Man Loves (Earle Williams). Vol. 43; P-634.
The Midnight Bride (Gladys Leslie). Vol. 43; P-944.
Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey). Vol. 43; P-1285.
Slaves of Pride (Alice Joyce). Vol. 43; P-636.
The Fortune Hunter (Earle Williams—Six Reels). Vol. 43; P-1287.
The Juggernaut (Anita Stewart).
Deadline at Eleven (Corinne Griffith).
The Sporting Duchess (Alice Joyce—Seven Parts).
The Head Waiter (Semon—Two Reels).

BIG V COMEDIES.

(Two Reels)

Dames and Dentists (Jimmy Aubrey).
Pipe Dreams and Prizes (Harry Mann).
Knights and Knighties (Montgomery and Rock).
Maids and Muslin (Jimmy Aubrey).
Throbs and Thrills (Montgomery and Rock).

O. HENRY FEATURES.

(Two Reels)

The Call Loan. Vol. 43; P-1116.
The Day Resurgent (Gypsy O'Brien).
The Roads We Take (Jay Morley).

FIRST NAT'L EXHIBITORS

Back to God's Country (Nell Shipman). Vol. 42; P-1013.
The Thunderbolt (Katherine MacDonald). Vol. 43; P-453.

Current Film Release Dates

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Heart o' the Hills (Mary Pickford). Vol. 43; P-353.
The Beauty Market (Katherine MacDonald). Vol. 43; P-774.
In Old Kentucky (Anita Stewart). Vol. 43; P-145.
A Daughter of Two Worlds (Norma Talmadge). Vol. 43; P-463.
The Inferior Sex (Mildred Harris Chaplin).
Two Weeks (Constance Talmadge). Vol. 43; P-939.
The Turning Point (Katherine MacDonald). Vol. 43; P-1289.
The River's End (Marshall Neilan Production). Vol. 43; P-1523.
The Family Honor (King W. Vidor).
Polly of the Storm Country (Mildred Harris Chaplin).
A Day's Pleasure (Charles Chaplin—Two Reels). Vol. 42; P-1009.
A Twilight Baby (Lehrman—Four Parts). Vol. 43; P-635.

L. J. SELZNICK ENTERPRISES

SELNICK PICTURES.

Distributed by Select Exchanges.

A Regular Girl (Elsie Janis). Vol. 42; P-454.
The Country Cousin (Elaine Hammerstein). Vol. 42; P-536.
Piccadilly Jim (Owen Moore). Vol. 43; P-464.
Out Yonder (Olive Thomas). Vol. 43; P-150.
The Broken Melody (Eugene O'Brien). Vol. 43; P-147.
Sooner or Later (Owen Moore). Vol. 43; P-1524.
Greater Than Fame (Elaine Hammerstein). Vol. 43; P-636.
The Imp (Elsie Janis). Vol. 43; P-1120.
Footlights and Shadows (Olive Thomas). Vol. 43; P-1119.
The Land of Opportunity (Two Reels—Ralph Ince). Vol. 43; P-1286.
His Wife's Money (Eugene O'Brien).
The Woman Game (Elaine Hammerstein).

SELECT PICTURES.

Distributed by Select Exchanges.

The Undercurrent (Guy Empey). Vol. 42; P-536.
A Scream in the Night (Special). Vol. 42; P-1192.
Isle of Conquest (Norma Talmadge). Vol. 42; P-245.
The Last of His People (Mitchell Lewis). Vol. 42; P-187.
She Loves and Lies (Norma Talmadge). Vol. 43; P-469.
Girl of the Sea (Williamson Submarine Production).
Trilby (Clara Kimball Young—Tourneur Reissue).

NATIONAL PICTURES.

Distributed by Select Exchanges.

January—Just a Wife.
January—Blind Youth.

REPUBLIC PICTURES.

Distributed Through Republic Exchanges.

Twelve-Ten (Marie Doro). Vol. 43; P-146.
The Amazing Woman (Ruth Clifford). Vol. 43; P-1293.
Prizma Pictures (Nature Color Pictures).
Kidograms (News Reel).
February—Dad's Girl (Jackie Saunders).
February—The Gift Supreme.
February—The Only Way Trail (Edythe Sterling.
February—Mothers of Men.

REALART PICTURES

Special Features.

The Luck of the Irish (Dwan). Vol. 43; P-774.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts).

Star Productions.

Anne of the Green Gables (Mary Miles Minter). Vol. 42; P-455.
Erstwhile Susan (Constance Binney). Vol. 42; P-854.
The Fear Market (Alice Brady). Vol. 43; P-465.
Judy of Rogues' Harbor (Mary Miles Minter). Vol. 43; P-1120.

FEATURE RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King).

A. H. FISCHER PRODUCTIONS.

The Amazing Lover (Grace Darling).

SOL LESSER.

Sky Eye. Vol. 43; P-298.

UNITED ARTISTS.

Broken Blossoms (Griffith).
His Majesty the American (Fairbanks). Vol. 42; P-245.
When the Clouds Roll By (Douglas Fairbanks). Vol. 43; P-298.
Pollyanna (Mary Pickford). Vol. 43; P-686.
Romance (Doris Keane).

GAYETY COMEDIES.

Why Cooks Go Cuckoo (George Ovrey).
Dry and Thirsty (Billy Bletcher—Vera Reynolds).
Good Morning Nurse (George Ovey).
Parked in the Park (Vera Reynolds).
Hip Hip Hypnotism (George Ovey).
Rough on Rubes (Vera Reynolds).
Silk Stockings (George Ovey).

(One Reel.)

Are Floorwalkers Fickle?
Cursed by His Cleverness.
His Fatal Bite.

CHRISTIE FILM COMPANY.

(One Reel.)

All Jazzed Up.
Two A. M.
Kidnapping Caroline.
Bobby's Baby.
Settled Out of Court.

(Two Reels.)

Go West, Young Woman (Fay Tincher). Vol. 43; P-470.
January—Save Me Sadie (Eddie Barry). Vol. 43; P-942.

CHESTER OUTING PICTURES.

(One Reel Each.)

The Fifteen Million. Vol. 42; P-854.
Considering Posey. Vol. 42; P-854.
Temple Bells and Wayside Shrines.
No Coma in Acoma.
The People in White.
Editorial Horseplay.
The Simple Life.
Mr. Outing Gets a Soup Dream.

EQUITY PICTURES.

Silk Husbands and Calico Wives (House Peters.
Eyes of Youth (Clara Kimball Young). Vol. 42; P-362.
The Forbidden Woman (Clara Kimball Young). Vol. 43; P-1291.

CAPITAL FILM COMPANY.

(Two Reels Each.)

Faithful Unto Death.
Escaped Convict.
The Square Gambler.

ADOLPH PHILIPP FILM CORPORATION.

(Musical Film Comedies—Two Parts Each.)

The Midnight Girl.
O, Louise!

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

Tex, Elucidator of Mysteries. Vol. 43; P-1292.
Lightning Bryce (Serial Featuring Ann Little and Jack Hoxie). Vol. 42; P-362.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
Wolves of the Street (Six Reels). Vol. 43; P-1526.
Broken Bubbles (Hank Mann—Two Reels). Vol. 43; P-1526.
The Last of the Open Range.
Vigilantes (Seven Reels).
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

ROMAYNE SUPER-FILM CO.

Culver City, Cal.

Jan. 1—The Villain Still Pursued Her.
Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

HALL ROOM BOYS COMEDIES.

Dec. 30—The Millionaire Paupers.
Jan. 13—Wrong Again.
Jan. 27—Neck and Neck.

BULL'S EYE FILM CORPORATION.

(Two-Reel Comedies Every Two Weeks, Featuring Gale Henry.)

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Hot Dogs.
Blue Blood and Bevo.
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A Rural Romance.

FROHMAN AMUSEMENT COMPANY.

Texas Guinan Westerns.
Mack Swain Comedies.
The Invisible Ray (Ruth Clifford and Jack Sherrill—Serial).

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Kentucky Colonel (Joseph J. Dowling).
The Confession (Henry Walthall).

JANS PICTURES, INC.

Love Without Question (Olive Tell—Seven Reels).

PIONEER FILM CORPORATION.

The Long Arm of Mannister (Henry Walthall). Vol. 42: P-245.
Atonement (Grace Davison).
Hidden Code
Sins of the Children.

FACTS AND FOLLIES SERIES.

(One Reel Each.)

Baseball and Bloomers.
Back to Nature.
Camping by Proxy.
In the Sweet Dry and Dry.
My Kingdom for a Meal.

MASTER FILMS, INC.

(Torchy Comedies.)

Torchy (Johnny Hines).

S. L. K. SERIAL CORPORATION.

The Fatal Fortune Serial.

D. W. GRIFFITH.

The Mother and the Law.
Hearts of the World.
The Fall of Babylon.

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Brind's Educationals (One Every Week).

U. S. PHOTOPLAY CORPORATION.

Washington, D. C.

Determination (All-Star—Ten Parts).

VICTOR KREMER.

Reissue of Chaplin Burlesque on Carmen (Four Reels).
Feb. 1—Reissue of The Champion (Chaplin—Two Reels).
Apr. 1—Reissue of Work (Chaplin—Two Reels).
Mar. 1—Reissue of Jitney Elopement (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).

W. H. PRODUCTIONS.

The Superman (Six Parts). Vol. 42; P-354.
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

C. P. PRICE & CO., INC.

The Log of U-35. Vol. 43; P-470.

JACOB WILK,

1476 Broadway.

10 Alice Brady Reissues.
10 Robert Warwick Reissues.

ALGOOD FILM CORPORATION.

The Whirlwind (Charles Hutchinson—Serial). Vol. 43; P-634.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Beat the Health Board to It and Cash In on a Real Germ-Free House

YEAR before last we suffered an epidemic of infantile paralysis; last season it was the influenza, which latter has chosen to play a return date with us during the present winter. And during these visitations the exhibitor lost a goodly percentage of the box office receipts that would have been his under normal conditions.

Not that the house was closed in each event but that people who habitually crowded into unventilated trolleys, engaged in bargain counter rushes in department store cellars and whose homes were often the reverse of sanitary remained away from the shows while the scare prevailed.

And many children who were allowed to attend school, where their companions freely coughed and sneezed over them, were sternly bade to shun the movies.

Might as Well Face Fact.

We might as well face the fact that we are going to have epidemics from time to time and that it will be money in the exhibitor's bank account to make his house the most sanitary establishment in town and then so firmly impress the fact upon everyone that people will be more afraid of eating meat from a marble trimmed butcher shop than attending his feature pictures.

> Do You Notice How Good
> The Air of This House Is?
> It's because our ....Ventilating System changes it completely every .... minutes.
> You don't use any second hand breath in the .... Theatre.
> Can this be said of any other building in town?

We have already devoted considerable attention to the subject of ventilation and our readers appear to have been thorough impressed with the importance of frequent changes of atmosphere as a means of popularizing their houses. But after the Typhoon, Sturtevant or Monsoon has been installed, don't wait for the ideal air condition to slowly percolate into the consciousness of the patron.

> Willie's Teacher Asked Him
> Where Diseases Originated;
> Willie Said:
> "The germs come from Germany, the microbes from Ireland and Parasites from Paris." Whether or not Willie was correct, they are all foreign to the .... Theatre that is daily disinfected with.........
> Is any other building in town equally sanitary?

Put the first slide on the screen and capitalize to the utmost the amount that the said ventilating system cost.

Eliminate draperies as much as possible and if walls are painted, let the paint be one that many be thoroughly washed without injury and wash it frequently. Where steps are absent, linoleum is preferable to bare floors as it affords no cracks or seams for lodgment of dust, dirt or germs.

Disinfect Liberally.

Be liberal in the use of a good disinfectant. By good I mean one that actually disinfects and does not rely upon one smell covering up another. Use it whenever the floors and walls are washed and flush all drains with it. Never allow a dust rag, a mop or a broom to be used in the theatre without applying the disinfectant to them —and keep on applying.

And don't make the mistake of choosing the brand of disinfectant by the price. You would not choose your physician by competitive bids and the disinfectant is your physician of prevention.

Have no false modesty about blowing your horn good and loud regarding your disinfecting campaign. A slide something like the second will drive the point home.

> Howdy Folks!
> I'm the official dust catcher of this house.
> Did you notice how clean everything is? That's because I'm on the job before each show.

If building a house, arrange for a vacuum cleaning system as part of the equipment. If this is not possible, one of the many excellent portable machines will do the trick. Be sure and get a big husky machine such as is used in hotels and institutions and get the entire bunch of tricks in the way of accessories with it so that you can clean mouldings, blow out the piano, organ and radiators, clean the hangings and get into corners and then have the machine's portrait taken and put it on your screen with a few words to the following effect:

An item that will add much to the comfort of patrons and cause them to feel more safe in having their children attend the shows is the installation of sanitary paper drinking cups. These may be arranged for free use or be retailed from an automatic vending machine.

Solution of the Drinking Problem.

These cups are the solution of the drinking problem for public places where convenience of the thirsty and absolute sanitation must be combined. These may be featured by a slide that will make their presence known and appreciated by the audience.

> Said the monkey to the owl
> "Oh! What'll you have to drink?"
> Said the owl, "Since you are so very kind,
> I'll take a bottle of ink."
> If you want ink, the stationery store down the street has a very good assortment. But if you'd like a nice cool cup of water there is a sanitary cup dispenser on the rear aisle, filled with brand new cups that have never been used. Could you get this in any restaurant in town?

You have a lavatory of course. It cost money to equip it. Spend a little more and make it a big asset. Throw out the old fashioned soap dish and the linen toweling and substitute liquid soap containers and individual paper towels so that it will be possible for the most fastidious patron to realize that he can have germ-proof cleanup on your premises.

And then get this slide on the screen.

> Financial Tip
> How to Make a Cleanup
> Utilize the individual liquid soap drops and the individual paper towels that we have installed in the lavatory. You cannot get such a hand bath anywhere else in town.

Do It Now.

Do not wait for an epidemic to strike your town before you put this santiary campaign into operation. Start right now and make so much noise about it that your patrons will gradually assimilate the knowledge that yours is an establishment that has absolutely no room for disease germs and that they are better guarded in it than in their own homes.

It is a great point to make but you can make it and, when you have put it over, it will be hard sledding for any official who endeavors to close you up while any other enterprise continues to do business.

Lightning Coin Changer Co. Extending Its Field of Effort

THE Lightning Coin Changer Company of Chicago has just closed a deal with the Perkins Electric Company of Montreal, whereby the latter concern becomes the exclusive Canadian distributors of the Lightning coin changer.

The initial order of the Perkins Company was for two hundred and fifty machines which the factory is now adapting to handle Canadian coins.

This is not the only agency recently established by the Lightning Coin Changer Company. It has arranged with the Universal Film Manufacturing Company for the distribution of its device in Cuba and is now negotiating with the same company for representation in South American countries.

The De Vry Projector Stimulates Interest

A BRISK demand for the De Vry Portable Projector in the Kansas City territory was announced by W. H. Bell, manager of the Equitable Film Corporation at Kansas City. A delayed shipment recently caused the office to be "sold out" for several days. Many commercial concerns as well as churches and schools are buying the machines, Mr. Bell said.

A large mercantile concern in Kansas City recently purchased six of the machines for its salesmen. Film was made showing

THE ONLY Fool-Proof Splicing Machine
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Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC
TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

the process used in making overalls sold by the company and this will be used by the salesmen in talking to the retail dealers.

Exhibitors Are Satisfied.

A large cracker manufacturing concern and loose-leaf ledger manufacturing concern also purchased machines for their salesmen.

Mr. Bell said that exhibitors are not complaining because the machines are being sold to churches and schools for educational purposes, as it has been proved to them that the machine merely stimulates interest and is not in the nature of competition.

Tell Us Your Troubles

WHENEVER any exhibitor or house manager runs up against a snag in the matter of equipment—its choice, use or installation; whenever you are in doubt as to just what you should do to make a new house attractive or improve an old one—ask the "Better Equipment" Department and we will dig up the dope for you. BUT don't forget to enclose a stamped return envelope with your inquiry.

The Government Retained Them.

Moving Picture World:

What are the present whereabouts of the hundreds of moving picture projectors that the government, Red Cross, Y. M. C. A. and similar bodies must have had at the end of the war? Can you tell me whether or not any of the foregoing have these machines for sale now, or where they may be bought, if at all?

An advertiser in a certain mechanical magazine offers a 12 light, 110 volt generator at a very moderate price. Would not this machine, in all probability, furnish ample light for the average moving picture projector?

What's the best light for moving picture projector, where electricity is not to be had? What's the lowest candle power safe to use at say, 35 feet?

JOHN T. PERRIN.

(1) As nearly as I can ascertain, the army and navy have retained and stored these machines for future use at army posts and aboard vessels of the navy.

The great work performed by pictures in the late war opened the eyes of the government to the fact that the screen was a mighty factor in upholding the morale of its forces and, from now on, projection

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If you so desire, the Projecting Company can arrange for the printing and developing of film subjects for you.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built. W74

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For a second hand machine, try Theatre Supply Company, 125 West Forty-fifth street, New York.

(2) If the outfit were suitable for picture work it would probably be advertised in our columns.

Why take chances when you know that Universal Motor Company, Oshkosh; General Electric Company, Schenectady, N. Y.; Westinghouse Electric and Mfg. Company, East Pittsburgh, Pa., and J. H. Hallberg, 1604 Broadway, build generating plants for picture theatres?

(3) Acetylene gives a particularly good result when electricity is unobtainable.

Write Oscar F. Ostby, Small Tank Department, Prestolite Company, Inc., 30 East 42nd street, New York, who can advise you regarding outfits.

Some Question.

Moving Picture World:

I am considering embarking in the moving picture show business and would like to have you advise as to the following, if possible:

About how much should the monthly expense be on a show. seating 1,000 people, aside from the rent of the buildings.

About how much would the monthly film rent amount to if the show only ran from about 7 to 11 p. m., and each show lasting about one and one-half hours, using one ordinary comic film, one dramatic film and a film of world events, etc.

What would you advise in the way of equipment for such a show; or kindly give me the names of some books dealing with the above if possible.

Thanking you for your kind attention in the above, I remain, L. J. FISCHER.

So far as an inquiry of this nature may be answered, you will find the answer on page 783 of the Moving Picture World of January 31.

The best possible guide to the purchase of equipment that is equipment is to be found in our advertising pages. The concern that talks to our readers through our advertising columns must be reliable to be admitted to those columns and it must manufacture something mighty good to be able to keep selling it to the critical subscribers who look to our columns for the latest and best in the field of pictures.

Take No Chances.

Of course, there are a few good concerns who do not advertise with us, but the majority are with us, and you will take no chances by confining your purchase to our advertisers.

The Exhibitors' Library, consisting of "Modern Theatre Construction," price $3, will tell you how to plan and arrange your house; Richardson's Handbook, price $4, will tell you all about projection; Hallberg's "Motion Picture Electricity," price $2.50, will aid you in arranging your electrical equipment, and Sargent's "Picture Theatre Advertising," price $2, will show you how to fill your house with patrons.

The entire library costs but $11.50 delivered and it will smooth out a lot of bumps from your path.

The newsstand price of Moving Picture Picture World is 15 cents. The subscription price is $3 the year. Subscribe direct, save $4.80 and miss no issues.

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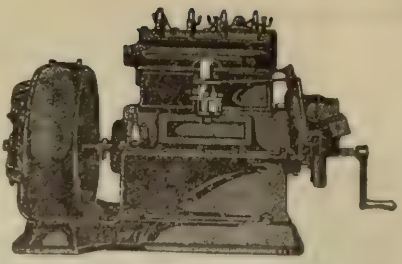

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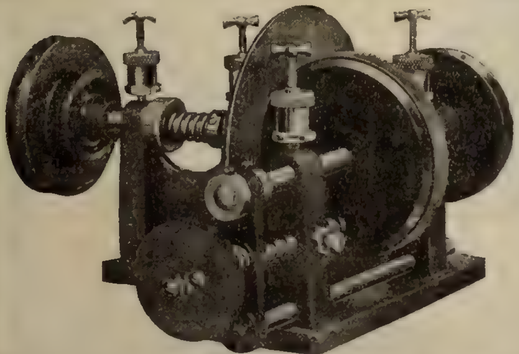

FASTER

Slower, any Speed you want.

The Metcalfe Speed Regulator is positively the most practical and satisfactory controlling device that has ever been manufactured. It can be used with any A. C. or D. C. motors up to ¼ H.P.

LUBRICATED BY OIL CUPS EXTRA LONG BEARINGS
HIGHEST CLASS WORKMANSHIP

In ordering, specify pulleys for ¼" round or ½" flat belting.
F.O.B. San Francisco, $30.00. Weight, packed, 10 pounds.

HERE'S WHY

The Latest Invention in Screencraft

THE DIAMOND CRYSTAL SCREEN

Is Selected by All Discriminating Buyers

It absolutely overcomes all distortion of the object projected, no matter how wide the angle from which it is viewed.
The advantage of the gold screens (softness of tone) and of the silver screens (clear definition at lowest possible current consumption) are most marvelously blended into one

Perfected Projection Surface

85c. per square foot, including stretching frame, F.O.B. San Francisco.
Small sample mailed on request.

G. A. METCALFE
High Grade Theatre Equipment

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NEW YORK CITY

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The PERFECTED AUTOMATICKET REGISTER is supreme in its field because it "tops" all other machines as a Ticket Selling and Cash Accounting Device.

The 1920 Perfected Automaticket Register

sells tickets faster, registers every ticket sold and gives you an exact check on your cash receipts. The register cannot be tampered with or turned back.

The Ticket Selling Register that is making good for other exhibitors day in and day out is the best and safest machine for you to buy. Write for further facts.

Note to Dealers: We want help in filling the nation-wide demand for AUTOMATICKET REGISTERS and have a live proposition to offer you. Write for it at once.

The AUTOMATIC TICKET SELLING AND CASH REGISTER Co.
1731 BROADWAY NEW YORK CITY
USED WHEREVER TICKETS ARE SOLD
AUTOMATICKET SYSTEM

Foreign Representatives
Trans-Regional Trading Corporation
New York London Paris

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3c PER WORD FOR SITUATIONS WANTED AND HELP WANTED. MINIMUM, $0.50

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LIVE WIRE publicity man wants position. Unlimited experience and can furnish best references. It may be worth your while to address Frank H. Burns, care M. P. World, New York City.

CAMERAMAN, with good camera, long experience, go anywhere; moderate salary. Photographer, 142 West 15th St., New York City.

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NEW 400-FOOT professional camera, automatic dissolve, $250; 200-foot walnut camera F. 3.5 lens, $85; second-hand, $60; tripod, $20. Ray, 326 Fifth Ave., New York City.

FROM CANTON, ILLINOIS, to Canton, China, 100,000 customers use our wonderful catalog and service for all their photographic needs. Movie cameras, tripods, projectors, northern lights, text books, suppleis, etc., etc., all at sensational money saving prices. Write for this valuable, F-R-E-E catalog today. David Stern Company, "Value, service, satisfaction since 1885," Chicago, Ill.

A WINNING COMBINATION, Universal M. P. Cameras and De Vry projectors. The new Universal with Internal Shutter Dissolve is the equal of any camera made. Do not be deceived by high sounding names. Buy a Universal for genuine satisfaction. 200 ft. model with Internal Dissolve, $516.00. Bass price $467.00. 200 ft. model without Dissolve, list $430.00. Price $367.00. 400 ft. model with Dissolve, list $728.00. Our price $647.00. C-90 De Vry, the standard of the world in portable projectors, $200.00. Slightly used De Vrys always on hand. The latest book, "Behind the Motion Picture Screen," the only complete book on the subject ever published, postpaid $3.67. Telegraphic and C. O. D. orders shipped the same day received. Complete bargain list free. BASS CAMERA COMPANY, Charles Bass, Pres., 109 Dearborn St., Chicago, Ill.

CAMERAS, ETC., WANTED.

WANTED—Bell & Howell, Pathe or Debrie or other good make of camera. Address Baker, 9325 Gaylord Ave., Cleveland, Ohio.

EQUIPMENT WANTED.

WANTED—Entire equipment for moving picture theatre, 500 chairs, 2 machines, screen and booth. Harry Wunderlich, 207 North 8th St., Lebanon, Pa.

EQUIPMENT FOR SALE.

3 POWER'S 6A machines complete, hand drive, first class condition guaranteed, each $100. Webster Electric Co., 19 Ninth St., Washington, D. C.

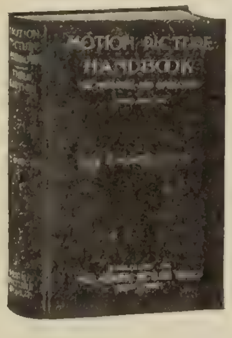
TWO SIMPLEX PROJECTORS, motor drive, "S" lamphouse, nearly new, cheap at $375 each; guaranteed. Webster Electric Co., 719 Ninth St., Washington, D. C.

FILMS FOR SALE OR RENT.

FOR SALE—Million Dollar Mystery, 46 reels; "Girl From Frisco," 50 reels; "Social Pirates," 30 reels; "Italian Battle Front," 10 reels; "Griffith's Battle of Sexes," 5 reels; "Cleopatra," 8 reels; "Rip Van Winkle," 5 reels; also series of "Ham and Bud," "Sis Hopkins," Mary Pickford, single reel specials; other features and comedies, large selection. Guaranty Pictures Co., 145 West 45th St., N. Y. City.

MISCELLANEOUS.

COMPLETE INSTRUCTION in detail on leading makes of projection machines, in simple, every-day language. There is not a day but what you can refer to this book for information to advantage. The twelve-page index affords a quick guide for your trouble and greatly increases the efficiency and value of the "Richardson Motion Picture Handbook." 700 pages, $4.00. Chalmers Publishing Company, 516 Fifth Ave., New York City.



Complete instruction in detail on leading makes of projection machines, in simple, every-day language. There is not a day but what you can refer to this book for information to advantage. The twelve-page index affords a quick guide for your trouble and greatly increases the efficiency and value of the Handbook. 700 pages, $4.

Exactly what you need if contemplating the building of a theatre. A big factor in helping you to decide the type, size and design of your house. Keep up with your architect when going over the proposition. The reading of this book may be the means of saving you a few hundred dollars worth of mistakes and unnecessary expenditures. 270 pages, $3.

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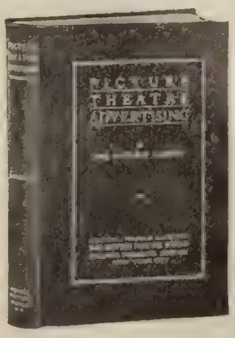
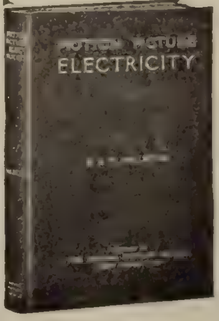
516 Fifth Avenue, New York City

Garrick Theatre Building
Chicago, Ill.

Wright & Callender Bldg.
Los Angeles, Calif.



The very book that hustling wide-awake theatre managers want when using printers' ink for house programs, folders, throw-outs and newspaper advertising. It tells about type, sizes and styles, paper stock, etc. Full of good business-winning ideas that get them all coming to the box office to swell your receipts. 300 pages, $2.



A book with a real commercial value. All about theatre wiring, circuits and lamps, arc lamps, signs, lobby lamps, exit lights, auditorium ceiling and side lights; moving picture machine, stereopticon and spot lamps; lights for projection room, ticket booth and special purposes. Will save you money on your current, repair and equipment bills. 280 pages, $2.50.

The advantages of

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footage numbered negative film will immediately assert themselves in the final cutting and assembling of successive scenes.

Identifiable by the words "Eastman" and "Kodak" in the film margin

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ROCHESTER, N. Y.

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The Quality Raw Stock

Right photographically. Maximum service in the projector.

Made by

The Eagle Rock Manufacturing Company

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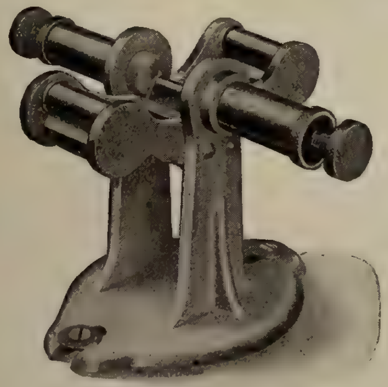

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Price of Machine, Complete
$ 1 6 . 5 0
including ten sticks of compound

A SMALL INVESTMENT—LARGE RETURNS—

This Machine is designed to apply a wax compound to the margin of New Films, to prevent damage during the first few runs thru the Projecting Machine.

The collecting of emulsion from "green" films on aperture plate and tension springs of the projector is in many cases causing untold damage to the film and excessive wear to the projector as well as marring the presentation on the screen by jumping.

Proper Waxing of New Films—

Prolongs the life of the Film.
Eliminates excessive wear on Projecting Machine.
Insures Steady Pictures on the screen.
Prevents tearing of sprocket holes by emulsion deposits.

AND

Saves the film from having Oil squirted all over it by some Operator trying to get "green" film thru his machine without a stop.

The Werner Film Waxing Machine applies the Compound accurately to the margin of the film and positively will not spread wax onto the picture.

Wax always in position. Requires no adjusting.

Over 1000 in Use in All the Leading Theatres and Exchanges

10 STICKS
Werner's New Life for Films Compound
For Use in Werner's Film Waxing Machine.
Order Direct from WERNER FILM PROTECTOR MFG. CO.
RIALTO THEATER BLDG
ST. LOUIS, MO
Keep in a Cool Place
Price, $1.00
PATENT PENDING

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THE INCREASED CAPITALIZATION AND ENLARGED ORGANIZATION UNDER THE DIRECTION AND MANAGEMENT OF ONE CORPORATION WILL INSURE GREATER OPERATING EFFICIENCY, BETTER SERVICE TO THE TRADE AND MORE RAPID AND EFFECTIVE IMPROVEMENT IN THE INDUSTRY AS IT IS AFFECTED BY THE VARIED ACTIVITIES OF THE ARGUS ORGANIZATION

The ARGUS ENTERPRISES, *Inc.*

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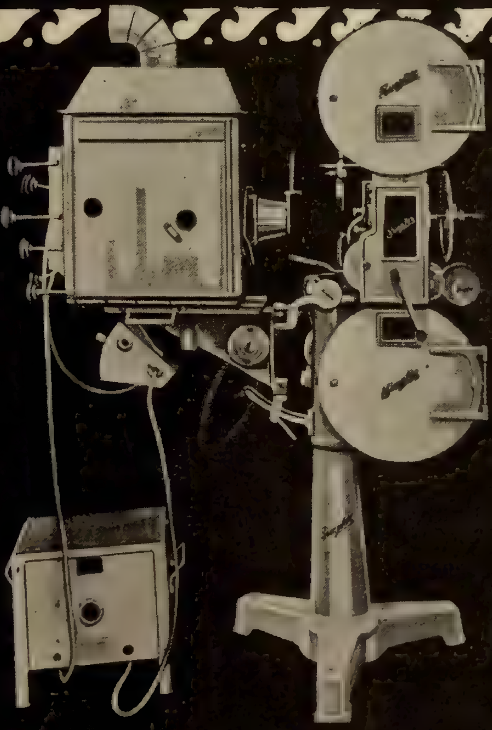

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Practical Proofs of Power's Leadership

We have recently advertised

That Fox's Splendid Studio—
The Magnificent Palace Theatre of Cincinnati

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And the Big T. & D. House, Oakland, Cal.

Are Among the Prominent Purchasers of Power's Projectors.

The Trade Accepts These Big Things As a Matter of Course—

"Power's Did It—Why Not?

That's What You Expect of Power's."

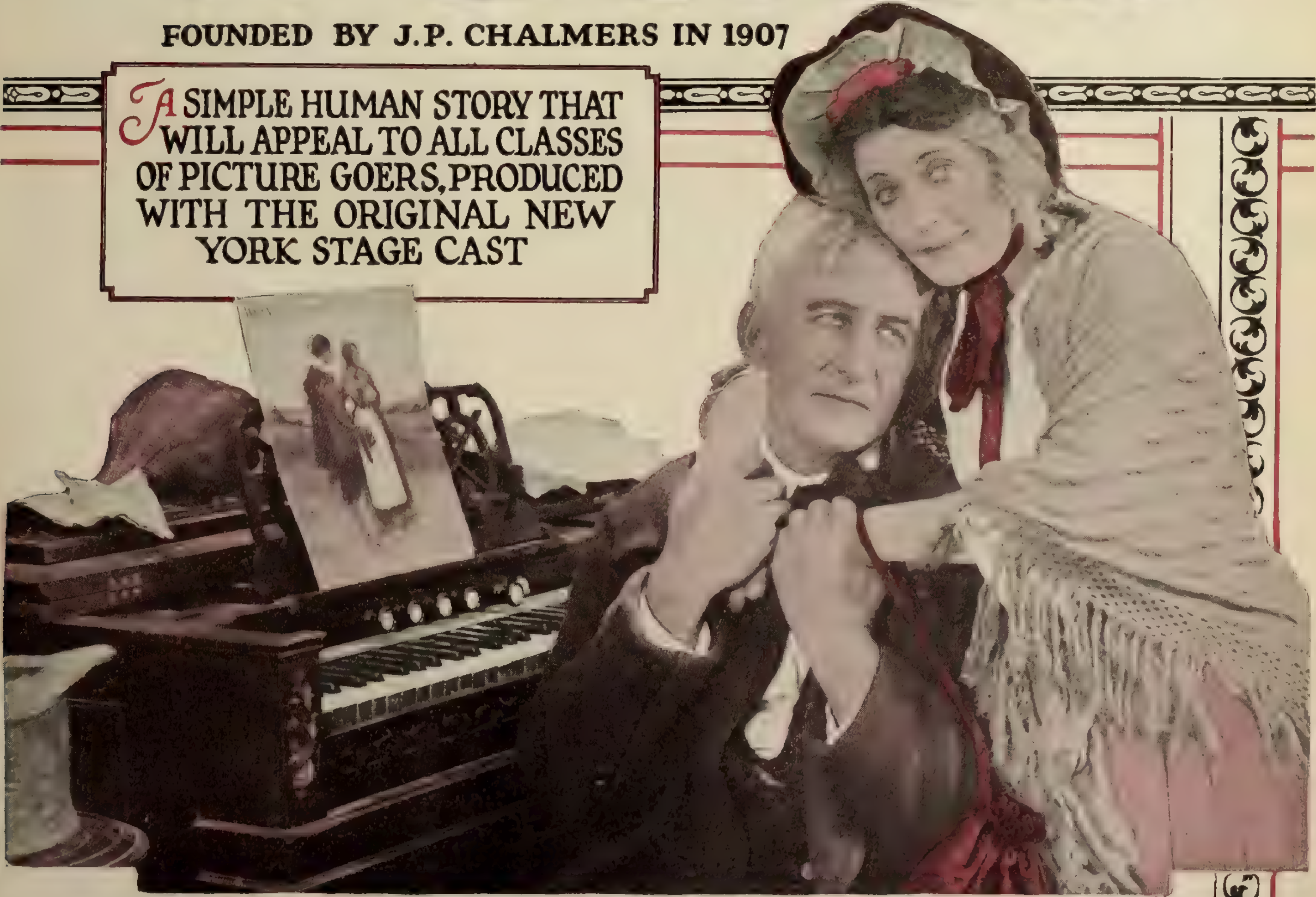
NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Vol 43. No 11 MARCH 13, 1920 Price 15 Cents

MOVING PICTURE WORLD

FOUNDED BY J.P. CHALMERS IN 1907

A SIMPLE HUMAN STORY THAT WILL APPEAL TO ALL CLASSES OF PICTURE GOERS, PRODUCED WITH THE ORIGINAL NEW YORK STAGE CAST



OLD LADY 31

By RACHEL CROTHERS Starring

EMMA DUNN

Adapted from LEE KUGEL'S *Stage Success by* JUNE MATHIS
Directed by JOHN E. INCE

Maxwell Karger **METRO** *Director General*

Published by
Chalmers Publishing Company, 516 Fifth Avenue, New York

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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A PERFECT DRESS IS ONE THAT ATTRACTIVELY SUGGESTS THE LOVELY LINES OF A SEDUCTIVE FIGURE UNDERNEATH IT.

FOR the film it exploits the RITCHEY poster performs a very similar service. It is designed and executed by men who have a sound and comprehensive knowledge of crowd psychology. Therefore it invariably suggests that the photo-play it advertises is one that *must* be seen. Because of the consummate artistry of its rendition it does more than suggest. It absolutely convinces! Having done that, perforce it sells the maximum number of admissions.

And that is a test that every exhibitor can apply to RITCHEY posters, he doesn't have to take our word for it. He can count the box-office receipts!

The essential function of the RITCHEY poster is to sell the maximum number of tickets. It does that, not sometime, but all the time, and it does it because every phase of its execution is in the hands of the greatest poster advertising experts in the world!

Their concentrated efforts, under absolutely incomparable direction, have resulted in making the RITCHEY trade mark as valuable as the sterling stamp is on silver!

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406 WEST 31st STREET, NEW YORK TELEPHONE, CHELSEA 8388

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SIMPLEX SELLS ON MERIT ALONE

Wherever Motion Picture Machines are discussed the supremacy of the Simplex is conceded~

That's why a perusal of the ever growing list of Simplex users is like calling the roll of the leaders in all branches of the Motion Picture Industry.

These results have only been obtained after convincing the trade that our policy of building the finest projector and selling it on merit alone was to be an established one.

Realizing that when building our Simplex product we put a generous 100 per cent value into it our trade does not expect us to depart from our established policy of selling through our distributing forces at a figure that not only insures machine valuation but service as well.

THE PRECISION MACHINE CO. INC.
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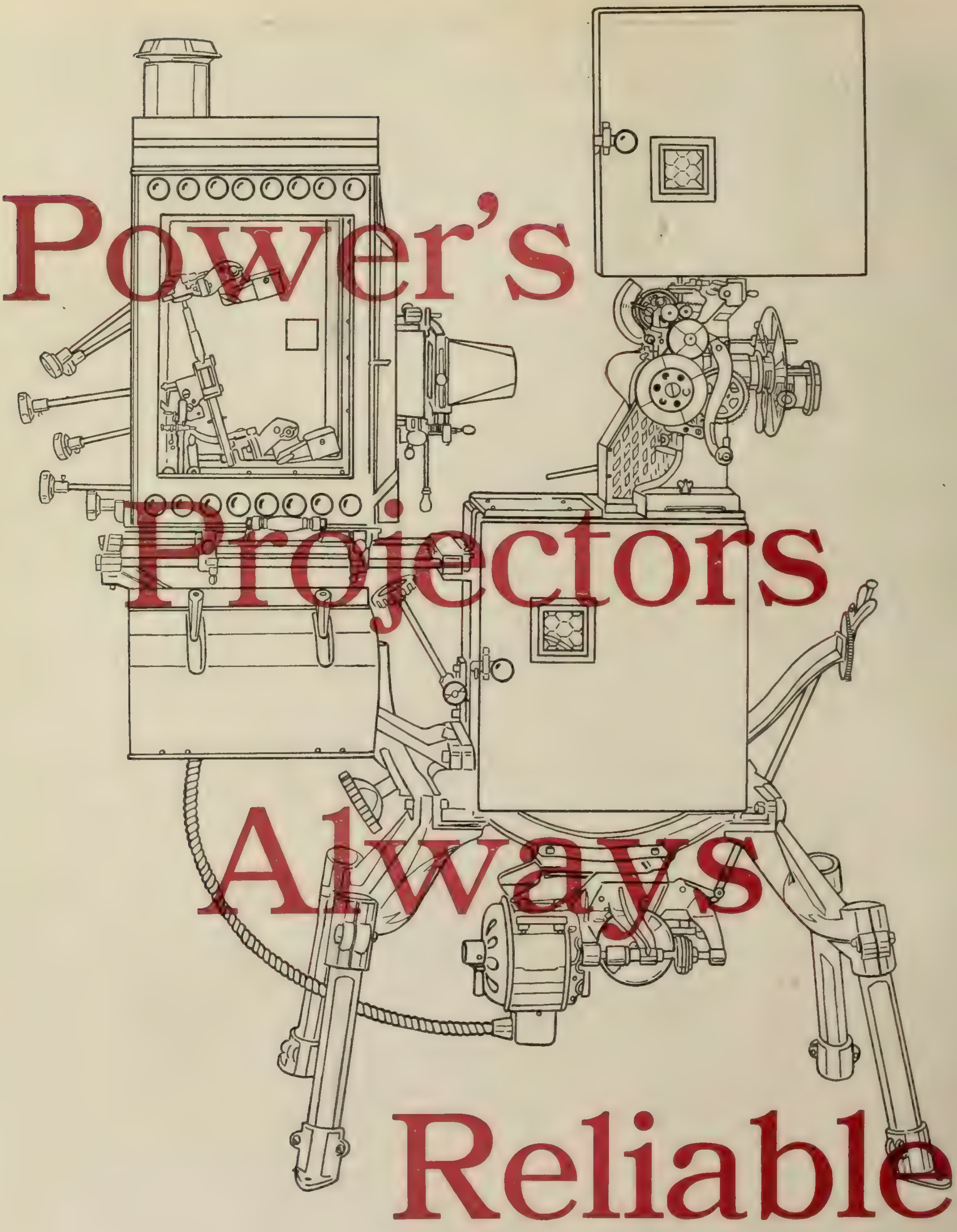

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INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

AUDIENCES the world over have clamored to see "His House in Order" on the stage. They have watched it, thrilled by its depth and beauty, and they have remembered it as a great experience.

On the screen, with Elsie Ferguson in her most appealing and poignant role, the play is more real, more stirring. Pinero's greatest play has found a worthy interpreter. It is Elsie Ferguson's greatest picture.

ADOLPH ZUKOR Presents

Elsie Ferguson

in

"His House in Order"

By SIR ARTHUR PINERO
DIRECTION and SCENARIO by HUGH FORD

A Paramount Artcraft Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

A Great Actress in a Great Play

MAURICE
TOURNEUR
presents

"TREASURE ISLAND"

By Robert Louis Stevenson

IT'S A REAL MONEY CHEST!

YOU don't have to go hunting for gold. Here it is! "Treasure Island" is packed full of dollars for every exhibitor.

The most famous of all adventure stories, marvellously produced, with the old wild thrill of romance.

Get your share of the treasure!

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NEW YORK
CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE LTD HEADQUARTERS TORONTO

A Paramount Artcraft Picture

Is Your Home Town Any Good?

YOU KNOW IT IS!

WELL, here's a home town picture that'll get every booster in the place.

Your newspapers, merchants and Chamber of Commerce will back it because it hammers home the big idea:

> "Stay at home. The home town's best!"

Does that mean money in your town? With Dorothy Gish? You know it does!

You can exploit it to the limit. The picture's worth it.

Directed by Elmer Clifton *Story by Helen G. Smith*
Scenario by Wells Hastings

The New Art Film Company
. . . Presents . . .

DOROTHY GISH

in

"Mary Ellen Comes to Town"

A Paramount Artcraft Picture

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ADOLPH ZUKOR *Pres.* JESSE L LASKY *Vice Pres.* CECIL B DE MILLE *Director General*
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Maurice Tourneur

presents

JACQUES FUTRELLE'S FAMOUS NOVEL

"MY LADY'S GARTER"

A Paramount Artcraft Picture

From the Knee of a Countess to the Hands of a Crook

UNDER the eyes of a dozen guards the garter—England's most priceless treasure—stolen from the British Museum. Who had it?

That is the start of the most thrilling and absorbing story Jacques Futrelle ever wrote.

First published in the Saturday Evening Post, it was one of the biggest successes that magazine ever had. In book form it was a tremendous seller.

NOW in the hands of Maurice Tourneur, who has given new life to so many masterpieces, "My Lady's Garter" is far more thrilling, more absorbing, than in the book.

With a wonderful cast, headed by Sylvia Bremer and Wyndham Standing, it means money to every exhibitor in the country.

TRADE MARK Paramount Pictures

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ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

presented by
JESSE L. LASKY

Adapted from the
Saturday Evening Post
Story "The Bear Trap"
by.... Byron Morgan

Directed by Sam Wood

Scenario ..... by
Will M. Ritchey

WALLACE REID

IN

"EXCUSE, MY DUST"

A Paramount Artcraft Picture

Faster! Faster!

BURNING the white road, tearing through fences, dashing past thundering locomotives, racing with death—risking all—

For what? For honor—love and a child's life!

And the hearts of your audience will beat faster, their pulses will throb with the throbbing engine, and tears of joy will spring into their eyes when Wallie wins safely home!

Better than "The Roaring Road" and "Double Speed"

FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK
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ALBERT E. SMITH presents

EARLE WILLIAMS

in

"The Fortune Hunter"

A Fortune—

Or the Girl He Loved—

WHICH?

He can have one or the other, but not both. He had started out after the fortune—and he could have annexed this very easily. Then when he practically had it within his grasp, he wasn't sure that it was worth it.

"The Fortune Hunter" is life in the living—the crying need that all of us feel for the things that we want most and seldom get.

It's a picture that palpitates with drama and bristles with humor. It's the unusual—the Leap Year Picture.

From the Famous Play
By WINCHELL SMITH

Directed by
TOM TERRISS

A WHALE of a "hit"!
A galloping gold-rush!
Land-office business!
—Sweeping the board!
Never in all serial history was there anything to equal the rush—never, in our recollection, was any serial offering snapped up with such speed as the Full House Five.

THERE'S a reason!
Common business sense was all that was needed to realize that here in the Full House Five is something positively unparalleled in value—an unprecedented opportunity to throw the old-fashioned, haphazard, hand-to-mouth serial booking method into the discard and make sure of your straight year solid success.

THE Full House Five! Look at this list—five sure-fire big headliners—five of the greatest super-serials Universal or anyone else, ever produced to make the fans gasp—designed on the only plan that can keep your people coming week after week and month after month. If ever or never you played a serial here's something you owe it to yourself to investigate today. Do it NOW, at

Your Universal Exchange

ELMO LINCOLN
IN
"ELMO the FEARLESS"

ART ACORD
IN
"The MOON RIDERS"

KATHLEEN O'CONNOR
IN
"THE LION MAN"

EDDIE POLO
IN
"The VANISHING DAGGER"

MARIE WALCAMP
IN
"THE DRAGON'S NET"

UNIVERSAL

It grips like its own Devilmen!

HERE'S the sort of stuff that grips 'em hard—right at the very spot your experience tells you you've **got** to grip 'em—at the **start.** With the first flash of the very first episode you're going to forget old h. c. of l.—the income tax 'n everythin' in the gripping tug of the story and the rousing rush of these dashing devilmen these mysterious, marvelous moonriders. See the first chapter, and, like millions of fans, you'll want to see more; you'll book it as sure as nature made little apples—it's the kind of super-serial that grips you right through.

MARK well this April release—don't set this M. P. World down without **deciding** to grab "The Moonriders" —it's one of the wonderful Full House Five—the greatest sure-fire super-serials ever made. Make it **your** Full House Five. Do it NOW.

Your
UNIVERSAL Exchange

The
April release
of your
"FULL HOUSE FIVE"

It will make the kids shiver

UNIVERSAL

Half the fun in life is other people's troubles. Lyons & Moran put those funny troubles in dress clothes.

LYONS MORAN

STAR COMEDIES

Recent Releases

The Sweet Dry and Dry
Bungled Bungalows
Ain't Nature Wonderful

Coming
One Every Week

Non-Skid Love
Old Clothes for New
The Latest in Paste
Officer, Call a Cop
Wives and Old Sweethearts
Stop That Shimmie
Oiling Uncle

UNIVERSAL

CENTURY LION ROARS

Looney Lions and Monkey Business
Frisky Lions and Wicked Husbands
Howling Lions and Circus Queens
A Lion Special
Lonesome Husbands and Loose Lions
A Lion in the House
Daring Lions and Dizzy Lovers
African Lion and American Beauties
Weak Hearts and Wild Lions
Naughty Lions and Wild Men
Loose Lions and Fast Lovers

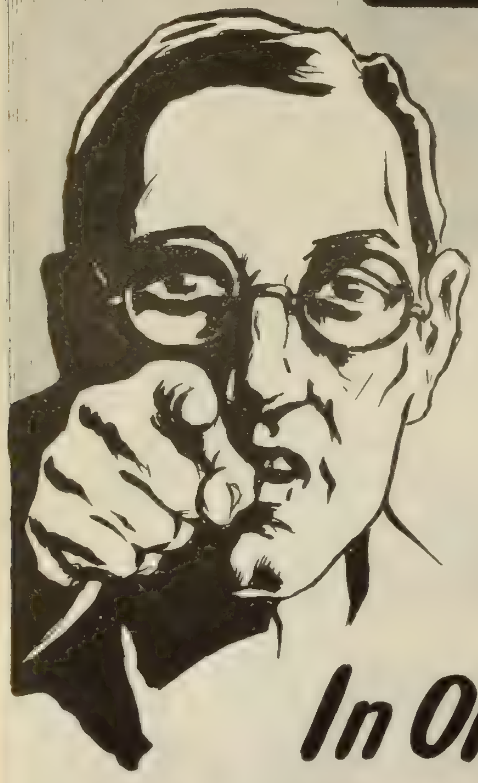
Directed by **FRED C. FISHBACK**
Lions trained by **CHARLES GAY**

Released thru

UNIVERSAL

PICTURES

The Truth about



THE Sultan of Turkey once remarked that it was known to all grown men that one of two horses could always run faster than the other—so why all the excitement about horse races?

The same is true of News Reels. There can be but **one** "best." There always is one "best." One that gives your theatre **more** scoops and **more** beats and **more** subjects in the course of a week than any other Service. Once you know **which** News Service this is, there is no longer need for argument. Competition, so far as **you** are concerned, is deader than the Sultan of Turkey's horse-race. Here are the facts as to the BIG THREE:

In Only 8 Months, 31 Scoops!

BETWEEN May 1st and December 1st, 1919, a period of eight months, the Big Three, the Service that gives you the cream of the news three times a week, gave you no less than 31 separate and distinct scoops. Seven of these were in May—five were in June—four were in July—two were in August—five were in September—three were in October—three in November, and two in December. This makes an average of four absolutely exclusive pictures a month and proves that you can depend on the Big Three for just this kind of news service month in and month out.

62 Days ahead!

NEXT to scooping your competitor comes "beating him to it," and just as a sample the Big Three offers the fact that on April 23rd it released a picture of the Government's Aviation Orientator that was **sixty-two days** ahead of all competitors. Previous to that, on March 26th, it released a picture of Great Britain's Airship R-33, that was **sixty** days ahead.

THE BIG

the News Reels

We beat all competitors in Number of Subjects shown

FROM May 1st, 1919, to December 31st, a period of eight months, our nearest competitor released sixty-nine issues, at the rate of two a week. These sixty-nine issues contained, in all, 546 subjects—a pretty fair record as news-gathering and news-picturing goes—except for the following fact:

IN the same eight months International released 106 Issues, containing 917 subjects, or **seventy per cent. more** than its competitor. In other words, if you were showing the Big Three you had nearly two chances to one of showing a big news picture ahead of your competitor, leaving out the fact that the Big Three would probably beat its competitor **anyway.**

We beat all competitors in the Dates of Mutual Subjects

AS stated above, our nearest competitor issued in eight months 546 subjects. Of these International was ahead on 129 in the date of showing—in other words, was ahead to the extent of twenty-three per cent. in the dates of showings of mutual subjects. Now compare this with our competitor's showing on mutual subjects, as given in the next column.

IN the same period of eight months, International issued 917 subjects. Of these, our nearest competitor was ahead in **only** 4 2/10%—in other words, International was nearly **six times** as enterprising as its nearest competitor in showing your people the news while it's news, the pictures they want to see.

Now that you know the truth Book the News Service that proves you're an Up-to-Date Showman

Produced by
INTERNATIONAL
RELEASED THRU
UNIVERSAL

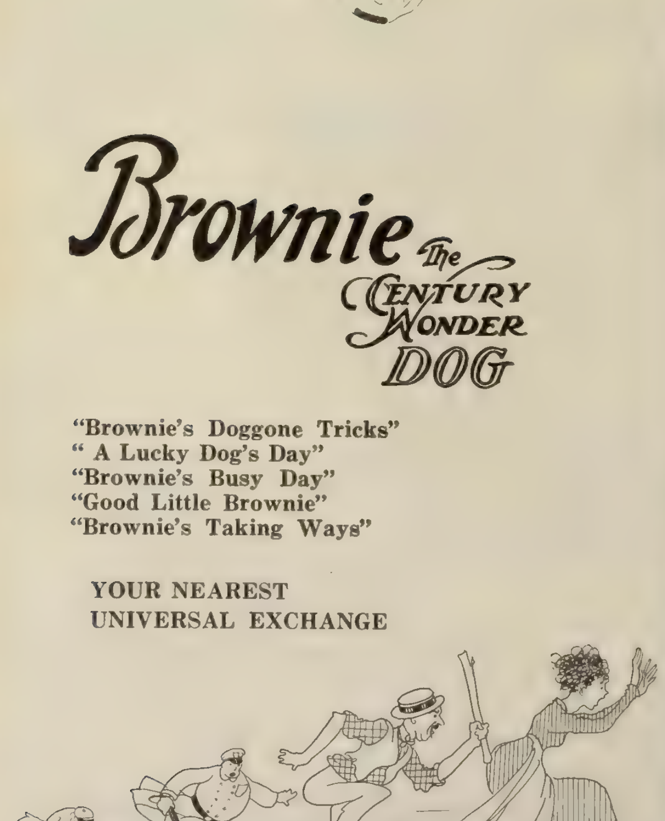
INTERNATIONAL NEWS - UNIVERSAL CURRENT EVENTS - HEARST NEWS

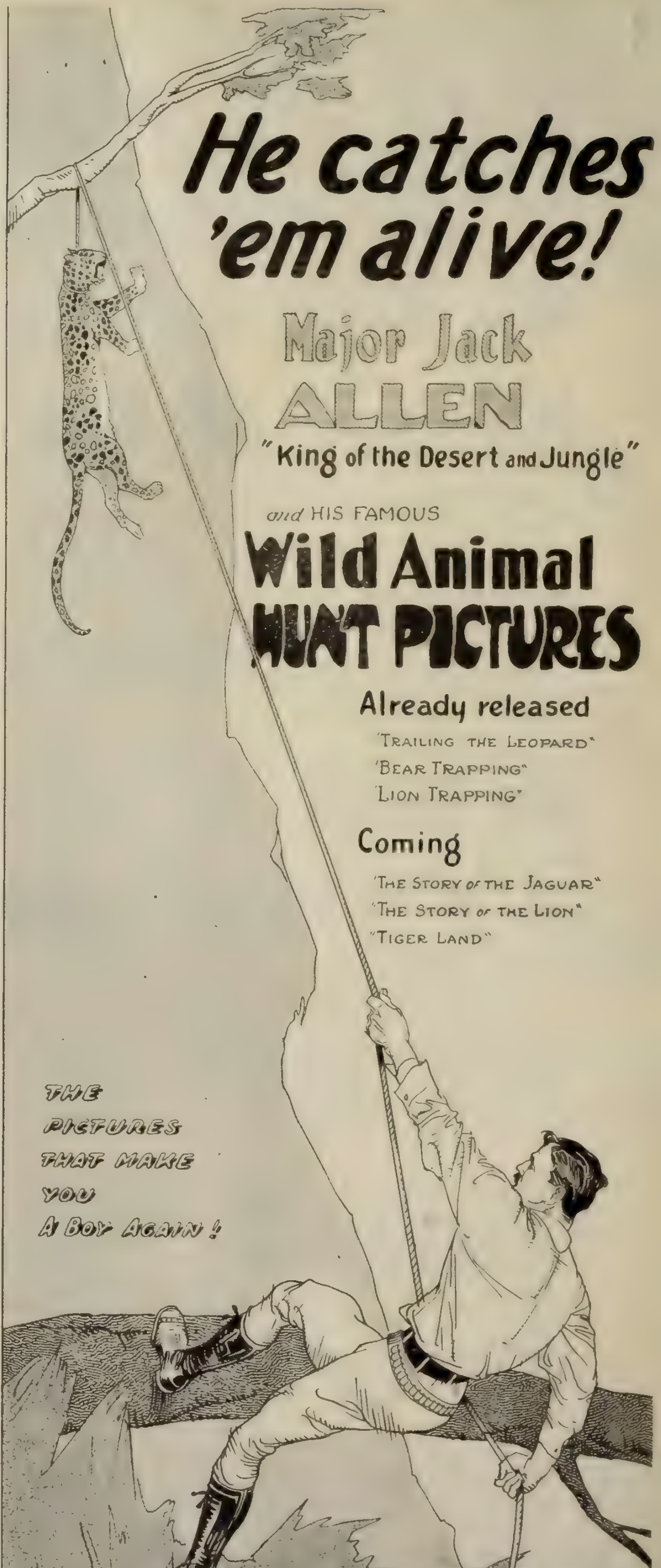
NEWS THREE

Brownie The Century Wonder Dog

"Brownie's Doggone Tricks"
" A Lucky Dog's Day"
"Brownie's Busy Day"
"Good Little Brownie"
"Brownie's Taking Ways"

**YOUR NEAREST
UNIVERSAL EXCHANGE**




THE PICTURES THAT MAKE YOU A BOY AGAIN!
R J SCOTT

He catches 'em alive!

Major Jack ALLEN

"King of the Desert and Jungle"

and HIS FAMOUS

Wild Animal HUNT PICTURES

Already released

'TRAILING THE LEOPARD"
'BEAR TRAPPING"
'LION TRAPPING"

Coming

'THE STORY OF THE JAGUAR"
'THE STORY OF THE LION"
"TIGER LAND"

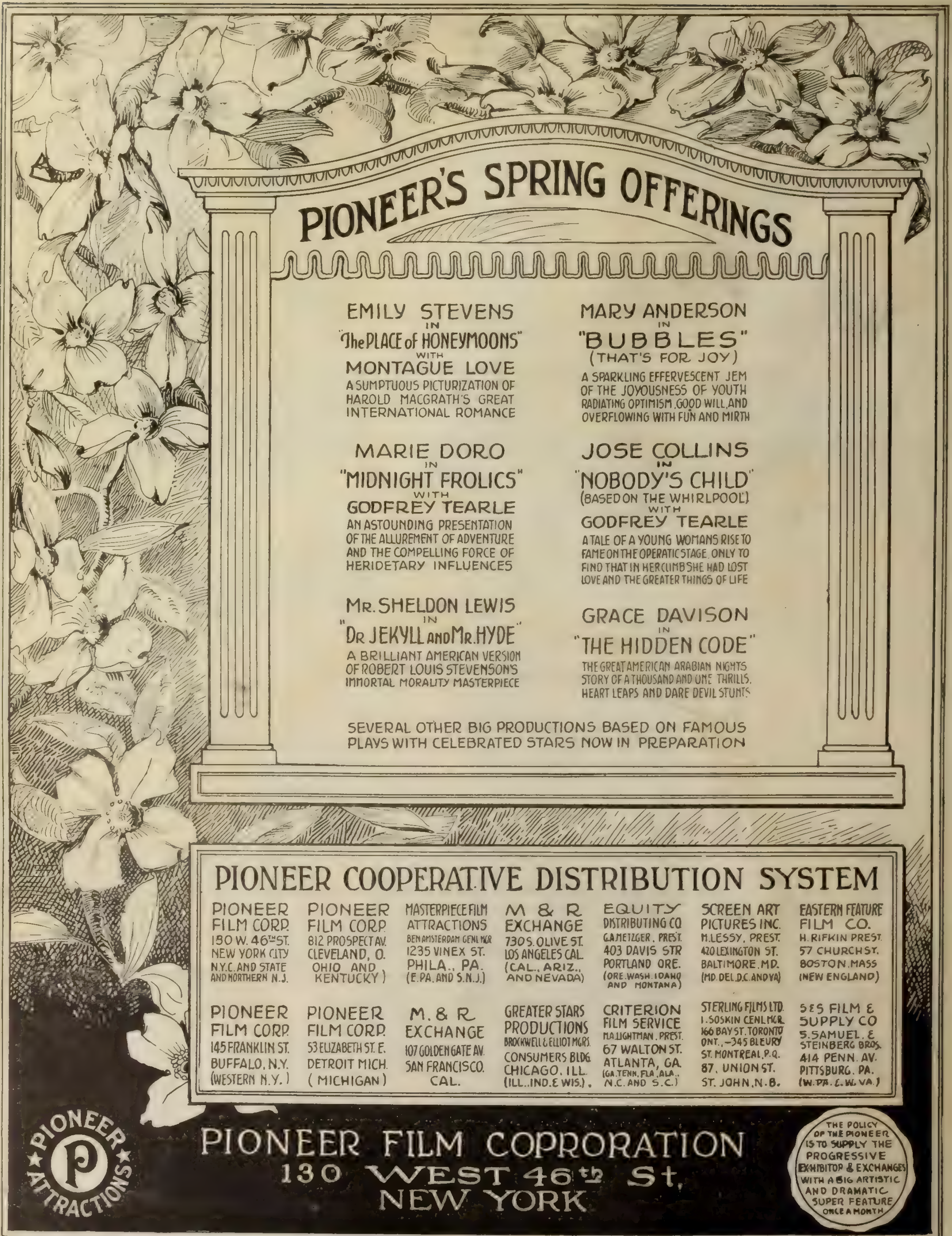
UNIVERSAL

Information is valuable. Our announcement in next week's trade papers is of value to every factor in the industry.

F. C. Quimby

ASSOCIATED EXHIBITORS
INCORPORATED

Trade Mark



PIONEER'S SPRING OFFERINGS

EMILY STEVENS
IN
"The PLACE of HONEYMOONS"
WITH
MONTAGUE LOVE
A SUMPTUOUS PICTURIZATION OF HAROLD MACGRATH'S GREAT INTERNATIONAL ROMANCE

MARY ANDERSON
IN
"BUBBLES"
(THAT'S FOR JOY)
A SPARKLING EFFERVESCENT JEM OF THE JOYOUSNESS OF YOUTH RADIATING OPTIMISM, GOOD WILL, AND OVERFLOWING WITH FUN AND MIRTH

MARIE DORO
IN
"MIDNIGHT FROLICS"
WITH
GODFREY TEARLE
AN ASTOUNDING PRESENTATION OF THE ALLUREMENT OF ADVENTURE AND THE COMPELLING FORCE OF HERIDETARY INFLUENCES

JOSE COLLINS
IN
"NOBODY'S CHILD"
(BASED ON THE WHIRLPOOL)
WITH
GODFREY TEARLE
A TALE OF A YOUNG WOMANS RISE TO FAME ON THE OPERATIC STAGE, ONLY TO FIND THAT IN HER CLIMB SHE HAD LOST LOVE AND THE GREATER THINGS OF LIFE

MR. SHELDON LEWIS
IN
"DR JEKYLL AND MR. HYDE"
A BRILLIANT AMERICAN VERSION OF ROBERT LOUIS STEVENSON'S IMMORTAL MORALITY MASTERPIECE

GRACE DAVISON
IN
"THE HIDDEN CODE"
THE GREAT AMERICAN ARABIAN NIGHTS STORY OF A THOUSAND AND ONE THRILLS, HEART LEAPS AND DARE DEVIL STUNTS

SEVERAL OTHER BIG PRODUCTIONS BASED ON FAMOUS PLAYS WITH CELEBRATED STARS NOW IN PREPARATION

PIONEER COOPERATIVE DISTRIBUTION SYSTEM

PIONEER FILM CORP.
130 W. 46TH ST.
NEW YORK CITY
N.Y.C. AND STATE AND NORTHERN N.J.

PIONEER FILM CORP.
812 PROSPECT AV.
CLEVELAND, O.
OHIO AND KENTUCKY)

MASTERPIECE FILM ATTRACTIONS
BEN AMSTERDAM GENL MGR
1235 VINEX ST.
PHILA., PA.
(E. PA. AND S. N.J.)

M & R EXCHANGE
730 S. OLIVE ST.
LOS ANGELES CAL.
(CAL., ARIZ., AND NEVADA)

EQUITY DISTRIBUTING CO
G.A. METZGER, PREST.
403 DAVIS STR
PORTLAND ORE.
(ORE. WASH. IDAHO AND MONTANA)

SCREEN ART PICTURES INC.
M. LESSY, PREST.
420 LEXINGTON ST.
BALTIMORE, MD.
(MD. DEL. D.C. AND VA)

EASTERN FEATURE FILM CO.
H. RIFKIN PREST.
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BOSTON, MASS
(NEW ENGLAND)

PIONEER FILM CORP.
145 FRANKLIN ST.
BUFFALO, N.Y.
(WESTERN N.Y.)

PIONEER FILM CORP.
53 ELIZABETH ST. E.
DETROIT MICH.
(MICHIGAN)

M. & R. EXCHANGE
107 GOLDEN GATE AV.
SAN FRANCISCO.
CAL.

GREATER STARS PRODUCTIONS
BROCKWELL & ELLIOT MGRS.
CONSUMERS BLDG
CHICAGO, ILL.
(ILL., IND. & WIS.).

CRITERION FILM SERVICE
M.A. LIGHTMAN, PREST.
67 WALTON ST.
ATLANTA, GA.
(GA. TENN. FLA. ALA., N.C. AND S.C.)

STERLING FILMS LTD.
I. SOSKIN GENL MGR.
166 BAY ST. TORONTO ONT., —345 BLEURY ST. MONTREAL, P.Q.
87, UNION ST.
ST. JOHN, N.B.

S & S FILM & SUPPLY CO
S. SAMUEL, & STEINBERG BROS.
414 PENN. AV.
PITTSBURG, PA.
(W. PA. & W. VA.)

PIONEER FILM COPRORATION
130 WEST 46th St.
NEW YORK

THE POLICY OF THE PIONEER IS TO SUPPLY THE PROGRESSIVE EXHIBITOR & EXCHANGES WITH A BIG ARTISTIC AND DRAMATIC SUPER FEATURE ONCE A MONTH

"Charming!" "Captivating!" "Beautiful!"
So will critics and public declare in trying to describe

ALICE BRADY

direction of Kenneth Webb, scenario by Clara Beranger, in the picture version of the stage success,

"THE FEAR MARKET"

By AMELIE RIVES (Princess Troubetzkoy)

It's a stirring story of a girl's hunt for blackmailers which leads to her own father's door. But it is more than drama—it presents a new and more bewitching Alice Brady, surrounded by magnificent sets and truly regally gowned.

REALART
PICTURES CORPORATION

REALART PICTURES
NDA
THE NEW

HAV
REALART STAR
REALART PICTURES

We Thank You!

THE things that really count in this world are those you can't buy—things there isn't money enough on earth to buy. Hence Realart finds more satisfaction in these few voluntary lines from THE EXHIBITORS HERALD of January 3, 1920, than could be squeezed from realms of inspired publicity:

> " 'What kind of pictures will they make?' is the natural exhibitorial question when a new producing company is launched. 'What kind of ad. service will they give?' is a question once unvoiced that is coming to be of more and more importance....It may now be recorded.....that the press material provided with Realart Pictures is altogether in keeping with the announced policy of that organization.....Add that the material is at once artistic and practical, that its appeal is directed to no single class, that the exhibitor of high and low estate can use it with equal facility, and the quality of Realart advertising material is established."

But Realart's service men don't claim *all* the credit! There's something, you know, in having pictures to work with that are themselves an inspiration to unusual endeavor.

REALART PICTURES CORPORATION
469 Fifth Avenue New York City

CAPTURED NEW YORK BY STORM AT THE CAPITOL

Sensational as a novel and stage production, this stirring story that won for it's author knighthood, is doubly striking and dramatic on the screen .....

It gives BERT LYTELL the finest part of his brilliant career .....

Deft and magnetic in his characterization, he reaches new heights as the screen's greatest interpreter of male roles.

Sir GILBERT PARKER'S

Masterpiece

The RIGHT of WAY

Starring

BERT LYTELL

Adapted by JUNE MATHIS
Directed by JACK DILLON
MAXWELL KARGER *Director General*

BOOK THIS GREAT PICTURE AND TAKE ADVANTAGE OF & IT'S ENORMOUS ADVERTISING VALUES

METRO

Robert Brunton
presents

J. Warren
KERRIGAN

and his own company in

$30,000

By H. B. Daniel   Directed by Ernest C. Warde

MOTION PICTURE NEWS: "$30,000" will be a delight to the admirers of J. Warren Kerrigan. He is a favorite and his pictures are followed with keen interest.

MOVING PICTURE WORLD: "$30,000" has plenty of action and the majority will be pleased by the mystery incidents.

EXHIBITORS TRADE REVIEW: If you want to enjoy "$30,000" keep your eyes glued tight to the screen every moment of the time. It's a mystery-comedy-drama.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Benjamin B. Hampton *presents*

The SAGEBRUSHER

The photoplay of the novel by

EMERSON HOUGH

Directed by EDWARD SLOMAN

A Benjamin B. Hampton—Great Authors Production

With an all-star cast.
ROY STEWART
MARGUERITE De La MOTTE
NOAH BEERY
BETTY BRICE
ARTHUR MORRISON
GORDON RUSSELL

Here is a remarkable test of the popularity and the greatness of a picture:

Since the first trade showing or pre-release of "The Sagebrusher" no exhibitor has ever failed to give it enthusiastic approval and not one exhibitor voice has ever been raised to say: "I don't like this picture."

Everyone has said: "It's a great heart story and a wonderfully acted production."

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

The Welcomed Messenger

BRINGS CAPITAL
SUPER SHORT SUBJECTS

SUPER FEATURE—
SUPER BUSINESS—
SUPER PROFIT—

JOIN THE SUPER SUCCESS CIRCLE
IT IS EVER WIDENING

Capital Film Co.

Executive Offices
Consumers. Bldg.
Chicago

UNITED ARTISTS CORPORATION

ANNOUNCES THE RELEASE
OF

MACK SENNETT'S

Big New Five-Reel Comedy Sensation

"DOWN ON THE FARM"

"The best comedy Mack Sennett has ever made" is the word that comes out of the West from the critics who have watched this masterpiece of mirth in the making

Mack Sennett's special productions have made marvelous box-office history "Down on the Farm," his latest creation, has all the elements that make for sensational business—a bumper crop of fun, thrills and furious farce, seasoned with that greatest of all appeals—heart interest

Here is a picture that will give the exploitation genius the chance of his entire career as a showman "Down on the Farm" will get them all—the masses and the classes.

Now Booking!

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D.W. GRIFFITH

UNITED ARTISTS
CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

"Pollyanna" is the best known, most-talked-about little lady in the world today. Just a tender little wisp of a girl, but her "glad" message is reaching out wherever human hearts are beating.

Just announce "Pollyanna" to your audience—and see what fame and popularity really mean. You'll be glad then, too.

MARY PICKFORD
in
"POLLYANNA"

From Eleanor H. Porter's Famous Novel,
"Pollyanna,"
Published by The Page Company,
And the Four Act Comedy by Catherine Chisholm Cushing,
Screen adaptation by Frances Marion,
Photographed by Charles Rosher.

UNITED
ARTISTS
CORPORATION
in presenting

Doris Keane

in

"Romance"

brings to the screen an exquisite creation.

The drama-world of two continents knows that Doris Keane is "Romance"—and "Romance" is Doris Keane.

The play, especially written for Miss Keane by Edward Sheldon, played a year in New York, a whole season in Chicago, a special engagement in Boston and three and a half years in London. And always the artistry, the charm, the rare beauty of Miss Keane made "Romance" a vivid memory-haunting creation.

Of all the plays of recent years, none has been more sought after for screen presentation than "Romance." United Artists Corporation is to bring it to motion picture audiences, with Doris Keane herself in the role that has made her beloved the world over.

Directed by Chet Withey

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH

THE LOST CITY

Greatest of All Serials

Can Be Booked Thru the Following Exchanges:

NEW YORK NORTHERN NEW JERSEY
PIONEER FILM CO., 130 West 46th Street, New York

MARYLAND DISTRICT OF COLUMBIA
DELAWARE EASTERN PENNSYLVANIA
SOUTHERN NEW JERSEY
METRO FILM CO., 1321 Vine Street, Philadelphia, Pa.

WESTERN PENNSYLVANIA WEST VIRGINIA
HATCH FILM CO., 412 Ferry Street, Pittsburgh, Pa.

NEW ENGLAND STATES
ARROW FILM CO., Boston, Mass.

OHIO MICHIGAN KENTUCKY
CLEVELAND EXCHANGE DETROIT EXCHANGE CINCINNATI EXCHANGE
H. CHARNAS, PRES., STANDARD FILM SERVICE CO.
CLEVELAND, OHIO

GEORGIA NORTH CAROLINA ALABAMA
FLORIDA SOUTH CAROLINA VIRGINIA
FIRST NATIONAL EXHIBITORS CIRCUIT, Richmond, Va.

TENNESSEE
FIRST NATIONAL EXHIBITORS CIRCUIT, Louisville, Ky.

ILLINOIS INDIANA
CELEBRATED PLAYERS FILM CORP., Chicago, Ill.

MINNESOTA NORTH DAKOTA SOUTH DAKOTA WISCONSIN
FEATURE FILM CO., Minneapolis, Minn.

KANSAS WESTERN MISSOURI
CRESCENT FILM CO., Kansas City

EASTERN MISSOURI
UNITED FILM SERVICE CO., St. Louis

CANADIAN RIGHTS: CROWN FEATURES, Toronto, Can.

WARNER BROS., 220 West 42d Street, New York

S

SELZNICK
PICTURES

P

Lewis J. Selznick presents

EUGENE O'BRIEN
in May Tully and Du Vernet Rabbell's
"HIS WIFE'S MONEY"
RALPH INCE PRODUCTION
Scenario by R. Cecil Smith

ELAINE HAMMERSTEIN
in Frank Dazey and Leighton Osmun's
"THE WOMAN GAME"
Scenario by G. Marion Burton
Direction-William P. S. Earle

OWEN MOORE
in Lewis Allen Browne's
"SOONER OR LATER"
Scenario by R. Cecil Smith
Direction- Wesley Ruggles

ELSIE JANIS
in Elsie Janis and Edmund Goulding's
"THE IMP"
Direction-Robert Ellis

Distributed by Select

S SELZNICK PICTURES P

Lewis J. Selznick
presents
OLIVE
THOMAS
in
"Youthful
Folly"
Story by Olive Thomas
Directed by ALAN CROSLAND
Distributed by Select

S N

SELZNICK NEWS

Introducing SELZNICK NEWS REEL

THROUGHOUT his many years in the general business of making and distributing motion pictures, Lewis J. Selznick has been tabulating information of value against the day when his cherished SELZNICK NEWS would be born.

Sunday, April 4, the first issue of SELZNICK NEWS will be offered to exhibitors.

It will represent the fruits of years of experience and months of active, painstaking organization.

SELZNICK NEWS will be issued twice a week—Sundays and Thursdays.

SELZNICK NEWS will be available for every theatre in the United States and Canada, supplied through Select exchanges.

Remember the Date—
Sunday, April 4

NATIONAL NP PICTURES

"JUST A WIFE"

Adapted from the play by Eugene Walter

Direction—
Howard Hickman
Scenario by
Katherine Reed

NATIONAL PICTURE THEATRES INC.
Lewis J. Selznick
President

Distributed by Select

REPUBLIC Has Acquired
and **WILL DISTRIBUTE IMMEDIATELY**
That Smashing Big Serial
the Trade Is Talking About

Charles Hutchison

IN

"THE WHIRLWIND"

Written and Directed by Jos. A. Golden
Produced by Allgood Pictures Corp.

We Wanted a Serial
We Looked at Many
We Selected This One Because
It Is The Best Yet Produced
We Predict For It a
Whirlwind Success

15 POWERFUL EPISODES

EXECUTIVE OFFICES
120 W 46th ST., NEW YORK

EXCHANGES
EVERYWHERE

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director **BRITON N. BUSCH**, President

COMEDYART

PRODUCTIONS

The *Time* is Up!

What are you going to do about it? We are aiming straight at you *Mr. Exhibitor.* We've only one subject to talk about—

"*Comedyart*" *Pictures*

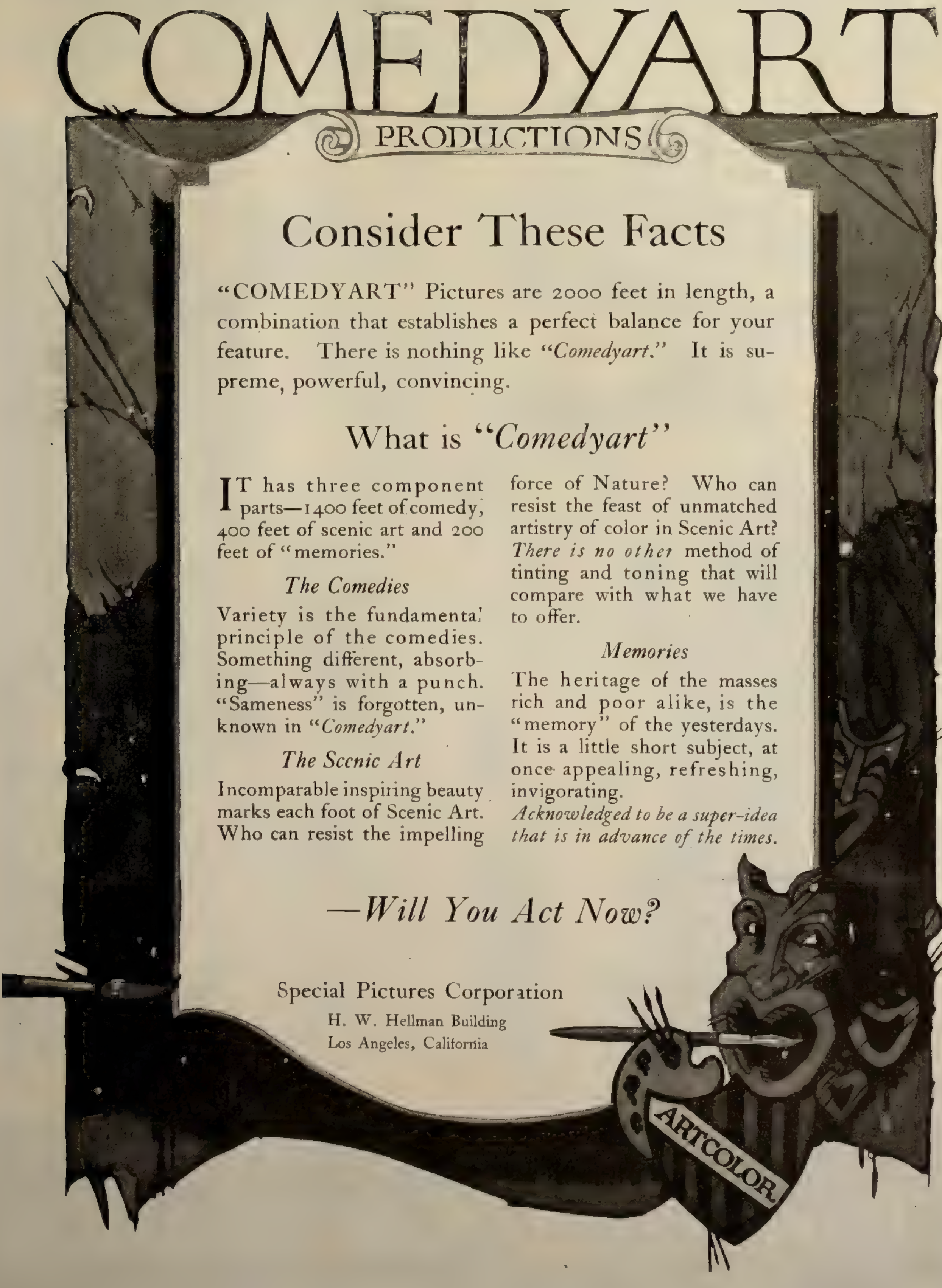
FROM time to time in these pages we have endeavored to convince you that you *must not* overlook "Comedyart" Pictures, that wonderful combination of comedy, scenic art, and "Memories," a triumvirate triumphant.

Sales have started with a tremendous rush. The releasing date is almost at hand. Now then—are you going to adopt the "waiting policy" or are you going to be among those on the ground floor?

Preparation is Half the Battle and "Comedyart"
is the Forerunner of Preparedness

MR. EXHIBITOR you must act now. The opportunity is yours to grasp, to hold and to profit thereby. You have our stamped addressed postcard so your reply is prepaid. Therefore it costs you nothing to find out. Will you write us *today?*

Special Pictures Corporation
H. W. Hellman Building
Los Angeles, California



COMEDYART

PRODUCTIONS

Consider These Facts

"COMEDYART" Pictures are 2000 feet in length, a combination that establishes a perfect balance for your feature. There is nothing like "*Comedyart.*" It is supreme, powerful, convincing.

What is "*Comedyart*"

IT has three component parts—1400 feet of comedy, 400 feet of scenic art and 200 feet of "memories."

The Comedies

Variety is the fundamental principle of the comedies. Something different, absorbing—always with a punch. "Sameness" is forgotten, unknown in "*Comedyart.*"

The Scenic Art

Incomparable inspiring beauty marks each foot of Scenic Art. Who can resist the impelling force of Nature? Who can resist the feast of unmatched artistry of color in Scenic Art? *There is no other* method of tinting and toning that will compare with what we have to offer.

Memories

The heritage of the masses rich and poor alike, is the "memory" of the yesterdays. It is a little short subject, at once appealing, refreshing, invigorating. *Acknowledged to be a super-idea that is in advance of the times.*

—Will You Act Now?

Special Pictures Corporation
H. W. Hellman Building
Los Angeles, California

CHARLIE CHAPLIN

Marie Dressler and Mabel Normand in

"TILLIE'S PUNCTURED ROMANCE"

STATE RIGHTS NOW SELLING

Tower Film Corporation

71 West 23rd. St. New York

Albert Capellani Productions, Inc.
presents

June Caprice

in

"In Walked Mary"

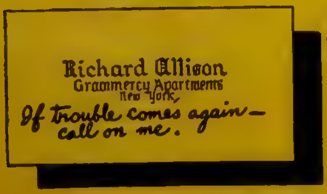
from the play "Liza-Ann" by Oliver D. Bailey
Directed by George Archainbaud

This is the hat she wore. You could find better ones in an ash can, but it was the best she had.

This is the suit case she carried to New York. It held mighty little and that little of little value.

This is the gown she wore. She had no other. It was worth about $1.69, but money can't buy a heart so brave as that which beat beneath it.

This is the card that took her to New York. He was almost a total stranger but she went to him and told him she needed a protector and he was IT.



Richard Allison
Grammercy Apartments
New York,
If trouble comes again—
call on me.

Pathé
Distributors

Pathé
Distributors

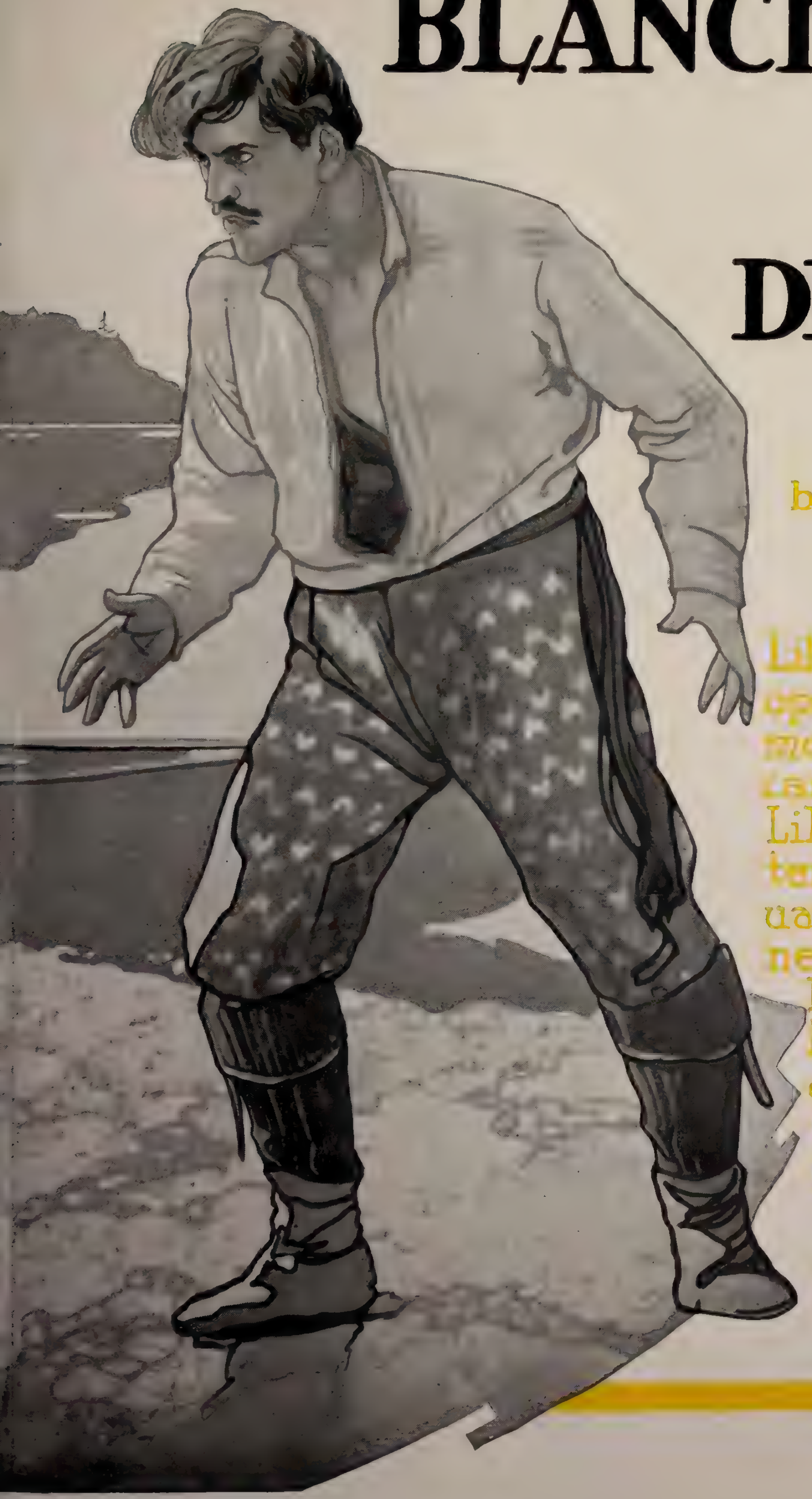
Jesse D. Hampton presents

BLANCHE SWEET

in

"THE DEADLIER SEX"

by BAYARD VEILLER



Like a picture of the wide, open places, of lakes, rivers, mountains, forests, canoes, campfires and all the rest? Like a picture where the tenseness of a great situation is relieved the next moment by a hearty laugh? A picture that has class and finish in every foot of the film? Get this; you can't go wrong!.........

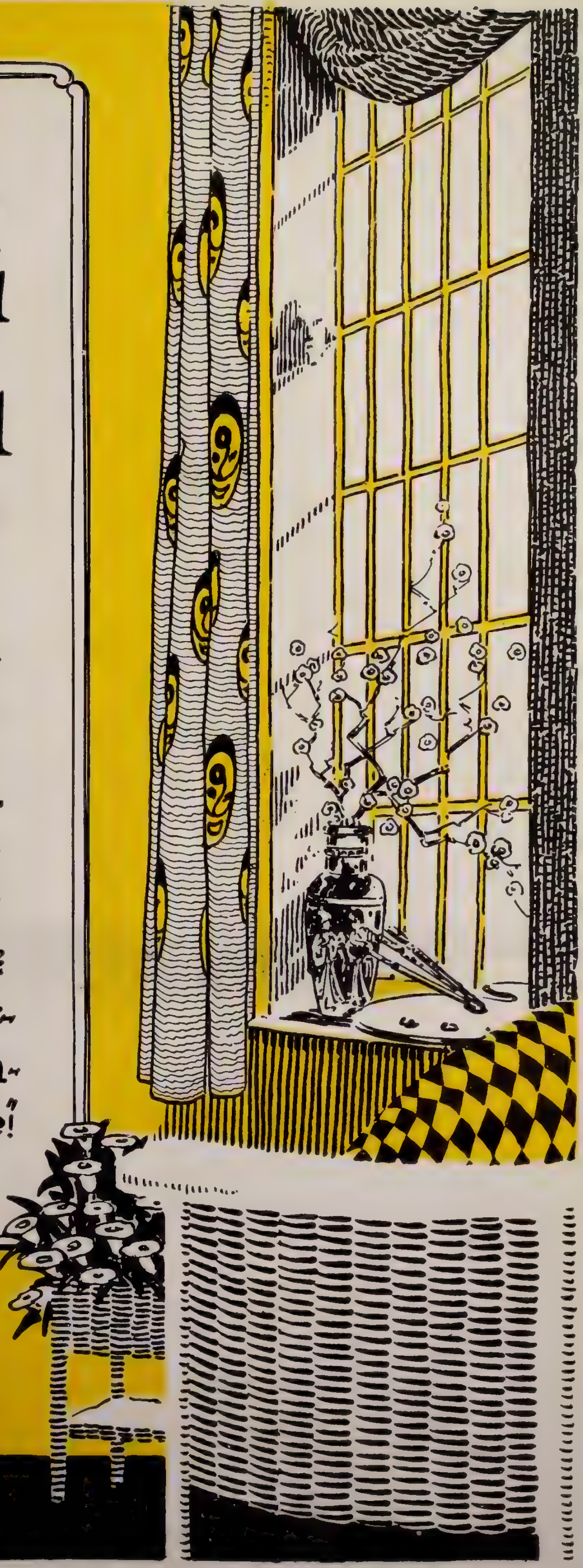
Pathé
Distributors

Leonce Perret
presents

Dolores Cassinelli
in
Tarnished Reputations

Produced by
La Jeunesse Corporation
Directed by Alice Blache

The scandal mongers said the village was too small to hold both her and them. ? ? ? ? ? ? ? ?
Not one of them remembered this; "Let him who is without sin cast the first stone!"



Pathé
Distributors

JACK
Pathé
Distributors

DEMPSEY

the best known man in the world

in the Pathe' Serial

DAREDEVIL JACK

On the day of release it is our belief that there were more bookings on the Dempsey serial than any serial ever made at a corresponding time. Exhibitors recognized the superlative value of a name on every tongue in every civilized country in the world; and having seen the first episodes saw clearly the surpassing excellence in story, production, and acting of this epochal serial. The word is being passed along;

"DAREDEVIL JACK" IS PULLING THE CROWDS

Produced by
Robert Brunton

Pathé
Distributors

Mrs. Sidney Drew presents John Cumberland in Two Reel Comedies of a new kind.

MRS. DREW has created a new style of comedy, one that is true to life; one that reaches the heart. Her comedies may be seen by the whole family; never is there anything to offend; always there is the quiet humor of the brighter side of life.

John Cumberland is the star; the public remembers him in "Twin Beds," "Baby Mine," "Fair and Warmer," "Up in Mabel's Room" and "Parlor, Bedroom and Bath."

The production is of the very best. The comedies in every way are adapted to the most particular audiences in the best class of houses.

The first Mrs. Sidney Drew Comedy is "The Charming Mrs. Chase," from the well known "After Thirty" story by Julian Street. The second is "The Stimulating Mrs. Barton," also by Mr. Street.

Pathé
Distributors

Watch for the Explosion!

"DUDS" means something more than you think it does—not clothes, but a surprise that explodes just when you think it safest!

It's a story of nights on the waterfront, of New York wharf-rats, gem-smugglers and international thieves and its big scenes just lift them out of their seats!

Book "Duds" and watch the enthusiasm explode in your audiences!

SAMUEL GOLDWYN PRESENTS

TOM MOORE

IN

DUDS

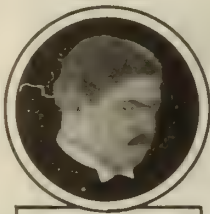
BY HENRY C. ROWLAND

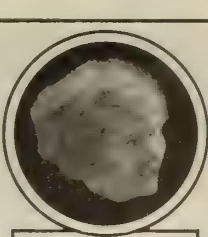
DIRECTED BY TOM MILLS

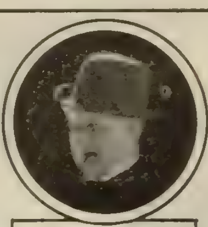
GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President

"It Cost Me Two Trips to Jail and $10,000, But It Was Worth It."
—Will Rogers in "The Strange Boarder."


The Inspector


Florry


Jake Bloom

"Kittie" Hinch

WILL ROGERS demonstrates once more his right to be called the most human figure on the screen.

This is important for you to know—**now!** Your prompt acceptance of this fact means money in your pockets. You can't go wrong on Will Rogers. Start going right by booking "The Strange Boarder," his finest picture to date.

SAMUEL GOLDWYN PRESENTS

WILL ROGERS

IN

THE STRANGE BOARDER

BY WILL PAYNE

DIRECTED BY CLARENCE BADGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President

"PARTNERS"

SAMUEL GOLDWYN AND REX BEACH PRESENT

LEROY SCOTT'S

FAMOUS STORY

PARTNERS of the NIGHT

DIRECTED BY PAUL SCARDON

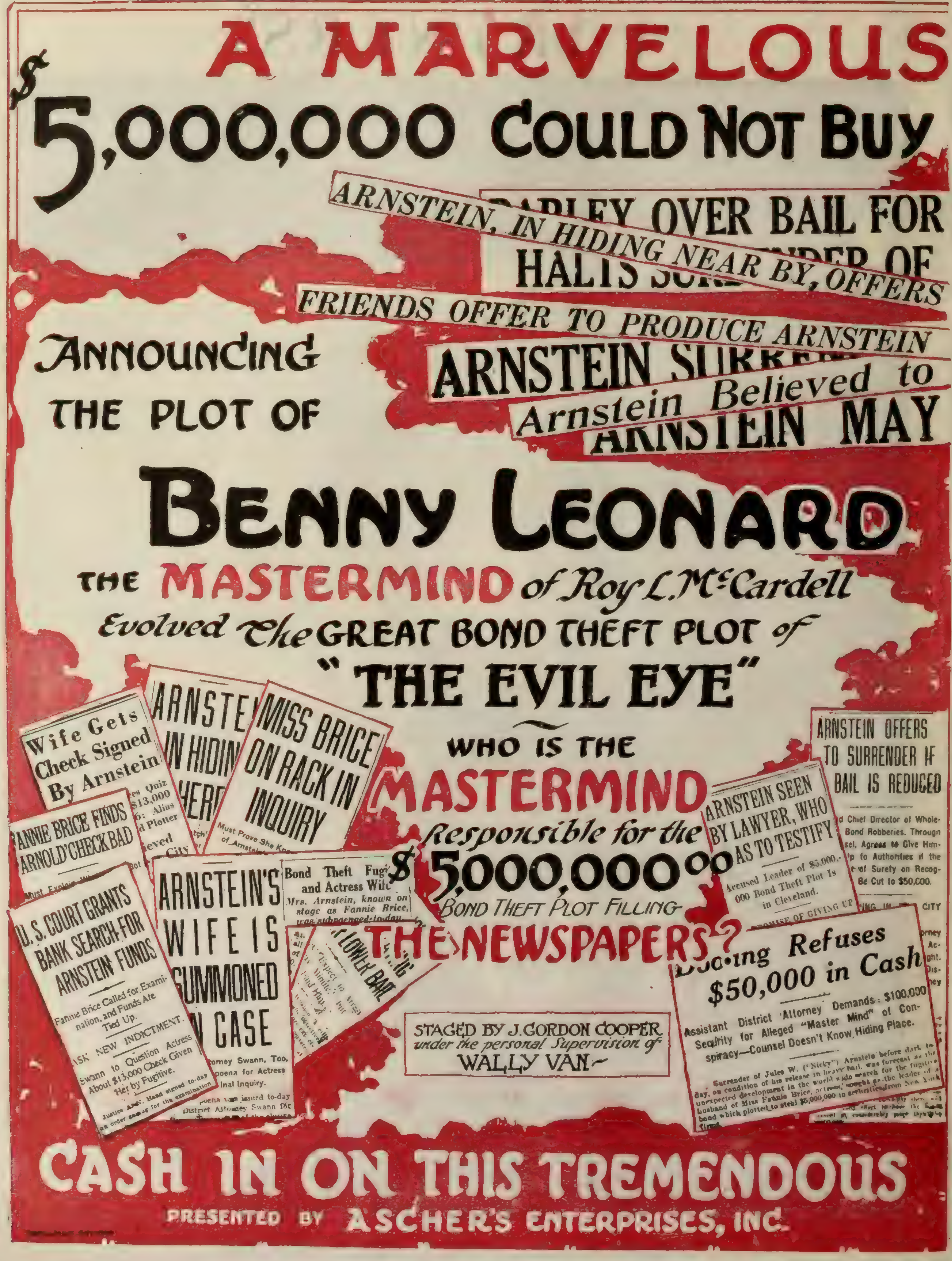
YOUR TOWN has a police force, and we hope it has no "higher up" ring to exact tribute from the underworld.

But these things do happen in great cities—and Leroy Scott chose a particularly exciting instance as a theme for his amazing picture, "Partners of the Night."

When the New York Strand played this picture, it made the audiences sit up and applaud. The story's a money-maker. Make a partner out of "Partners of the Night" and your profits will justify your business judgement.

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*



A MARVELOUS

$5,000,000 COULD NOT BUY

ARNSTEIN, IN HIDING NEAR BY, OFFERS

PARLEY OVER BAIL FOR

HALTS SURRENDER OF

FRIENDS OFFER TO PRODUCE ARNSTEIN

ARNSTEIN SURRE

Arnstein Believed to

ARNSTEIN MAY

ANNOUNCING THE PLOT OF

BENNY LEONARD

THE MASTERMIND of Roy L. McCardell

Evolved The GREAT BOND THEFT PLOT of

"THE EVIL EYE"

Wife Gets Check Signed By Arnstein

es Quiz
$13,000
: Alias
d Plotter

eved
City

ARNSTE
IN HIDIN
HERE

MISS BRICE ON RACK IN INQUIRY

Must Prove She Kn
of Arnstein

FANNIE BRICE FINDS ARNOLD CHECK BAD

Must Explain Wi

U. S. COURT GRANTS BANK SEARCH FOR ARNSTEIN FUNDS

Fannie Brice Called for Examination, and Funds Are Tied Up.

ASK NEW INDICTMENT.

Swann to Question Actress About $13,000 Check Given Her by Fugitive.

Justice Aker. Hand signed to-day an order calling for the examination

ARNSTEIN'S WIFE IS SUMMONED IN CASE

torney Swann, Too,
poena for Actress
inal Inquiry.

poena was issued to-day
District Attorney Swann for

Bond Theft Fugi
and Actress Wife

Mrs. Arnstein, known on stage as Fannie Brice, was subpoenaed to-day

LOWER BAIL

Expect to Arrest
Minute; but
Find Him.

WHO IS THE MASTERMIND Responsible for the $5,000,000.00 BOND THEFT PLOT FILLING THE NEWSPAPERS?

ARNSTEIN SEEN BY LAWYER, WHO AS TO TESTIFY

Accused Leader of $5,000,000 Bond Theft Plot Is in Cleveland.

PROMISE OF GIVING UP

ARNSTEIN OFFERS TO SURRENDER IF BAIL IS REDUCED

d Chief Director of Whole-
Bond Robberies. Through
sel, Agrees to Give Him-
p to Authorities if the
t of Surety on Recog-
Be Cut to $50,000.

ING IN CITY

orney
Ac-
ght.
Dis-
ney

Dooling Refuses $50,000 in Cash

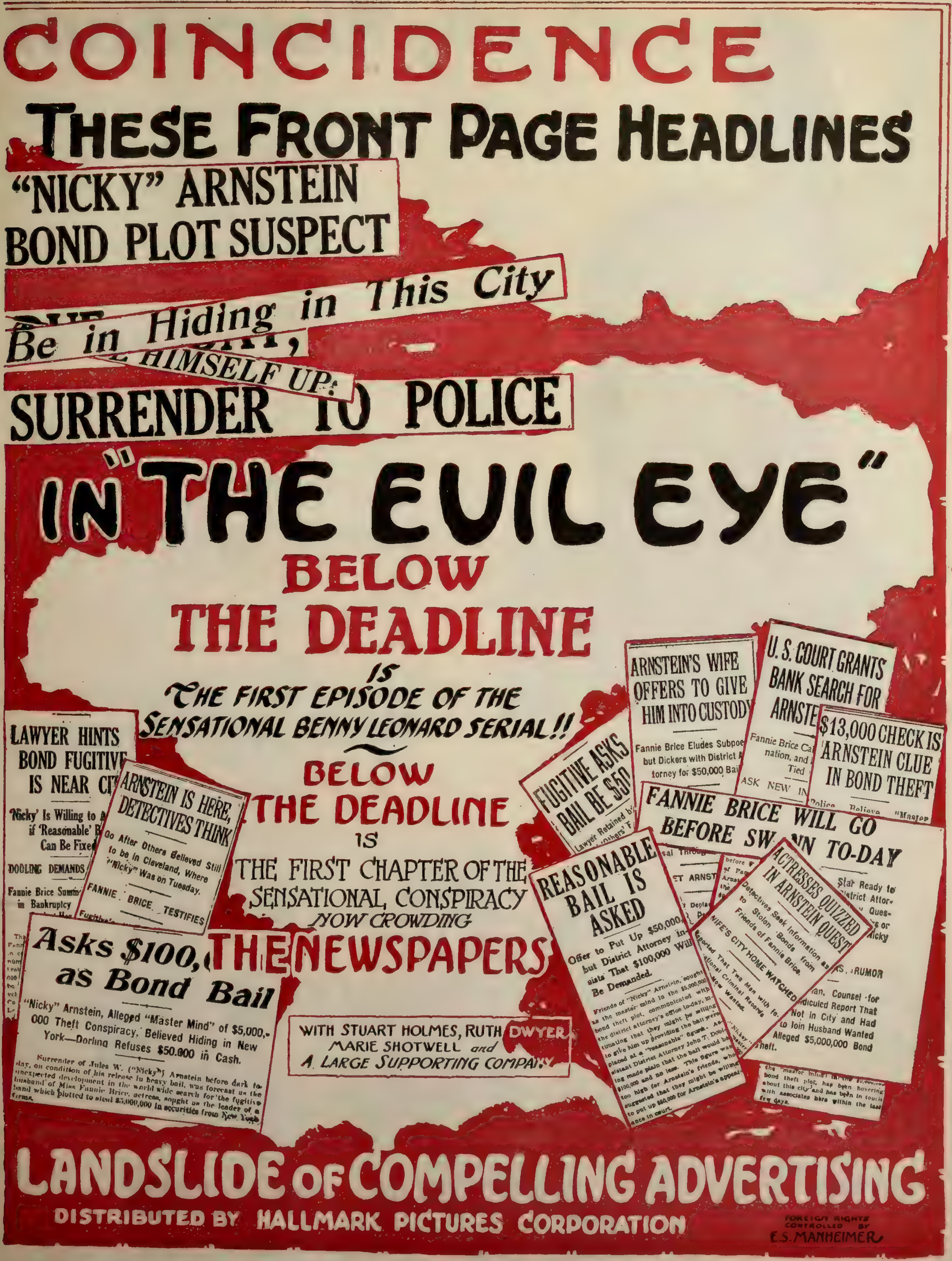
Assistant District Attorney Demands $100,000 Security for Alleged "Master Mind" of Conspiracy—Counsel Doesn't Know Hiding Place.

Surrender of Jules W. ("Nicky") Arnstein before dark to-day, on condition of his release in heavy bail, was forecast as the unexpected development in the world wide search for the fugitive husband of Miss Fannie Brice, actress, sought as the leader of a band which plotted to steal $5,000,000 in securities from New York firms.

STAGED BY J. GORDON COOPER
under the personal Supervision of
WALLY VAN

CASH IN ON THIS TREMENDOUS

PRESENTED BY ASCHER'S ENTERPRISES, INC.



COINCIDENCE

THESE FRONT PAGE HEADLINES

"NICKY" ARNSTEIN
BOND PLOT SUSPECT

Be in Hiding in This City

HIMSELF UP;

SURRENDER TO POLICE

IN "THE EVIL EYE"

BELOW
THE DEADLINE
IS
THE FIRST EPISODE OF THE
SENSATIONAL BENNY LEONARD SERIAL!!

BELOW
THE DEADLINE
IS
THE FIRST CHAPTER OF THE
SENSATIONAL CONSPIRACY
NOW CROWDING
THE NEWSPAPERS

WITH STUART HOLMES, RUTH DWYER
MARIE SHOTWELL and
A LARGE SUPPORTING COMPANY

LAWYER HINTS
BOND FUGITIVE
IS NEAR CI

'Nicky' Is Willing to
if 'Reasonable' B
Can Be Fixed

DOOLING DEMANDS

Fannie Brice Summ
in Bankruptcy

ARNSTEIN IS HERE,
DETECTIVES THINK

Go After Others Believed Still
to be in Cleveland, Where
"Nicky" Was on Tuesday.

FANNIE BRICE TESTIFIES

Asks $100,
as Bond Bail

"Nicky" Arnstein, Alleged "Master Mind" of $5,000,000 Theft Conspiracy, Believed Hiding in New York—Dorling Refuses $50.000 in Cash.

Surrender of Jules W. ("Nicky") Arnstein before dark to-day, on condition of his release in heavy bail, was forecast as the unexpected development in the world wide search for the fugitive husband of Miss Fannie Brice, actress, sought as the leader of a band which plotted to steal $5,000,000 in securities from New York firms.

ARNSTEIN'S WIFE
OFFERS TO GIVE
HIM INTO CUSTODY

Fannie Brice Eludes Subpoe
but Dickers with District A
torney for $50,000 Bai

U. S. COURT GRANTS
BANK SEARCH FOR
ARNSTE

Fannie Brice Ca
nation, and
Tied

ASK NEW IN

$13,000 CHECK IS
ARNSTEIN CLUE
IN BOND THEFT

Police Believe "Master

FUGITIVE ASKS
BAIL BE $50

Lawyer Retained b
Others' F

FANNIE BRICE WILL GO
BEFORE SW NN TO-DAY

Star Ready to
District Attor-
Ques-
or
Nicky

RUMOR

an, Counsel for
idiculed Report That
Not in City and Had
to Join Husband Wanted
Alleged $5,000,000 Bond
Theft.

the "master mind" in the $5,000,000 bond theft plot, has been hovering about this city and has been in touch with associates here within the last few days.

REASONABLE
BAIL IS
ASKED

Offer to Put Up $50,000, but District Attorney Insists That $100,000 Will Be Demanded.

Friends of "Nicky" Arnstein, sought as the master mind in the $5,000,000 bond theft plot, communicated with the district attorney's office to-day, intimating that they might be willing to give him up providing the bail were placed at a "reasonable" figure. Assistant District Attorney John T. Dooling made plain that the bail would be $100,000 and no less. This figure was too high for Arnstein's friends, who suggested that they might be willing to put up $50,000 for Arnstein's appearance in court.

ACTRESSES QUIZZED
IN ARNSTEIN QUEST

Detectives Seek Information as to Stolen Bonds from Friends of Fannie Brice.

WIFE'S CITY HOME WATCHED

Reported That Two Men with National Criminal Records Now Wanted.

LANDSLIDE of COMPELLING ADVERTISING

DISTRIBUTED BY HALLMARK PICTURES CORPORATION

FOREIGN RIGHTS
CONTROLLED BY
E.S. MANHEIMER

Short Stuff

THE REAL INDIAN PRINCESS MONA DARKFEATHER APPEARING IN ALL PRICEFILMS INDIAN DRAMAS

HERE'S ONE A WEEK FOR FIFTEEN WEEKS

"THE FIGHT ON THE DEADWOOD TRAIL"
"THE WAR BONNET"
"DEFYING THE CHIEF"
"COMING OF LONE WOLF"
"RAID OF THE RED MARAUDERS"
"THE INDIAN AGENT"
"KIDNAPPED BY INDIANS"
"INDIAN UPRISING IN SANTE FE"
"REDSKINS AND RENEGADES"
"CALL OF THE TRIBE"
"THE NEW MEDICINE MAN"
"GREY EAGLE'S REVENGE"
"THE BATTLE OF FORT LARAMIE"
"A PRIEST OF THE WILDERNESS"
"THE NAVAJO BLANKET"

THE dearth of single-reel subjects in the state right field makes these zip! bang! westerns full of the sort of action that makes your blood tingle; the biggest buy on the open market today.

They aren't just westerns or just fillers, but pictures that sell to both exhibitors and public for real money.

IF YOUR TERRITORY IS STILL OPEN YOUR POCKET BOOK WILL URGE YOU TO WIRE

THEY BOOK AS A SERIES OF 15—ONE A WEEK

for State Right Buyers

INDIAN DRAMAS WITH 2,000 FEET OF PUNCH AND STORY CROWDED INTO 1000 FEET OF ACTION FILMS WITH REAL INDIANS IN EVERY PICTURE

When such companies as The Alexander Film Corp., 130 W. 46th St., New York City, buy the rights for New York City and Northern New Jersey, and the Crescent Film Company, 315 Gloyd Bldg., Kansas City, Mo., purchase these productions for Western Missouri and Kansas, there's something big back of them. There's a money earning power back of them that has never before been equalled in single reel subjects.

And the reason is that they are not only knock-out pictures but have a line of advertising with them that helps put them over in a big way. There is a complete line of lithos, photographs, slides and electros on each subject.

ARRANGE NOW FOR YOUR TERRITORY

C. B. Price Co., Inc.
Times Bldg., New York City
Telephone Bryant 799

NOW READY—

OPIE— READ'S

"THE KENTUCKY COLONEL"

JOSEPH J. DOWLING
"The Miracle Man"

AND AN
ALL ARTIST CAST

Francis McDonald
Elinor Field
Lloyd Bacon
Frederic Vroom
Cora Drew
Fred Kohler
Jill Woodward
Ed Brady
Thelma Salter
Gordon Griffith
and others

Masterfully Directed
by WM. A. SEITER

Adapted by
L.V. JEFFERSON

-THE ARISTOCRAT OF FEATURES

When Phillip Burwood reached the end of the long, dusty pike— Adventure-Hospitality Kinfolk-Romance and Love-were there to meet him—

I. BERNSTEIN
PRODUCTION MANAGER

MR. JOSEPH J. DOWLING
AS "COL REMINGTON OSBURY"

FILM BUYERS= Exhibitors are already clamoring for this picture
See, wire or write JOE BRANDT 1600 Broadway N.Y.

THE NATIONAL FILM CORPORATION OF AMERICA

Harry M. Rubey
Pres.

Studios
Hollywood, Cal.

Wanted!

Hulu Hulu Dancers

Hawaiian Singers and

Hawaiian Musicians

Get in touch with any of the following

First National Exchanges:

First Nat. Exhibitors' Circuit, 146 Marietta Street, Atlanta, Georgia
First Nat. Exhibitors' Exchange, 35 Piedmont Street, Boston, Massachusetts
First National Exchange, 215 Franklin Street, Buffalo, N. Y.
First Nat. Exhibitors' Exchange, 110 South State Street, Chicago, Illinois
First Nat. Exhibitors' Exchange, 402 Sloan Building, Cleveland, Ohio
First Nat. Exhibitors' Exchange, Old Mill Theatre Building, Dallas, Texas
First Nat. Exhibitors' Exchange, 1732 Welton Street, Denver, Colorado
A. H. Blank Enterprises, 326 Iowa Building, Des Moines, Iowa
First National Film Exchange, 63 East Elizabeth Street, Detroit, Michigan
The H. Lieber Company, 24 West Washington Street, Indianapolis Indiana
A. H. Blank Enterprises, 317 Gloyd Building, Kansas City, Missouri
Richards & Flynn, 12th Street Theatre, Kansas City, Missouri
First Nat. Exhibitors' Exchange, 833 South Broadway, Los Angeles, California
First Nat. Exhibitors' Exchange, National Theatre Building, Louisville, Kentucky
First Nat. Exhibitors' Exchange, 402 Toy Building, Milwaukee, Wisconsin
First Nat. Exhibitors' Exchange, 409 Loeb Arcade Building, Minneapolis, Minnesota
First Nat. Exhibitors' Exchange, 126 Meadow Street, New Haven, Connecticut
First Nat. Exchange of N. J., 729 Seventh Avenue, New York, N. Y.
First Nat. Exhibitors' Exchange, 1401 Tulane Avenue, New Orleans, Louisiana
First Nat. Exchange of N. Y., 729 Seventh Avenue, New York, N. Y.
First Nat. Exhibitors' Exchange, 127 South Hudson Street, Oklahoma City, Oklahoma
A. H. Blank Enterprises, 314 South Thirteenth Street, Omaha, Nebraska
Dominion Amusement Company, Imperial Theatre, Ottawa, Canada
First National Film Exchange, 1339 Vine Street, Philadelphia, Pennsylvania
First National Exhibitors' Exchange, 414 Ferry Street, Pittsburgh, Pennsylvania
First National Exhibitors' Exchange, 904 East Broad Street, Richmond, Virginia
Grand Central Film Company, New Grand Central Theatre, St. Louis, Missouri
First National Exhibitors' Circuit, 60 Exchange Place, Salt Lake City, Utah
Turner & Dahnken, 134 Golden Gate Avenue, San Francisco, California
First National Exhibitors' Exchange, 2023 Third Avenue, Seattle, Washington
Regal Films, Ltd., Temple Building, Toronto, Canada
Allen Brothers, Allen Theatre Building, Toronto, Canada
First National Exhibitors' Circuit, Ltd., 1318 Standard Bank Building, Vancouver, B. C.
First National Exhibitors' Exchange, 916 G Street, N. W., Washington, D. C.

We have a big South Sea Island picture

to be road showed and presented in big towns with appropriate atmosphere and music and require a number of performers.

The First National Exhibitors' Circuit, Inc.

There's a little Devil in every one of us!

And that is why this picture is as fascinating as SIN. Peppy, lively, naughty, nice.

Joseph M. Schenck

presents

Constance Talmadge

in

"In Search of a Sinner"

By Charlotte Thompson

A John Emerson-Anita Loos Production

Directed by David Kirkland **Photographed by Oliver Marsh**

Tech. Director, Willard Reineck

A First National FIRST NATIONAL EXHIBITORS CIRCUIT **Attraction**

Knoc

Every Sinner Will Be There

Do you want to be good—or Live?

"Romeo and Juliet,
—*they LIVED!*"

"Cupid and Psyche,
—*they LIVED!*"

"*WHY* can't
We Live?"

(and they do!)

hout

And How They Will LAUGH!

New Series Sets

Katherine MacDonald

The American Beauty
is presented in a new series of pictures that sets a new high standard in production quality.

Here's the first three:

"THE TURNING POINT"

The Picture Beautiful
By Robert W. Chambers

"THE GUEST OF HERCULES"

Adventures at Monte Carlo
By C. N. and A. M. Williamson

"THE NOTORIOUS MISS LISLE"

Love and Romance
By Mrs. Bailey Reynolds

Produced by the
Katherine MacDonald Pictures Corporation
Sam E. Rork, President and General Manager
By arrangement with Attractions Distributing Corporation
B. P. Fineman, President

New Standard

Tremendous Box Office Value In This Series

KATHERINE MacDONALD, the star, has a rare beauty and a magnetic quality that attracts both men and women.

Her specially designed Paris gowns and wonderful millinery creations are a delight to all women. A great matinee attraction.

Her stories are all thrilling dramas of love, romance and adventure taken from "best sellers" and stage successes.

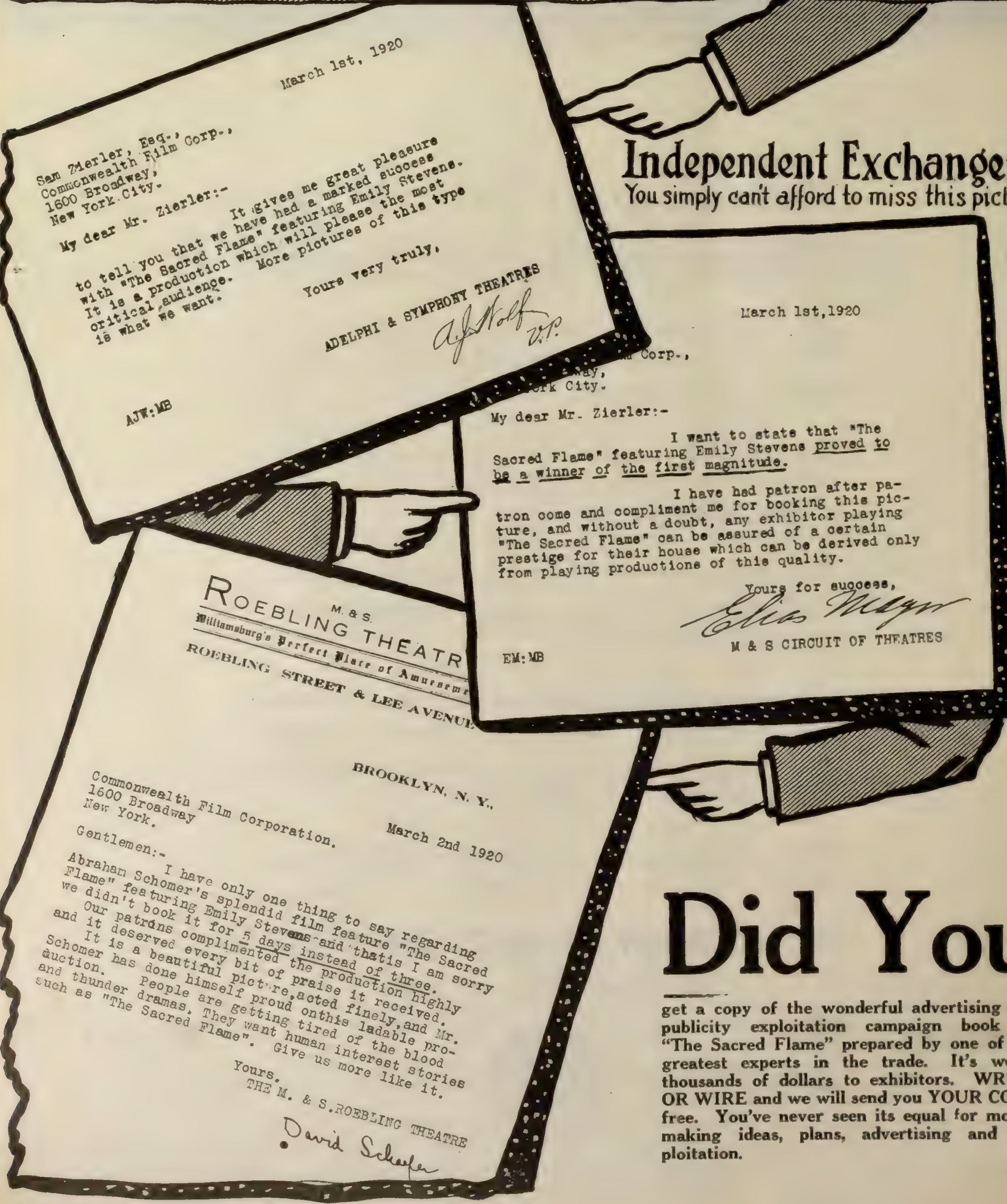
Her pictures are all produced with the lavishness that an adequate financial backing can guarantee, being perfect in scenery, settings, photography, lightings—artistic in every detail.

Her casts, directors and technical staff are chosen for their artistry, without regard to expense.

Watch the Big Crowds
At First Run Houses

A "First National" FIRST NATIONAL EXHIBITORS CIRCUIT Attraction

EXHIBITORS



March 1st, 1920

Sam Zierler, Esq.,
Commonwealth Film Corp.,
1600 Broadway,
New York City.

My dear Mr. Zierler:-

It gives me great pleasure to tell you that we have had a marked success with "The Sacred Flame" featuring Emily Stevens. It is a production which will please the most critical audience. More pictures of this type is what we want.

Yours very truly,

ADELPHI & SYMPHONY THEATRES

A J Wolf V.P.

AJW:MB

Independent Exchanges!

You simply can't afford to miss this picture

March 1st,1920

m Corp.,
way,
ork City.

My dear Mr. Zierler:-

I want to state that "The Sacred Flame" featuring Emily Stevens proved to be a winner of the first magnitude.

I have had patron after patron come and compliment me for booking this picture, and without a doubt, any exhibitor playing "The Sacred Flame" can be assured of a certain prestige for their house which can be derived only from playing productions of this quality.

Yours for success,

Elias Mayer

M & S CIRCUIT OF THEATRES

EM:MB

M. & S.
ROEBLING THEATR
Williamsburg's Perfect Place of Amusem
ROEBLING STREET & LEE AVENU

BROOKLYN, N. Y.,

March 2nd 1920

Commonwealth Film Corporation.
1600 Broadway
New York.

Gentlemen:-

I have only one thing to say regarding Abraham Schomer's splendid film feature "The Sacred Flame" featuring Emily Stevens-and thatis I am sorry we didn't book it for 5 days instead of three.

Our patrons complimented the production highly and it deserved every bit of praise it received.

It is a beautiful picture,acted finely,and Mr. Schomer has done himself proud onthis ladable production. People are getting tired of the blood and thunder dramas. They want human interest stories such as "The Sacred Flame". Give us more like it.

Yours.
THE M. & S.ROEBLING THEATRE

David Schafer

Did You

get a copy of the wonderful advertising and publicity exploitation campaign book on "The Sacred Flame" prepared by one of the greatest experts in the trade. It's worth thousands of dollars to exhibitors. WRITE OR WIRE and we will send you YOUR COPY free. You've never seen its equal for money making ideas, plans, advertising and exploitation.

WROTE THIS AD

"Winner of the first magnitude"

says Elias Mayer of "M & S" Circuit of Theatres. "I have had patron after patron come and compliment me for booking this picture and without a doubt any Exhibitor playing 'The Sacred Flame' can be assured of a certain prestige for his house which can be derived only from playing productions of this class."

"More pictures of this type is what we want"

says Mr. A. J. Wolf, Vice President of the Adelphi and Symphony theatres of Brooklyn, New York. "Gives me pleasure to tell you you of the marked success with 'The Sacred Flame' for it is a production which will please the most critical audience." Note:—These theatres have the toughest competition of any theatres in any city in the country.

"Sorry we didn't book it for five days instead of three"

says David Schaefer, Manager of the Roebling Theatre of Brooklyn. People are getting tired of the blood and thunder dramas. Give us more genuine human interest stories such as "The Sacred Flame." Thus three exhibitors out of hundreds have written us, and so will hundreds more write and wire us before this production has run its course. INDEPENDENT EXCHANGES AND STATE RIGHTS BUYERS HAVE THE SEASON'S BIGGEST OPPORTUNITY TO CLEAN UP A SMALL FORTUNE WITH THIS SMASHING BIG WINNER—

EMILY STEVENS

IN

"THE SACRED FLAME"

---

6 WONDERFUL ACTS 6

WRITTEN and DIRECTED BY

ABRAHAM S. SCHOMER

Monarch of the Human Interest Photo Drama

No Independent Exchange Manager who really wants great big sure fire box office productions can for one single moment afford to overlook this tremendous drama of the moment. It makes a walking 24 sheet out of every person who attends. THAT'S WHY EXHIBITORS EVERYWHERE ARE BOOKING IT FOR A RUN OF FROM 2 days to a FULL WEEK. DO you want a production that's getting the trade the money like wild fire and that gets bookings of from two days to a week? If you do communicate by letter, phone or wire with.

STATE RIGHTS NOW SELLING

WIRE FOR TERMS-PRICES ETC. FOR YOUR TERRITORY

Schomer-Ross Productions, Inc.
126 W. 46th Street, New York
E. S. MANHEIMER, Gen. Mgr.
A. E. COBB, State Rights Sales Mgr.

Never a maid like her!

Never a story like the tale of her love and her mating.

Humor there is—and pathos—and wild, thrilling adventure

that pulls an audience out of it's seats—

The next BIG
First National Special

GAUMONT presents

VIVIAN MARTIN

IN

"HUSBANDS AND WIVES"

FROM THE FAMOUS NOVEL
"MAKING HER HIS WIFE"
By CORRA HARRIS

"The first thing every wife should learn is to OBEY her husband."

"The first thing every husband DOES learn is that she WON'T"

AVAILABLE THROUGH THE BEST INDEPENDENT EXCHANGES

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WISTARIA
Productions Inc.
Presents

Why Women

A
BURTON
KING
MASTER PRODUCTION

Wistaria Productions Inc.

BUYERS ATTENTION!

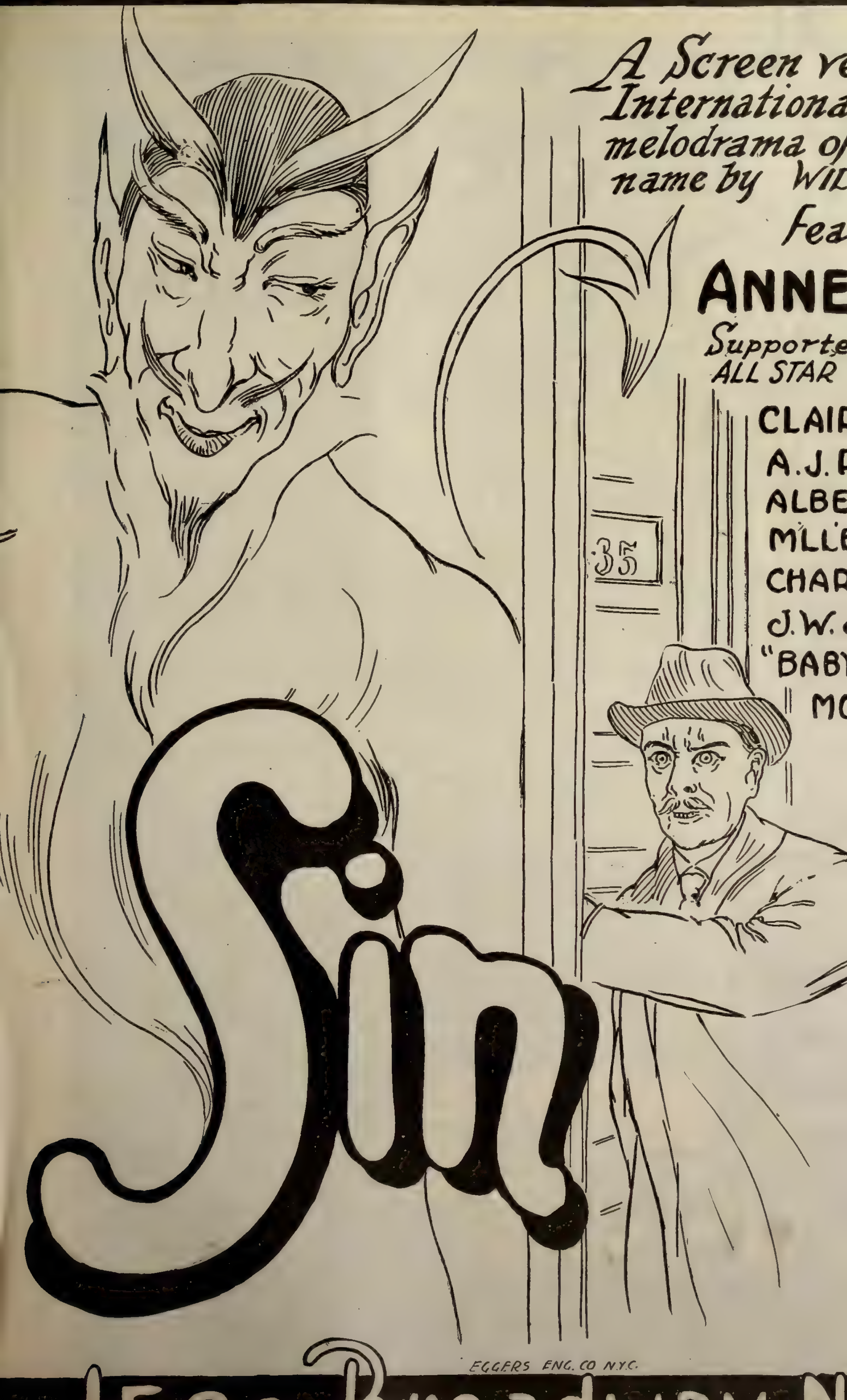
A Screen version of the Internationally famous melodrama of the same name by WILL C. MURPHY

Featuring

ANNE LUTHER

Supported by an ALL STAR CAST *including*

CLAIRE WHITNEY
A. J. RADCLIFFE
ALBERT HART
MLLE NANA
CHARLES GERARD
J. W. JOHNSTON
"BABY" IVY WARD
MONS. ALEXIS



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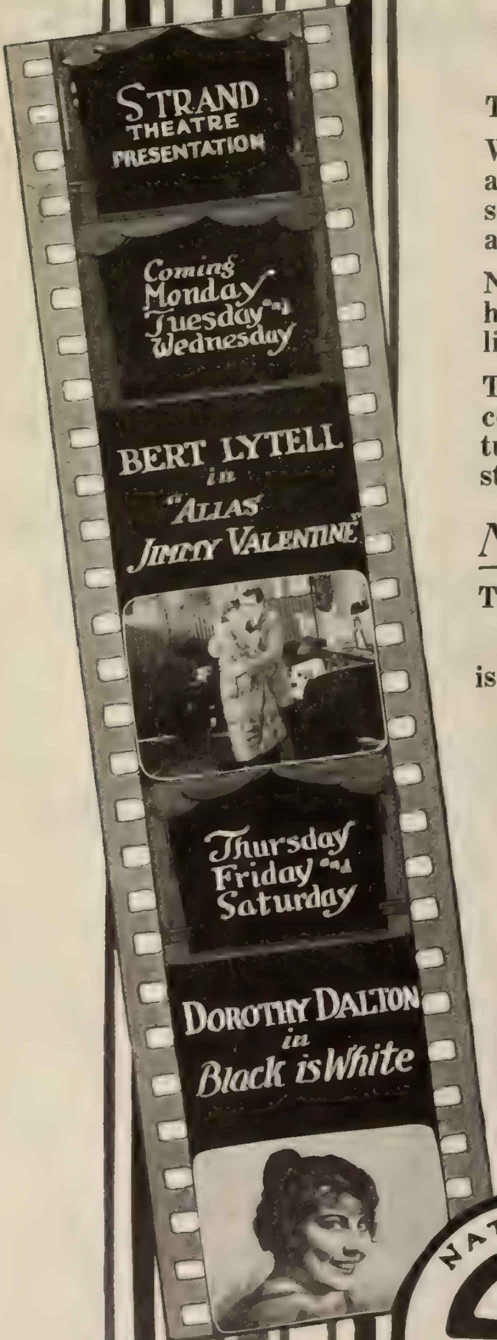
How To Sell 'Em

Your Next Show


STRAND THEATRE PRESENTATION
Coming Monday Tuesday and Wednesday
BERT LYTELL in "ALIAS JIMMY VALENTINE"
Thursday Friday and Saturday
DOROTHY DALTON in Black is White

The most important innovation in years!

While theatre construction, photoplay music, picture production, and even the class of theatre patronage has advanced—your screen announcements are ten years behind the times—and your audiences walk out on them.

NATIONAL SCREEN SERVICE holds your audiences. Your house announcements are flashed on the screen in motion—in life—with CLASS.

They become a part of your show, and tell your patrons about coming attractions in Class A, artistic, entertaining motion pictures; beautiful hand-lettered titles, actual scenes, closeups of stars, etc.

National Screen Service Fits Any Program

The illustration on the left explains fully except that the title, "COMING MONDAY, TUESDAY AND WEDNESDAY" is made to fit your program.

IT MAKES NO DIFFERENCE WHETHER YOU change your program without regularity, or every day, or two or three times a week, or once a week—all you have to do is to send your advance bookings in time and the NATIONAL SCREEN SERVICE DOES THE REST

NATIONAL SCREEN SERVICE is an instantaneous hit! Among our first subscribers are theatres controlled by B. S. Moss Enterprises, Keith's, Proctor's, and many prominent individual Exhibitors.

Producer's Co-operation assures positive, reliable supply to Exhibitors. National Screen Service now has contracts with the following producers:

Paramount
First National
Goldwyn
Universal
Selznick
Select
Realart
Metro
Republic
Robertson-Cole
Equity
Hallmark
United Picture Theatres
Clark-Cornelius Corp.

This is a yearly service—covers your daily or weekly announcement needs—the nominal cost is so low that it will surprise and please you. N. S. S. gives you a new business asset. You can't afford to let a day go by without getting full information. Costs you nothing to find out. Write today.

NATIONAL SCREEN SERVICE

NATIONAL SCREEN SERVICE
130 WEST 46TH STREET, NEW YORK

Fidelity Pictures Co.
Presents

"The MARRIED VIRGIN"

with an
All Star Cast

A tense tale of a woman who sacrificed all save honor, to shield the man she loved from the blind vengeance of the Law

Territories Already Sold

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PRODUCERS' FEATURE SERVICE, Inc.
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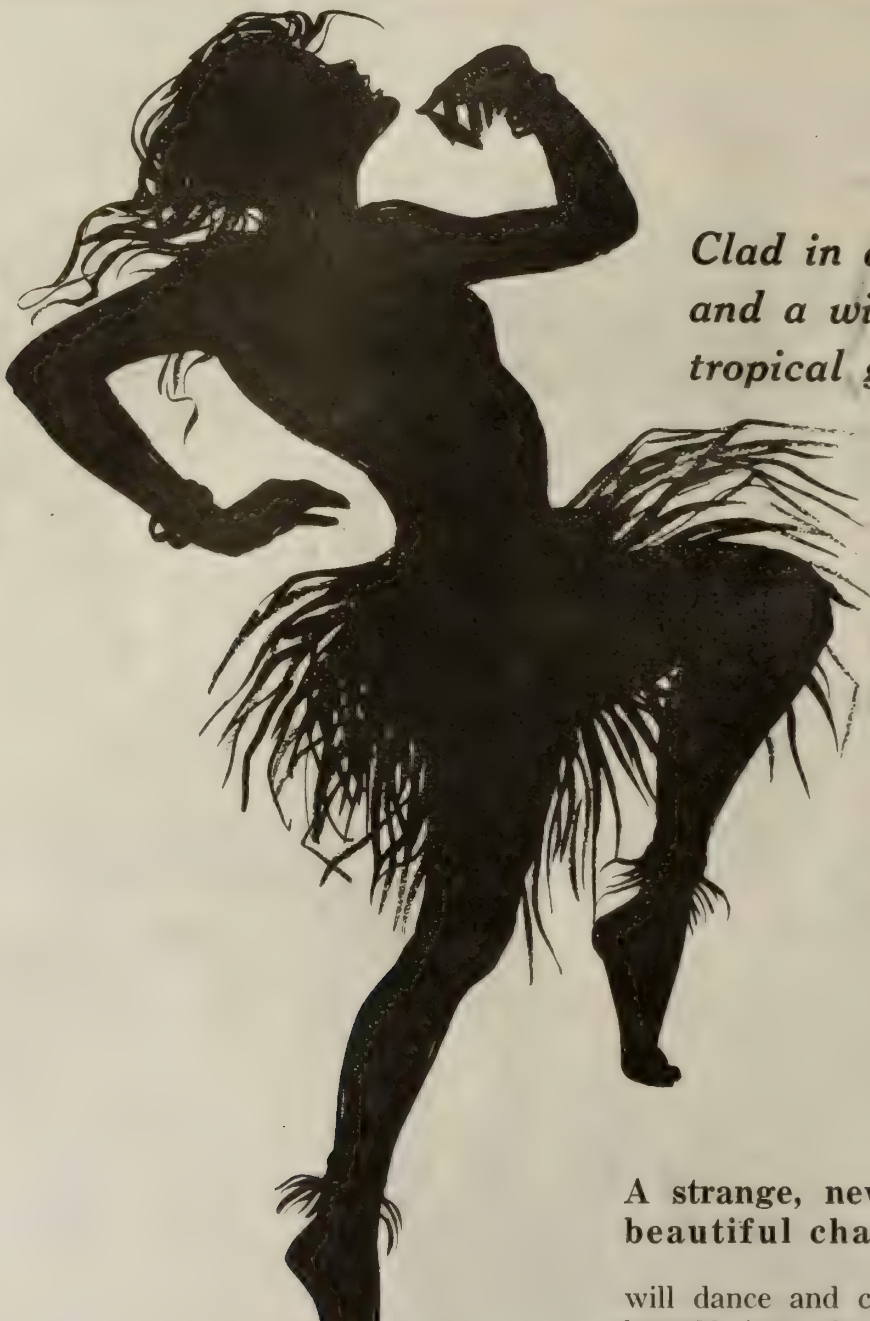
(Greater New York and Northern New Jersey)

CIRCLE FILM ATTRACTIONS
Pittsburgh, Pa.
(Western Pennsylvania and West Virginia)

For Open Territories Apply to

FIDELITY PICTURES COMPANY
117 West 46th Street, New York City



Clad in a few leaves and a wisp of tropical grass—

A strange, new and beautiful character

will dance and coquette herself into the hearts of all the world.

The alluring heroine of the next BIG First National SPECIAL

FIRST NATIONAL EXHIBITORS CIRCUIT

The foreign rights to
the super serial in
15 EPISODES

VANISHING TRAILS

Produced by

WM. N. SELIG

featuring

Franklyn Farnum and Mary Anderson

Scenario by
William E. Wing

Directed by
Leon de La Mothe

Have been acquired from
Canyon Pictures Corp.

by

DONALD CAMPBELL

130 West 46th Street
New York

Cable Address:
DONCAMEO
New York

Factors:
NATHAN & SEMERAD
New York

This is a

SELIG SERIAL

WM. N. SELIG himself says of it:

"I think without a doubt that 'Vanishing Trails' is one of the best serials that has ever been made."

Signed
WM. N. SELIG

Still Going Up!

Growing Stronger with each issue

592 NEW Subscriptions
746 Renewed Subscriptions have been received since January 1st, 1920

We are now distributing 13,200 copies WEEKLY

The Largest Weekly Trade Paper Circulation you can buy

The
Moving Picture World

Moving Picture World

Founded by J. P. Chalmers in 1907

Saturday, March 13, 1920

THE PAPER OF FEATURES

"Alas, Poor Movie, We Knew You Well!" *1761*

So read one of the many humorous signs in Fort Worth theatres on Sunday, February 22, as Texas Sabbath law of two years' standing was put into effect for first time. An exclusive Phil. Fox yarn.

Watch the Independents! *1783*

Convention of independent exchangemen in Chicago, called by Capital Film Company, develops an organization for mutual benefit. A big step in this field which is growing stronger every day. Keep track of the activities of these independent operators through C. S. Sewell's thorough state right department.

"No Production to Cost Less Than $200,000" *1765*

One of the items in the big expansion plans which Marcus Loew has for Metro. Looks like heavy doings in a production way.

"You're Attempting to Kill a Fly with a Trip-Hammer" *1771*

"When you try to remedy the movie situation with a commission . . ." says Mayor Creamer of Lynn, Mass., at the censorship hearing in Boston, where in spite of charges of lobbying, the anti-censorship cause progresses.

Howdy, Mr. Busy Exchangeman! *1794*

Seen that little note about you and your office on our new Exchange page? We call it "Among Busy Exchangemen," and we're sure proud of it. One of our many features.

The Road Divides—NOW *1763*

Says J. D. Williams, First National's chief, as he touches off the harpoon gun in the direction of the producer-exhibitor.

The Sign of the Fasces *1769*

Fred Quimby, general manager of Associated Exhibitors, analyzes power of his organization. Read his story.

The Bible to Be Put Into Pictures *1781*

Historical Film Corporation, reorganized under laws of Arizona, plans to film great stories and incidents of the Bible.

Producers Must Take Public Into Their Confidence *1773*

Says Abraham Lehr, vice-president of Goldwyn, who believes the public is growing more and more critical.

Glimpses of Eastman's National Academy of Motion Pictures .. *1772*

The great Rochester institution as visualized by the architect, and an exclusive story to Moving Picture World therewith.

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Cinema, The 1848
Classified Page 1856
Eq. % M. P. World....1848
La Cinematografia 1850
National Ticket Co. 1848
M. P. Directory Co. 1852
Ritchey Litho. Corp. 1698
Williams, A. F. 1850

Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. F. Chalmers; Secretary and Treasurer, E. J. Chalmers; Assistant General Manager, James L. Hoff; Editor, George Blaisdell; Advertising Manager, A. MacArthur, Jr.
The office of the company is the address of the officers.
Chicago Office: Suite 917-919 Garrick Building, 64 West Randolph Street (Telephone: Central 5099).

Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649).

Address all correspondence to the company.

Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2.00. Advertising rates on application.

BEATRIZ MICHELENA

AND HER OWN COMPANY

in The Flame of Hellgate

Photoplay by EARLE SNELL
Directed by GEORGE E. MIDDLETON

ROBERTSON-COLE

AN EXCEPTIONALLY STRONG MELODRAMA OF THE TYPE THAT MICHELENA HAS MADE FAMOUS

MOVING PICTURE WORLD

All Set for Utica

IN the 1919 convention of the Motion Picture Exhibitors of the State of New York 281 votes were counted on one of the motions submitted to the body. That figure indicated the largest convention ever held in the history of the industry. This year the officers of the organization believe the number of exhibitors assembling at Utica on March 9 and 10 will be in excess of that showing.

From Rochester it is reported twenty-seven out of the twenty-nine motion picture showmen in the municipality will attend. From the Borough of the Bronx, in the northern part of New York City, a dozen exhibitors have made reservations. Reports coming into New York from the interior of the state indicate that the managers of houses large and small are planning to get into Utica for the two big days.

There will be an election of officers as one of the incidents. There will be discussion of the hampering measures already introduced into the New York legislature and of others threatened. Among these are the attacks on the existing Sunday law, put on the statute books last year; a law that heartened the friends of liberalism in every state in the Union.

If you are a New York exhibitor go to Utica and lend your influence to the state organization.

Public Indifferent as to "Ending"

AN experiment at Loew's Stillman in Cleveland to determine whether the public preferred a "happy ending" or the more sombre one called for by an adherence to the author's script resulted in no decision. In Metro's "The Right of Way" the producer had prepared two interpretations of the story's finale. For a certain number of days the Stillman's management showed the "happy" finish and for an even number of performances the play as the author conceived it. A careful watch kept on the comments of those leaving the house indicated that the author's idea of the fitness of things had as many partisans as did the alternative suggested by the producer.

The experiment may be useful as tending to weaken the exhibitor's belief that he must "send 'em away smiling." If a book or a play containing an unpleasant finish is by the public at large declared to be big and strong in spite of that factor it is a safe conclusion the author has logic on his side. The business of the screen as of the stage is to portray life—and life contains targedies. Let us have the truth, whether its color be gray or golden.

Sunday Opening Gaining

TWO recent decisions in Indiana courts contained encouragement for motion picture men, and both of the cases had to do with Sunday opening. A jury in Marion exonerated Dolly Spurr and her brother Howard of the charge of desecrating the Sabbath. The action was based on the opening of their theatres last October 12.

In Kokomo City Court Judge Wills declared obsolete the law under which managers of local theatres had been tried for desecration of the Sabbath. Judge Wills in his decision pointed out he was not attempting to pass on the legality of operating motion picture shows on Sundays at all hours or in all communities, but was confining himself solely to the situation in Kokomo. His suggestion that pictures to a certain extent are engaged in the distribution of local, state and national news is novel and, even better, has a basis in fact. Practically the whole town was on the side of the theatre men. Not the least important of the witnesses for the defense were the manufacturers who testified as to the difficulty encountered in holding skilled labor in the city owing to the absence of proper Sunday recreation.

In New Jersey on March 8 there will be a hearing on the proposed moderation of the blue laws to the extent of permitting the opening of the motion pictures of the state on Sunday afternoons and evenings. Dr. Hespe is representing the exhibitors and he is receiving aid from sources outside of the picture industry. One of these agencies is the Motion Picture Bureau of the Philadelphia Chamber of Commerce.

Mr. Lehr's Philosophy

BACK in New York from a sixteen months' stay on the Coast Abraham Lehr talks entertainingly of his "philosophy of the screen," as that philosophy has been developed in close contact with the workers in the studios. Not in the slightest degree does Mr. Lehr minimize the importance of the author; in fact, he accentuates it. But he does illuminate the statement by insisting that every one, whether in major or minor position, who contributes to the animation of the dominating idea is entitled to be ranked as a co-author. In this category he places an assistant carpenter who may construct a set that happens to catch just the atmosphere needed to give life and reality to a certain siuation.

Mr. Lehr is particularly happy in his expression when he says that "one of the really hopeful indications of the day is the opening up of the studio doors and windows to let in the sunlight and fresh air of inspiration. If the change can be expressed in a single word I would say the motion picture business has become 'receptive'."

There have been directors in the past—there still may be some of them at large and active—who insisted a player was in a measure an automaton taken under his supervision for the sole purpose of doing what he was told to do when and as he was instructed to do it; that there should be no advance information as to the plot; that there should be no opportunity for a display of initiative. At the studio with which Mr. Lehr is associated it is plain there is not room for men of this sort. "No individual is allowed to feel that he is just a cog in the wheel," he says. "He is part of the creative brain power that goes into a picture."

One of the stimulating impressions gained from a perusal of Mr. Lehr's remarks is his conviction that the advance in photoplay making is not confined to a part of the industry but extends all through it, that there really is an "opening of a new era in production."

◆

AS an aid to those many exhibitors who bank strongly on the opinions of reviewers the Moving Picture World has undertaken to collate from the five journals exclusively devoted to motion pictures brief extracts which in its judgment best indicate the verdict of the writers. It will be our aim to seek out the spirit of the reviews and set these forth for the benefit of our readers. We believe the department will fill a requirement of busy showmen.

Some Short and Snappy Stuff

Ruth Clifford.
Star in "The Invisible Ray," a Frohman Amusement feature.

Mayflower Attorney Denies Tucker Won Point in Suit

PUBLISHED statements attributed to George Loane Tucker's attorney that the decision of Justice Platzek in the Tucker-Mayflower suit was a victory for Mr. Tucker have been vigorously denied by Alfred Beekman, attorney for the Mayflower Photoplay Corporation.

Mr. Beekman said the decision did not give Mr. Tucker the right to produce motion pictures as he saw fit until the trial of the case, as was claimed in the statement credited to Mr. Tucker's attorney, but that the effect of Justice Platzek's ruling was to deny the application for an injunction asked by Mr. Tucker against the Mayflower Photoplay Corporation and Famous Players-Lasky Corporation.

In this injunction Mr. Tucker asked that Mayflower and Famous Players be enjoined from showing "The Miracle Man" prior to the final trial, which will probably take place in April. He also asked that Mayflower be prevented from cutting the negative of "Ladies Must Live," Mr. Tucker's second picture under his Mayflower contract; also that Mayflower be prohibited from stating that he is in that company's employ.

"Under Justice Platzek's ruling," said Mr. Beekman, "we still have the privilege of applying for an injunction against Mr. Tucker to restrain him from directing pictures for himself or for others upon the ground that it violates his contract with Mayflower. That phase of the litigation has in no sense been passed upon and is still open for determination should we decide to bring it to the attention of the court at any time before the trial."

Boston Censor Declares for Action by Municipalities

"MUNICIPAL censorship is the most feasible and sensible solution of the motion picture regulation problem," declared John M. Casey, Boston's official censor under Mayor Peters.

"Our present Massachusetts laws provide for this," he continued, "so you see there is no need of a state censorship board, as proposed to the legislature. The systematic inspection of films in co-operation with the National Board of Review and based upon its weekly bulletin service, is to my mind far more effective from the standpoint of the best public interest than could be any possible form of censorship.

"At a recent conference of New York State mayors the question of film regulation was advanced and the Massachusetts system was voted as the best regulation of any of the many systems which were advanced. So our municipal censorship treatment is to be installed throughout New York State."

Defendants File Answer in Westcotts' $1,000,000 Suit

AN answer to the amended complaint has been filed in the action for $1,000,000 damages brought by Eugene A. Westcott, manager of the Rochester Film Exchange, and his wife, Cora Westcott, against the Famous Players-Lasky Corporation, the National Association of the Motion Picture Industry and Irving I. Brown. The defendants admit having entered the home of Westcott, but claim that entrance was made legally and that the door was battered in only after entrance was refused.

Westcott was arrested last summer after his place of business and residence had been raided by police acting on a warrant secured by Irving I. Brown, an agent of the national association. Westcott secured bail and when his case came up before two grand juries the authorities were unable to locate Brown. Westcott began an action against the Famous Players-Lasky Corporation, the National Association of the Motion Picture Industry and Brown. He also swore out a warrant for Brown's arrest, alleging false arrest and malicious prosecution.

Westcott alleges that his business has been ruined, that his losses are due to the unwarranted actions of the defendants and their agents. Under the law, if a verdict for this amount was returned, the court would double it. Two like suits are pending against the same defendants, brought by John R. Van Arnam, of Syracuse, an exchangeman, and Hans Frohman, of New York, a broker, as the result of a raid in Syracuse last summer. Each asks for damages in the amount of $1,000,000. If all three plaintiffs should happen to win their suits and be awarded verdicts in the amount they ask, it would mean that the defendants would have to pay $6,000,000, in addition to the costs of the actions.

Admission Tax Collections Show Big Increase in Year

COLLECTIONS of admission taxes during December were more than double those of the same month of 1918, according to the monthly report of the Bureau of Internal Revenue, and were nearly $2,000,000 greater than those collected during the preceding month.

A total of $7,268,688.41 was turned into the government during the month, according to Commissioner Daniel C. Roper, as compared with $5,877,692.43 during the month of November and $3,453,747.94 during December, 1918.

Rentals of moving picture films netted the government $435,454.86 during the month, as compared with $362,506.66 in November, while, in addition, $275,409.94 was received from the seating tax, a decided increase over the $59,364.76 reported for November.

Total collections for the month were $1,030,684,083.41, as compared with $163,736,297.48 for November, and $193,997,066.65 in December, 1918.

Proposed Tax Bill Would Bear Heavily on Film Industry

THE repeal of the existing excess profits tax and the substitution therefor of a general merchandise tax, together with the imposition of a stamp tax on all bank checks, drafts and other similar negotiable paper, previously proposed, is contemplated in a bill just introduced in the House of Representatives, Washington, D. C., by Congressman Ernest R. Ackerman, of New Jersey. Under this latter proposal, Mr. Ackerman estimates that the Government can collect approximately $2,000,000,000 and can, therefore, "get along without legislation that stunts industry and discourages capital at a time when a maximum amount of production in all lines is necessary.

General Merchandise Tax.

The Ackerman bill provides that on and after July 1, next, there shall be levied a tax of 25 cents on each $100, or fractional part thereof, worth of sales, or turn-over, of all articles of merchandise sold for cash, or any consideration being of or representing the equal cash value. The tax would be paid quarterly by the vendor. Any person failing to make a proper return would be deemed guilty of a misdemeanor and subject to an additional tax of 50 per cent. of the amount that should have been paid.

Another bill introduced by Mr. Ackerman contemplates the assessment of a tax of 1 cent on each 100 matches sold at retail, to be paid by affixing stamps to the carton in which the matches are contained. It is estimated that $12,000,000 in revenue would be derived from such a tax.

Incorporations in New York Show a Surprising Slump

COMPARED to a few months ago, when concerns were incorporating at the rate of a dozen or more each week in New York State for the purpose of engaging in the motion picture business, the past week has witnessed a decided slump in the number incorporating at Albany.

Among those, however, that have filed the necessary papers of incorporation during the last week are:

The S. M. Distributing Company, consisting of Morris Eskin, Louis Halle and Wendell McMahill, all of New York, the capital stock being but $500; Projectocator Film Corporation, $250,000, Thos. W. G. Donovan, Brooklyn, F. L. Brown, Brookline, John Penny, New York City; Burton King Productions, $1,000, Burton King, I. E. Chadwick and E. D. Barron, all of New York; Rolter Corporation, $1,000, R. L. Noah, B. J. Blickman and L. J. Rosenblum, all of New York; P. W. Pictures, Inc., $50,000, E. B. Wilson, K. F. Clark and H. M. Volckening, all of New York; Film Booking Offices, $10,000, Nancy Katz, L. J. Cohen, Henry Margoshes, all of Brooklyn; Empire State Film Corporation, $10,000, Nancy Katz, Jennie Dutsch, L. J. Cohen, Brooklyn; O'Brien Productions, $300,000, E. J. Kelly, D. F. Woolley and J. B. O'Brien, all of New York.

In addition, two motion picture theatres filed papers of incorporation the past week, these being the Kingsway Theatre, of Brooklyn, capitalized at $400,000, with Max Barr, Adolph Barr and John Manheimer being named as directors, and McKenna's Plaza Theatre, Bayside, L. I., $50,000, with J. F. and Z. C. McKenna and J. C. McKnight as directors.

Secured from Sundry Sources

Americanization Committee Outlines Production Plans

A LETTER to all motion picture producing companies and to the stars and directors associated with them has been written by Secretary of the Interior Franklin K. Lane, chairman of the Motion Picture Committee on Americanism, which also includes Adolph Zukor, in charge of productions; Lewis J. Selznick, in charge of distribution; Harry M. Crandall, in charge of exhibition, and President William W. Brady, of the National Association of the Motion Picture Industry.

The letter promises a financial return on Americanization pictures to the amount of the negative and prints' costs. The campaign plan is to promote the production of fifty-one one-reel or two-reel subjects on original American themes, similar to the Liberty Loan stories which were so generally praised. The films will be released at the rate of one a week for one year, to the number of 100 copies of each. Therefore, 2,600 prints of interesting and absorbing Americanism stories will be in circulation within six months.

Under the plans of the committee no profit for the production or distribution is to be taken. It is agreed that the producer may select such distributing channels for his product as he desires, but the division of rental is to be 50 per cent. to the producer, to cover the cost of production; 35 per cent. to the distributor, and 15 per cent. to the general expense fund of the committee in charge.

All films will be placed on their merits in competition with each other. It will be the function of the distributor of each picture to give it proper advertising.

Mastercraft Company Charges Manipulation of Its Funds

CHARGING that its affairs were exploited, the Mastercraft Photoplay Corporation of Medford, Mass., has brought suit in the Suffolk County Superior Court at Boston against Raymond L. Cleveland, his wife and his father, William A. Cleveland. The suit charges that Mastercraft was mismanaged for the benefit of the Filmland City Operating Company, a company promoted by the Clevelands. A receiver is asked for the Filmland company and an injunction is requested, restraining banks having deposits of the Mastercraft corporation from paying any of these funds to the Clevelands.

Asking that the bill of sale transferring the assets of Mastercraft to Filmland be destroyed, the bill seeks to have the court determine the amount of losses to the plaintiff corporation through alleged manipulations by the Clevelands and by certain banks should they be found to be involved. The bill, filed by Attorney Samuel L. Bailen, names the Massachusetts Trust Company, of Boston; the Third National Bank, of Springfield, Mass.; the People's Trust Company, of New Haven, and the First National Bank, of Hartford, as known depositories of Mastercraft funds.

Saenger Amusement Company Holds Business Convention

MOTION PICTURE interest in and near New Orleans for this month centered in the annual managers' convention of the Saenger Amusement Company. It was held in New Orleans at the Saenger general office building for four days, commencing February 16. Some seventy-five theatre managers with department heads of the administration offices of the Saenger company were in attendance.

The meetings were practically all of a business nature, the managers being assigned regular periods for studying the various lines and angles of the motion picture business under the Saenger department heads.

The general sessions were directly in charge of E. V. Richards, general manager; President Julian Saenger, Maurice Barr, manager of the Liberty Theatre, New Orleans; G. J. Dureau, in charge of the booking department, and E. M. Clarke, special representative. Outsiders who addressed the general meetings were John S. Bleecker, manager of the New Orleans railways, and Charles Rosen, prominent New Orleans attorney.

Mr. Rosen lauded the part played by the motion picture industry in the war and the work that it is doing at the present time. "The motion picture," he said, "is the greatest stabilizer in the United States in these days of stress and of that radicalism that is threatening the world."

Quebec Exhibitors Launch Their Own Film Exchange

THE exhibitors in the Province of Quebec have decided to open their own film exchange. They came to the conclusion that this was necessary in order to protect their interests, on account of so many manufacturers, producers and distributors opening up theatres in direct opposition to them, they have explained.

They have taken out a dominion charter, the title of the company being The Amalgamated Exhibitors Circuit, Ltd. Stock is now being offered for sale at a par value of $100 a share, preferred stock bearing 7 per cent. interest. One share of common stock is given to each subscriber as a bonus with every share of preferred stock subscribed for.

There are now over 50 per cent. of the theatres in Montreal which are shareholders in the company, and a considerable number throughout the province.

It is the intention of the Circuit to open up a chain of exchanges throughout Canada which will be managed by competent film exchange managers.

"The Amalgamated Exhibitors Circuit is an exhibitors' organization, as it will be owned and controlled exclusively by theatre owners and managers," said Harry Pulos, of the Midway Theatre, Montreal, who is president.

Joseph Stern Plans to Erect 3,300-House in Newark

NEWARK, N. J., awaits with interest the erection of what will be its largest motion picture theatre. It will be located on Ferry street between Polk and Merchant, near Wilson, and will seat 3,300 people, 2,300 of whom will sit in orchestra seats. The owner will be Joseph Stern, proprietor of more than half a dozen motion picture theatres in Newark and its suburbs, and the cost will be $350,000. It will be named the Capitol Theatre, and will have a $20,000 organ and a ten-piece orchestra.

Mr. Stern owns the City Theatre, Roseville; Plaza, Springfield and Fairmount avenues; Bellevue, at Belleville and Bloomfield avenues; Grand and Casino, Kearny, and Lincoln and Empire, in Bloomfield. He is president of the Essex County Exhibitors League and chairman of the legislative committee of the Motion Picture Exhibitors League of New Jersey. He began in business ten years ago and has grown up with the industry in Newark.

Ground for the Capitol Theatre will be broken within a month.

"I Sent Him, Clay."

Which remark means much in Goldwyn's Mary Roberts Rinehart story, "Dangerous Days."

Mary Pickford Gets Divorce from Owen Moore in Nevada

MARY PICKFORD was awarded a divorce from Owen Moore on March 2, at Minden, a small town near Carson City, Nev., on grounds of desertion. She had been staying at the Campbell ranch at Genoa, near there, since February 15. Moore was not in court, being represented by attorney. Miss Pickford's mother, Mrs. Smith, accompanied her.

The actress said that Mr. Moore had deserted her on several occasions and had only returned in response to her solicitations, but that about a year ago he left her and refused to return. She said she was looking for a quiet place to live and intended to remain near Minden for a long time and to make the state her permanent home. She wept freely while testifying.

Mr. Moore arrived at Virginia City a few days before the court action, saying he intended to take snow pictures for a coming production. He drove over to Minden for hotel accommodations and was served with the papers while at luncheon.

Harry Bugie Leaves Film Business.

Harry A. Bugie, until recently exchange manager for Pathe in Atlanta, has left film work to become associated with Cincinnati headquarters of Dwyer Brother & Co., and is now actively engaged in his new work. While he is "out of films," Mr. Bugie is not entirely disassociated with the business, as Dwyer Brothers & Co. specialize in seats and accessories for moving picture theatres.

New Foundland Theatre Owner Killed.

M. B. Hicks, owner of the Bonavista Theatre, Bonavista, New Foundland, was instantly killed by the accidental discharge of his shotgun when he went partridge shooting. His body was not found until searchers had been hunting for him for more than twenty-four hours.

Mr. Hick's loss will be keenly felt in the community where entertainment means so much to the people, who appreciate such courage and enterprise as displayed by their fellow townsman and benefactor.

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

"NOT A MOVING PICTURE."

Film Statistics.

Writes Statistician Smith C. McGregor, of Stamford, N. Y.:

"Recently I suggested 'Nubian Hockey' as being the correct scientific term for the pastime previously referred to as:

"'African Golf'
"'Mississippi Marbles'
"'Leaping Dominoes' and
"'Ethiopian Polo.'

"'Later researches seem to establish that the following terms, though somewhat obsolete, are correct, viz.:

"'Carolina Cricket'
"'Sudanese Soccor."

Wen Milligan, although disclaiming foreknowledge of the art, declares for "Senegambian Cubes" in our urge for higher education.

—o—

1920—Then and Now—1920.

Rex (Beach).
Lux (Soap).
Imp (Films).
Edison (Phonographs).

—o—

Emma Dunn rebuked a Metro pufflicist (Jack Meador now speaking) who wished to base a story upon the figures that the added ages of the cast of "Old Lady 31" approached the 2,000 mark.

Which is not much—outside of Germany.

—o—

Viola Dana, starring in Metro's "Dangerous to Men" (Meador again speaking) comments on the film title thus:

"It's just like leap-year."

—o—

"What Is Said By the Reviewers" is a new department in Moving Picture World.

The "working title," here in the office, is "Consensus"—more briefly referred to as "Con."

—o—

Lee Ferguson has discovered a "missing letter" contest in headwriting.

One of the tradepapers captions a story "ZaSu Pitts Has a Bu— Schedule Ahead."

In the line referred to there is room for only one letter. "M" is barred.

—o—

When the James Gordon Bennett Home for newspaper men is established "Wall Street" may build a home for pufflicists.

We suggest **Buhl**, Idaho, as the location.

To the Bank! To the Bank! To the Bank, Bank, Bank!

An exploitation stunt on "His Wife's Money" in the press book:

"Nothing is more attractive to the human eye than a mass of real money, gold or currency. Your local banker will grant you the loan of a vast quantity of one dollar bills" . . .

—o—

"Easy to Get" having been titled by Paramount may we soon expect to see "Hard to Please"?

—o—

Some Titles Based On Current Topics

"Investigations."
"Half of 1 Per Cent."
"Cash and Carry."
"Personal Liberty."
"Beating the Amendment."
"Lust for Lucre."
"Bullets for Bolshevists."

—o—

"What Do Men Want?" (Paramount).

From the wail of the saloonatics they want the Constitution to be declared unconstitutional.

—o—

"A Joyous Liar" (Hodkinson).

He who wins a victory over his income tax blank.

—o—

"It goes without saying" is an expression often found in pufflicity.

Space conservers always blue-pencil the expression; for if it "goes" **without,** what's the use of saying it?

—o—

Freddie Schader, lamping a Clipper headline, "'Breakfast in Bed' Puts Heavy Load on Florence Moore," is still wondering where she gets it since Amendment No. 18 came into effect.

—o—

Deep Stuff.—There was lively demand for the "one best cellar" when members of the Associated Motion Picture Advertisers held their annual meeting under the Continental Hotel.

—o—

Admitting that big men of filmdom are big men, none of them are big enough to warrant a pufflicist typewriting their name in CAPITAL LETTERS in pufflicity matter.

In These Days a Man's Cellar Is His Castle.

Mrs. George K. Spoor, wife of the president of the Essanay Film Company, has again proved that she is a heroine by foiling an intruder who was attempting to loot the cellars of the Spoor mansion.—Motion Picture News.

—o—

Years may bring a change in the personal appearance of film magnates, but their cuts in tradepapers always look the same.

—o—

At a Kelly Game.—"If you have anything **real funny,**" said Louis Reid to The Rambler, "I'll print it on the Mirror's front page, if you'll submit it."

—o—

H. T. Snowden, who press-agents for Robertson-Cole cites their title, "The Brand of Lopez" and would add to the series Ricoro, Admiration, Corona-Corona, Preferencia and some other big-time brands he has **heard** about.

—o—

"The City of Masks" should have been pre-released for the New Orleans Mardi Gras.

—o—

"Ruff Stuff."—Ralph Ruffner, speaking of the island where David Wark Griffith made some of the exteriors for the "Idol Dancer," says:

"It's **some** country. When the girls want to change clothes they go out and pull up a handful of grass."

"But when they are warm and want a palm leaf fan," adds Chicot, "its all off!"

—o—

Some printer is sure to give automobile makers a shock when he misprints its "The L[illegible]dlier Six."

—o—

On the Hip.—Willard King Bradley, who created "Empty Arms," is of the opinion that our recent reference to "Empty Bottles" bore some relationship to "Arms and the Man."

—o—

Film Prudes.—Speaking of "Arms and the Man," some folks are finding fault with screen comedies that feature legs and the woman.

POEM

(From A. M. P. A.* Bulletin.)

When Walterkayhill
Puts ink on his quill
He Hillifies all of the cult.
He flouts the "pufflicity"
(Once called publicity)
With Hillish, goshawful result.

Oh, how shall we cope
With this line of dope
This Hillbilly, Hill-bent-for-election?
He's a movie, this Hill,
When he should be a "still"—
A Hillion that's past all correction!

DITTO

By Injured Innocence.

Says Walterkayhill
(Once a movable "still")
He deplores more the cause than effect.
But with careless "pufflicity"
(Why call it publicity?)
What more can press agents expect?

The safe way to cope
With the "pufflicists" dope
And keep the "big bosses" good-humored
Is to run it in quotes
(Thus make readers the goats)
Under 60-point caption: "It's rumored."

OUR OWN SCHOOL OF PUFFLICITY.

We shall not let the Columbia University School of Journalism beat us too far to it in the establishment of a school of pufflicity. Dorothy Richardson has been named as head schoolmistress at Columbia's department of instruction.

Wall Street.

If the boss won't give you any real news about the organization—news that couldn't possibly be kept OUT of the tradepapers—reel off a few sides for or against "big money" coming into the game.

Editors may get sick of the stuff in due time; but they are still printing it and you may be able to vamp some space.

Percentage.

This is a subject nobody knows very much about, and it has both the pro and con side—meaning BOTH sides. As meat goes in one end and sausage comes out the other—grind it.

Editors may get sick of the stuff in due time; but they still print it and you may be able to snare considerable space.

News.

Don't bother with that stuff. The boss won't give you any to bother about—so don't bother. Despite the fact that there is enough REAL NEWS in a fill organization to give the scrap book two or three pages out of the tradepapers every week—nobody ever sends NEWS to be printed.

When you were a newspaper man yourself you knew that NEWS was desirable, printable and sought after. But now that you are in the "pufflicity" game, forget all you know about the newspaper business.

(To be discontinued).

—o—

The Joshings of Jesse
(J. Goldburg).

Condemn not thy neighbor's wares, for at least part of thine own house is made of glass.

Honor thy Stars and Directors and thy days shall be miserable on the earth.

Shun thine own shadow, for he who walks in the light of his own greatness blinds the vision of the multitude.

Falsify not thy wares, for the lie is usually stamped on the face of the picture.

Stall not, for verily the staller becomes the stalled.

—o—

Glory Be to
WALL STREET.

Building and Loan Plan to Aid Needy Exhibitors.—Tradepaper Headline.

—o—

Harvey B. Gaul is musical critic of the Pittsburg Post.

It takes nerve to write that line of stuff.

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*Associated Motion Picture Advertisers.

2,200 Houses Now Playing Percentage Declares Zukor Just Before Sailing

Happy That Famous Players Has Demonstrated Reliability in Production—Will Keep on Making Only Big Pictures, With Long List of Artists to Draw From—to Visit English Studio and Plan Increased Foreign Activity.

By ADOLPH ZUKOR.

President Famous Players-Lasky Corporation

I AM leaving for Europe in a most contended frame of mind, for I believe the Famous Players-Lasky Corporation is now ready to meet the demands of what I am confident will be the most prosperous year that motion picture exhibitors ever have enjoyed.

It will be a year of unprecedented profit for theatres that can supply the public's rapidly increasing demand for genuinely fine motion pictures. Success, in turn, will come to the producer who best can furnish these theatres with the quality of product, week after week, that these theatres must have.

There is no profit in poor pictures or in poor theatres. You can't make a production that is too good for the public, for now they are ready to pay increased prices for increased quality. The producer and the exhibitor who recognizes this can work together for mutual benefit. The successful exhibitor needs a constant influx of big productions, and the Famous Players-Lasky Corporation is now equipped in every department of its vast organization to furnish him the productions and the service that will bring him profit.

Public Wants Big Productions.

We have demonstrated our reliability. We have recently given to the public, through the great motion picture theatres of the country, such Paramount Artcraft productions as Cecil B. DeMille's "Male and Female," "Everywoman," directed by George Melford; "The Copperhead," with Lionel Barrymore; George Fitzmaurice's "On with the Dance," William D. Taylor's production of "Huckleberry Finn," and scores of the same quality.

We have demonstrated that the public wants big productions, and that the crowds will come to see a great attraction, a great story, superbly produced, adequately acted and properly exhibited.

Jesse L. Lasky, in charge of production, has organized a producing force whose activities extend around the world. It is a solid unit, a permanent organization of the greatest creative artists the world has ever known. A huge corps of directors, actors, stage directors and designers are combining their talent and are producing a never-ending stream of pictures of the type I have named.

Will Make Only Big Pictures.

This production department is of a size capable of turning out 200 feature pictures a year, if made on the ordinary production schedule, but will make only half that number. It will be hampered by no limit, and each director will be asked to use all the time he believes is necessary for making each production a perfect one.

Realizing that there is profit for the exhibitor and for ourselves only in big pictures, we shall make nothing but big pictures. We have the facilities, the personnel and the financial means to carry out our plans.

Our distributing department has obtained the widest possible distribution for our product, and from now on it is dedicating its time to perpetuate that market by creating permanent affiliations with exhibitors.

Already thousands of important exhibitors have effected permanent arrangements for the showing of all our product. They have confidence that we can supply them with the productions they need to insure their success, and have decided that a permanent franchise for showing Paramount Artcraft is a guarantee of big profits as long as that franchise exists.

Many theatres are being converted into long run houses, dedicated entirely to the showing of our best pictures at higher prices for engagements of weeks and months. Among these theatres are Phil Gleichman's Broadway-Strand in Detroit, Marcus Loew's Euclid in Cleveland, Grauman's Rialto in Los Angeles, Tom Moore's Garden in Washington, Bernard Depkin's Wizard in Baltimore, Jacob Lourie's Park in Boston, Spyros Skourae's West End Lyric in St. Louis, Jones' Linnick and Schaefer's Randolph in Chicago, the Stanley Booking Company's Stanley Theatre in Philadelphia, Frank Newman's Royal in Kansas City, George Carpenter's Paramount-Empress in Salt Lake City, Ralph Thayer's Rialto in New Haven, Hulsey's Queen theatres in Dallas and Houston, Hulsey's Palace in Fort Worth, J. A. Partington's Imperial in San Francisco, Southern Enterprises' Rialto in Atlanta, Ellison & Greaves theatres in Denver, Colorado Springs and Pueblo. The Criterion Theatre in New York City will soon be converted into a theatre for long run showings of Paramount Artcraft Pictures, with presentations arranged by Hugo Riesenfeld.

To Depend on Paramount Artcraft.

Hundreds of theatres are making permanent arrangements to depend upon Paramount Artcraft Pictures for the backbone of their programs. Some of these theatres are Shea's Hippodrome in Buffalo, the Stanley theatres in Pennsylvania, the Simpson theatres in Rochester, Ruben & Finkelstein theatres in Minneapolis and St. Paul, the Strand in Newark, the Harris and Libson theatres in Cincinnati, the Harris and Davis theatres in Pittsburgh, the Jensen and Von Herburg theatres in Seattle, Portland and Butte, the A. H. Blank theatres in Omaha and Des Moines, the Sanger Amusement Company in New Orleans, the Lubliner and Trinz, Balaban and Katz and Asher Brothers theatres in Chicago, the Koplar-Cornwall theatres in St. Louis.

This list includes only a few of the theatres in the more important theatres. The complete list is unending.

2,200 Theatres Playing Percentage.

More than 2,200 theatres are playing our productions on a percentage basis, realizing that the percentage is the most equitable plan for film rental. The percentage system guarantees that the exhibitor shall never overpay for a production as well as that he shall not underpay.

Our enormous producing organization is now working to furnish productions for the public that is seeking the finest entertainment at these splendid theatres. The support given us by exhibitors and public is justifying our efforts to produce the highest quality pictures, and our production policy is guided only by the demands of the public and our franchise holders.

Our exploitation force has been increased. We are now furnishing special exploitation service to every exhibitor who needs it, and the results are justifying our efforts. We are showing exhibitors throughout the country how to increase their earnings manyfold through the medium of proper exploitation.

To Continue National Advertising.

Our national advertising will be continued. It has built up the reputation of Paramount Artcraft Pictures and has transmitted that reputation to every theatre that advertises Paramount Artcraft. This advertising is insurance for the holder of Paramount Artcraft franchise, adding daily to the value of the right he holds to advertise that he shows Paramount Artcraft Pictures. National advertising has taught the public to look for Paramount pictures.

We are constantly endeavoring to improve our exchange service to our customers. Recently we have opened exchanges in Oklahoma City and in Charlotte, N. C., in order to better serve exhibitors. We shall soon add exchanges in Indianapolis and in Albany, making a total of thirty exchanges. It will not be long before this number will be increased to perhaps fifty exchanges—fifty service stations for supplying exhibitors not only with films, but with ideas for presenting pictures and for exploiting them. Our whole idea is based on service for the theatres showing our pictures.

Ours is an organization of permanent service, and we are now in a position to give the greatest service ever known to those theatres that are joining with us in our efforts to furnish the public with the best in motion picture entertainment. We shall profit only as the theatres profit, and our entire plan and all our efforts are to be devoted to building business for the exhibitor.

Many Productions Ready.

Our supply of material for production is unlimited. Current and near future releases give an indication of the strength of the productions we are releasing. They include Elsie Ferguson in Sir Arthur Wing Pinero's famous play, "His House in Order"; W. Somerset Maugham's play, "Jack Straw"; Dorothy Gish in "Mary Ellen Comes to Town"; Walace Reid in "Excuse My Dust"; Charles Ray in "Alarm Clock Andy"; Marion Davies in "April Folly"; Maurice Tourneur's production of Jacques Futrelle's great mystery story, "My Lady's Garter," and Marguerite Clark in "Easy to Get."

Other pictures which already have been produced for Paramount release include Maurice Tourneur's wonderful screen translation of Robert Louis Stevenson's immortal story, "Treasure Island"; Robert Warwick in "Thou Art the Man"; "The Cost," a picturization of David Graham Phillip's most widely real novel, featuring Violet Heming; Enid Bennet, Thomas H. Ince's star, in "The False Road," and William S. Hart in a big, wonderful play which Mr. Hart produced himself, called "The Toll Gate." Besides these we have just completed or are working on a large number of big productions which will be released in the future.

Syd Chaplin Completing Comedy.

Sydney Chaplin has nearly completed the first great comedy for Paramount-Artcraft, called "One Hundred Million," which is expected to be one of the comedy sensations of screen history. Lois Weber is completing the first of a series of big special productions for Paramount-Artcraft. William S. Hart is now producing his own pictures and has built up a splendid organization that is making the finest productions Mr. Hart ever appeared in. He is devoting many months to each of his pictures, the first of which is "The Toll Gate."

Sir James M. Barrie is writing a story, as yet unnamed, for a Paramount-Artcraft picture. We also own his "Peter Pan," "The Little Minister," and "What Every Woman Knows." We own the motion picture rights to "Amos Judd," John Ames Mitchell's famous story; "All in a Night," by Samuel Merwin; "The Frontier of the Stars," by Albert Payson Terhune; "Rozanne Ozanne," by Cynthia Stockley; "Free Air," by Sinclair; "The Black Bag" and "The Husbands of Edith," by George Barr McCutcheon; "Where Julia Rules" and "What Happened to Jones," by George Broadhurst; "The Builder of Bridges," and "The Princess of New York," by Cosmo Hamilton.

Short Subjects Still on List.

Purchase also has been made of Hartley Manners "Peg O' My Heart"; Augustus Thomas' play, "The Witching Hour"; Edward Knoblach's play, "The Shulamite"; Booth Tarkington's best known book, "The Conquest of Canaan"; "A Celebrated Case," one of the best known plays in the English language; the motion picture rights to the original book and play, "Aphrodite," as written by Pierre Louvs and Pierre Frondise; Victor Hugo's "Toilers of the Sea"; Marie Corelli's "The Sorrows of Satan"; Peter B. Kyne's famous book, "Cappy Ricks"; Dullaurier's "Peter Ibbetson"; David Belasco's great play, "The Heart of Maryland"; "The Crimson Alibi"; "The Charm School," and "The Great Day," the immense Drury Lane melodrama.

Besides these feature productions, of course, we will continue to release the Paramount-Mack Sennett Comedies, the Paramount-Arbuckle Comedies, the Paramount Magazine and the Paramount-Burton Holmes travel pictures.

Long List of Players.

I have given a list of plays which we own. To insure the best possible interpretation of these plays and stories for the screen the Famous Players-Lasky Corporation has the exclusive services of the greatest galaxy of stars and directors that has even been assembled by a motion picture company. Stars and leading players appearing in Paramount-Artcraft Pictures include Roscoe (Fatty) Arbuckle, John Barrymore, Lionel Barrymore, Enid Bennett, Billie Burke, Sydney Chaplin, Marguerite Clark, Ethel Clayton, Marion Davies, Dorothy Dalton, Elliott Dexter, Elsie Ferguson, Dorothy Gish, William S. Hart, Douglas MacLean and Doris May, Mae Murray, Thomas Meighan, David Powell, Wallace Reid, Charles Ray, Gloria Swanson, Lila Lee, Frank Losee, Theodore Roberts, Tom Forman, Raymond Hatton, Percy Marmont, William P. Carleton, Bebe Daniels, Wanda Hawley, Margaret Loomis, Anna Q. Nilsson, Charles Ogle, Rosemary Theby, Lois Wilson, Mabel Julienne Scott, Monte Blue, J. M. Dumont, Jack Holt, Wallace Beery, Noah Berry, Harrison Ford, Holmes E. Herbert, Irving Cumming, Alfred Hickman, Theodore Kosloff, Craufford Kent, Walter Hiers, Maym Kelso, Arthur Rankin, Ralph Graves, Mildred Reardon, Julia Faye, Robert Cain and Lucien Littlefield.

DeMille Heads Directors.

Directors who will create pictures for Paramount include Cecil B. DeMille, William De Mille, George Fitzmaurice, William D. Taylor, George Melford, Hugh Ford, Harley Knoles, Tom Forman, John Robertson, Charles Maigne, Walter Edwards, Joseph Henaberry, Donald Crisp, Elmer Clifton, Sam Wood, Lambert Hilyer, James Cruze and others whose names are to be announced in the near future.

The cleverest and most resourceful of all the trained writers for the screen will translate the dramatic situations of these plays and novels into terms of motion pictures. Scenarists who will write for Paramount pictures will include Ouida Bergere, who has just been placed under a long-term contract; Eve Unsell, who is now in London; Clara Beranger, Walter Woods, Elmer Harris, Sada Cowan, Olga Printzlau, Jeanie Macpherson, Salisbury Field, the well-known dramatist; Luther Reed, Beulah Marie Dix, Marion Fairfax, Eugenie Mangus Ingleton, Julia Crawford Ivers Kathryne Stuart, Tom Forman and others.

Seven Studios for Workshops.

Seven big studios will furnish the workshops of these stars and directors—although, of course, the whole world is the workshop of the F. P. L. director when he seeks the correct location for a certain scene. Operations of the new $2,000,000 Famous Players-Lasky Corporation studio in Long Island City are nearing completion, and the actual staging of pictures will be under way there May 1. In addition to this new studio, which will be the most complete and up-to-date institution of its kind in the world and will have a ground area of 140,000 square-feet, we shall continue to use, of course, the Famous Lasky studios in Hollywood, known all over the world as the birthplace of motion pictures as we know them today.

Paramount Pictures will be made in the Famous Players-Lasky studio at Fifty-sixth street, Manhattan; at the Amsterdam Opera House, in Forty-fourth street, and at the Yonkers studio in Yonkers. In addition we are using the Morosco studio in Los Angeles. Then, of course, there are the Mack Sennett studios.

Will Produce Soon in London.

I am looking forward with great pleasure to visiting our newest studio in London—where the Famous Players-Lasky British Producers, Ltd., will have its producing headquarters. Labor difficulties have delayed the opening of this new studio, which is situated at Islington, a suburb of London, and is under the management of Milton E. Hoffman. Production work will begin this spring in the London studios, with Marie Corelli's famous story, "The Sorrows of Satan,"

Fore!

Mr. and Mrs. Carter De Haven in their Paramount comedy, "Teasing the Soil."

Many thousands of dollars have been expended in making alterations and improvements, and when completed, I am informed, the studio will compare favorably with the company's New York and Los Angeles studios. An interesting development in connection with this studio is the establishment in Paris of a fashion bureau which will insure the very latest Parisian fashions for all the feminine stars and players in Paramount pictures.

Large Supply of Dramatic Material.

No outline of Famous Players-Lasky's plans can be complete without mention of this company's interests in the production of legitimate drama. By the acquisition of a controlling interests in Charles Frohman, Inc., which was founded by that master of the theatre, the late Charles Frohman, Famous Players-Lasky Corporation has insured for itself an invaluable supply of dramatic material, not only for production on the stage, but also for motion pictures.

Through Charles Frohman, Inc., we own Sir James M. Barrie's play, "Dear Brutus," in which William Gillette is scoring a big success this season; Arnold Bennett's play, "Sacred and Profane Love," which marked Elsie Ferguson's return to the spoken drama and which probably will be produced for the screen with Miss Ferguson in the role she has created; Lee Atkins's play, "Declasse," in which Ethel Barrymore is achieving the triumph of her career, and the Otis Skinner play, "Pietro."

In association with John Williams we own Elmer Rice's play "For the Defense," in which Richard Bennett starred, and the Brieux play, "The Letter of the Law," which with Lionel Barrymore as the star, is creating a sensation at the Criterion Theatre. In association with John Williams we also have contracted for Anne Crawford Flexner's play, "All Souls' Eve," and a play based on Vincente Ibanez's great book, "Blood and Sand." Besides these plays we own Edwin Milton Royle's newest play, "The Aftermath."

Wide Foreign Distribution Planned.

All of these plays will furnish material for motion pictures, and because of the increased value which these productions will have through advertising and through the fact that their dramatic attractions are already established, they will make singularly good motion picture properties.

While I was arranging for this trip abroad I looked over plans which our foreign department has for the expansion of the already world-wide distributing activities of the Famous Players-Lasky Corporation. We are already firmly established in all the leading countries of the world, either through our own branch offices, subsidiaries or through agencies, and arrangements are being perfected for the opening of Asia Minor, India and other territories to Paramount pictures during the coming months.

Fine Prospects for Foreign Business.

The prospects for the foreign business of the Famous Players-Lasky Corporation were never better. Contracts signed to date and those in the process of being worked out give every assurance that the next few months will be a record breaker in the foreign field. Reports received from our various offices and agencies indicate a greatly increased demand for Paramount-Artcraft productions.

Industry Dividing Into Two Factions Declares Manager of First National

No Middle Road, No Impartial Zone, for Exhibitors and Producers, He Says

BY J. D. WILLIAMS.

THE present is the "great divide" for exhibitors and producers! Neither can be neutral. You are either an independent as an exhibitor or producer or you are a passive victim scheduled for annihilation with a weapon tried and proved in other industries and now being sharpened to razor edge by master grinders secretly at work in the motion picture business.

There is no middle road, no impartial zone, for exhibitors and producers in deciding between the two issues or factions into which the industry is resolving itself. If you want to be independent, with your success, your future and your business life in your own keeping, you have got to declare for independence and act for independence. If you prefer to remain passive, in an "it doesn't affect me" attitude, you no longer amount to anything as an industrial force. Your business life is doomed. And you won't find the finish a profitable one for yourself. You will be allowed to write your own death notice, but its text and terms will be dictated by others.

Says Trap Is Being Laid.

Present conditions which everyone recognizes, but which few have analyzed, prompt this statement of prophecy, and its accuracy and certainty of fulfillment can be proved. View for a moment the trend of events and activities in the theatre field, and study the trap that is being laid for the unwary exhibitors and the stars and producers who lack foresight and vision. Here we have the proposition of profits derived by producer-distributor concerns from hundreds of thousands of dollars in rentals from independent exhibitors being invested in theatres to be controlled by the producer-distributors and for the sole purpose of giving a life-and-death battle to the very men from whom they are obtaining an existence in their originally chosen branch of the industry.

"Situation Menacing and Disastrous."

How much longer are you, as an exhibitor, going to tolerate and support a plan which has for its goal the determination to drive you from the business, if it can? How much longer are you going to patronize a system that is making you its tool only until its competitive machine is completed and ready to be put in motion across the street or next door to your theatre?

Are you going to sit back and wait, doubting and lacking in brain action until you are suddenly notified that your film service will be discontinued on such and such a date, because the producer-distributor faction from which you have been booking has just bought a neighboring theatre and wants the service for its own screen? Or are you going to throw your strength into a demand for absolute theatre independence, using the greatest weapon you have to drive the invaders from a branch of the business which has been and which by every right and creed of successful enterprise always should remain exclusively your field?

The time has come for a real showdown, not only from exhibitors, but from independent stars and producers and those who want to be independent. The situation is as menacing and disastrous for one as the other, with the major danger, if it can be apportioned, leading to the stars and producers.

Figure it out in simple terms. You want a theatre market. Without it your work has no value and no chance to repay your costs or return a profit. Unless there is an immediate showdown that will compel producer-distributors to get out and stay out of exhibiting the result and its complete domination of your talent and genius is obvious.

Will Continue to Get Theatres.

These producer-distributors will continue to invest the profits they are making on rentals from present-day independent exhibitors and buy, lease or build more theatres. Every time they open a theatre controlled by them they take their own film service away from a competing independent exhibitor who has supported them for years in that particular neighborhood or locality and book it for their own screen.

In a year, perhaps two years, such a combine would have a national chain of houses, and be in excellent position through control of a goodly part of the theatre market, to dictate to you what you could and could not do as stars and as producers. You would be limited in the amount of money you could spend for a production. You would be allowed to produce only certain stories. Your income would be fixed for you. Your talent would have no value beyond what the directors of such a combine saw fit to give it. And if you don't like the terms you can get out of the business.

Calls for Mutual Support.

Certain stars and producers have foreseen this condition, and they have become independent, determined to market their pictures only through channels that do not seek to exploit them to acquire a monopoly in the two most important branches of the business. They are helping, wonderfully, in the fight to keep the theatre independent and free from producer-distributor dictation. As producers they are not trying to usurp the exhibitor's place. They are devoting all their energies to making the best productions of which they are capable, and with the knowledge that the independent exhibitor channels through which their pictures reach the public are pledged not to invade the producing field they are shrewdly content to preserve and intensify the "great divide" between the two.

Claire Anderson

Appearing with Frank Mayo in Universal's "The Girl in Number 29."

The time has come, and it is now, when producers who want independence and a competitive market, and exhibitors who want to conduct their houses in opposition to exhibitors and not in opposition to producer-distributors, must support one another and co-operate to the absolute exclusion of every proposition which seeks to throttle the theatre market as a certain means of controlling and subsidizing stars and directors of ability. There is no organization of independent exhibitors of any consequence in existence today that has gone into production in the least degree. But we do have the contrast of producer-distributor concerns of consequence making their way into exhibiting and "biting the hand that feeds them."

Declares Menace Is Real.

The menace is real, and its future is not pleasant to contemplate from the viewpoint of the independent exhibitor and independent producer, but there is a sure way to put an end to it for all time. Call for a showdown, individually and collectively. The moment you learn, as an exhibitor, that a produced-exhibitor whose releases you are showing is planning its own theatre in opposition to you or any other exhibitor, complete your present contract and refuse to renew, making it very plain why you refuse. There is enough good independently made film available to make such a move practicable. You'll find hearty support and co-operation awaiting you from the sincerely independent producers. It is a matter so big and so important that it deserves the concerted action of every exhibitors' league and association in the country.

Official notice should be served on every producer-distributor concern operating or acquiring theatres to sell out its holdings to independent exhibitors, and to function in the future only as producer-distributors, or lose the patronage of every independent exhibitor who has the vision to refuse to contribute his rentals to sources that use the profits on them for creating opposition.

Give the free-agent stars and producers your support. They deserve it for the exceptional quality of their work. Check a list of the real big successes of the last two years, and you will find that 80 per cent. of them were made by independent producers. And they are not trying to acquire theatres of their own to compete with you. They are helping you to preserve your independence, and you, in turn, must let your rentals go where they will be reinvested in bigger and better pictures and not in theatres.

Henabery Back on Lasky Lot.

Joseph Henabery is back on the Lasky lot at Hollywood again and has begun the direction of Robert Warwick in the star's latest Paramount Artcraft vehicle, which is the picturization of "The Man from Blankley's," the stage production in which Charles Hawtrey, the noted English actor, was starred for several seasons. Bebe Daniels is Warwick's leading woman.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

CHARLES H. MILES, proprietor of the Orpheum, Mystic and Regent theatres of Detroit, and his general manager, T. F. Ealand, were in New York on March 2 for a few days. Mr. Miles has just closed negotiations to again take over the Miles Theatre, of Detroit, which he originally built. He announces that he has made all arrangements to build a 5,000-seat house in one of the leading sections of Detroit.

* * *

Charles Giblyn, directing Pearl White in the "Tiger's Cub" for the Fox company, brought his company back to New York on March 1 after completing the exteriors at Port Henry, N. Y.

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Charles J. Giegrich, who was coast publicity director at the Vitagraph studio, at Hollywood, for two years, returned to New York on Thursday, February 26, to accept a position with Robertson-Cole, as special publicity director for Georges Carpentier, who is to be featured in a serial to be produced for Robertson-Cole. Mr. Giegrich was formerly with the V. L. S. E. and in his early career was with the Morning Telegraph.

* * *

Edgar Oswald Brooks, serial sales manager for Pathe, has purchased a home at Colonial Heights, New York. He is a near neighbor of Lewis Inerarity, secretary of Pathe Exchange.

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J. Stuart Blackton has returned from White Sulphur Springs, Va., where he was taking exteriors for his new feature, "The Soul Spinners."

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William Gueringer, assistant general sales manager of the Saenger Amusement Company, New Orleans, will open a New York office about March 10 in the Goodrich Building, Fifty-seventh street and Broadway.

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Frank V. Bruner, serial publicity manager for Pathe, has left the Park Hospital, New York, after a successful operation for appendicitis.

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A. G. Skidmore, owner of the Elite Theatre, Bridgeport, Conn., has sold it to Louis Auger, manager of the Bostwick, of the same city.

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The Schomer-Ross production, "The Hidden Light," is in process of editing, to be released about April 10. This will be the second of the Schomer-Ross features.

* * *

C. B. Price Company, Inc., Times Building, New York, has purchased the world rights to a comedy drama entitled, "His Pajama Girl," starring Billie Rhodes, produced by the Southern California Producing Company. It will be sold on the state rights basis. It will be aided by an exceptionally attractive line of advertising. Those who have seen the trade showings say it is one of the most marketable pictures offered for consideration.

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Neil M. Birk, general auditor of the United Pictures Producing Corporation, left on March 3 for a trip to Philadelphia, Washington, Atlanta and New Orleans branches, spending from three days to a week at each.

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Jeff Dolan, after fifteen months as salesman with Robertson-Cole's New York exchange, has resigned. He has not determined his future business affiliations.

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Ben Wilson leaves for the Coast March 9 to produce a serial to be released as a Ben Wilson production.

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J. P. Kilfeather, a cigar manufacturer, is behind the erection of a new film exchange building at New Haven, Conn. Plans have already been drawn for its construction.

* * *

W. R. Howard, of the Universal, assistant to Tarkington Baker, came to New York last week on a sad errand, to bring the body of his cousin, who died in California. Mr. Howard returned to the Coast on Tuesday, March 2.

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T. E. Larson, of the T. E. Larson Attractions of Tulsa, Okla., arrived in New York on Monday, March 1, to remain for a week at the Astor Hotel.

More Keys to Adventure

Presented to Ruth Roland, Pathe star, by Gilson Willets, who wrote the scenario for "The Adventures of Ruth."

Ed. Rosenbaum, of Los Angeles, has embarked in business for himself under the moniker, Ed. Rosenbaum, Jr., Company, in the Security Building. He has been on the West Coast for fourteen months as publicity director for the Fox Film Corporation and business manager for Tom Mix. He recently exploited the Anita Stewart production, "In Old Kentucky." In his new enterprise he is handling plays, players and publicity.

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Sam Applebaum has been employed by Robertson-Cole to handle the company's Connecticut territory, replacing L. George Ross.

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William Bernstein, brother of Jule Bernstein, is traveling upper New York State for the Commonwealth Film Corporation.

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The Motion Picture Directors Association ball, scheduled for March 20, has been postponed until Saturday evening, April 10. This was made necessary on account of a ball to be given on March 20 by the Theatre Mechanics Association, which would claim a number of persons who might otherwise want to attend the M. P. D. A.'s ball.

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Tracy Matthewson, Southern Kinograms cameraman, has "discovered" Annie Oakley, of Buffalo Bill days, conducting a school of marksmanship for women at Pinehurst, N. C. Among her pupils was Mrs. Martin G. Brumbaugh, wife of the former Governor of Pennsylvania.

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Louis F. Blumenthal, of Jersey City, is building a house seating 2,000 at Central and Sherman avenues, Jersey City, to be called "The Central."

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Joseph Stern, of Newark, N. J., who owns seven theatres in New Jersey, is building a 3,500-seat house on Perry street, Newark.

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The Palace Theatre of Bristol, Conn., has been sold to a local corporation.

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Morris Kashin, former manager of the Broadway and Symphony theatres, New York, is now managing the Holman Theatre, Montreal, owned by the Universal Company. Mr. Kashin's ability as a manager and his many original ideas and innovations will prove beneficial to the Holman.

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James Shelly Hamilton, associate editor of Romance Magazine, has been engaged by George B. Seitz, to do scenario writing for "Velvet," a serial being produced for Pathe at the Seitz studio.

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Besson & Sabo, owners of the Temple Square Theatre, Clinton avenue, Newark, N. J., are contemplating buying the Ditmas Theatre, at Perth Amboy, N. J.

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Tod Browning, director of "The Virgin of Stamboul," a Universal feature, arrived in New York February 28 after five months' work on the production. He brought a copy of the picture with him, and it is being highly praised.

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Gene Mullin, Eastern editor for Goldwyn productions, wishes to deny that he is going to the Coast in March. Mr. Mullin's duties will keep him in New York for some time.

* * *

W. C. Patterson, of the Criterion Theatre, Atlanta, Ga., one of the most progressive exhibitors of the South, and E. C. Hulsey, of Dallas, Tex., a First National franchise holder, were stopping at the Hotel Astor, New York, week of February 23.

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Byron Park, of the Photoplays Library, returns to New York on March 12 after finishing his itinerary of the state rights centers for "Empty Arms."

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Lewis Allen Browne, who wrote "The Land of Opportunity" for Lewis J. Selznick, has sold the picture rights to his stage play, "100 Per Cent Girl."

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Rumor has it that a combination of theatrical interests will soon start building in New England. Present plans call for large theatres in both Stamford and Norwalk, Conn.

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Dave Rodgers, United Pictures Production Corporation, Southern division man-

(*Continued on page* 1766)

Marcus Loew Plans Great Increase in Film Production for Metro Corporation

THAT the Metro Film Corporation will enlarge and increase the number and quality of its output to an enormous extent, and that he is bringing into picture production those big ideas which have marked his career as a showman, is indicated in an interview with Marcus Loew, whose corporation now owns 100 per cent of the Metro Film Corporation.

The infusion of unlimited capital and the ability greatly to enlarge the Metro company will result in production of nothing but the finest and costliest features, produced on an elaborate and spectacular scale; the building of a $2,000,000 studio on Long Island, and the increase in the number of features a year to such an extent that between fifty and seventy-five pictures will be released during the coming season.

The main facts brought out in the interview with Mr. Loew indicate that the day of the small picture, in his opinion, is over; that only big pictures with big production will be made, and that he will bring to producing pictures that same daring and ability to execute on an enormous scale which makes Loew one of the biggest individual theatre owners and exhibitors in the world. The plans revealed in the interview are merely preliminary, for Metro will advance steadily as a producing organization.

"I purchased Metro and determined to make pictures primarily to protect our own interests," said Mr. Loew. "We have millions of dollars tied up in theatre properties and we must have the finest entertainment in the world to offer our people. For that reason we want absolutely to assure ourselves of a supply of such entertainment in the form of the best pictures. If we make some of them ourselves, and spend thousands to secure the very finest, we know we can secure what we want.

To Build Big Eastern Plant.

"We will soon start work on the biggest studio ever built in the East. It will be on Long Island, and will allow twelve companies to work at once. It will cost close to $2,000,000. We are getting our Sixty-first street studio ready for immediate production and have greatly enlarged the West Coast studios. While in Los Angeles we purchased a ranch of fifty-nine acres, giving us plenty of room for production and the building of enormous sets and scenes.

"The day of the small picture is done. The public now is so discriminating that no longer will it be satisfied with merely an ordinary picture, fairly entertaining, without a big production. I believe firmly in lavish production. I believe that every dollar spent on a picture, discreetly of course, will come back through rentals. Offer the public a weak story, but a monster production, and the public will not complain. Offer a great story and a great production and you have something worth while.

"All the pictures being made now by Metro are of this type. I saw completed parts of several productions while I was in Los Angeles, and they were wonderful. I never saw such a remarkable collection of great pictures together. 'Old Lady 31' is almost finished and is a great story as well as a massive production. Bert Lytell's 'Jimmy Valentine,' great as the story is, also has a wonderful production. I believe that 'The Heart of a Child,' with Nazimova, will be a sensation. 'Shore Acres,' starring Alice Lake, is the biggest thing I ever saw. May Allison's picture, 'The Cheater,' is another big picture. Each of these pictures cost at least $200,000. I don't believe we will ever make a picture for less than this amount, and many will run over.

"We will make between fifty and seventy-five pictures during the coming year. About $15,000,000 will be spent on production, but it will be spent advisedly, by men who know, and every dollar's worth of value will show in the picture. We won't spend anything that will not show. A few years ago we could make a picture for $30,000 or $40,000, but now it can't be done. Formerly six companies could work in a certain space, now only two can work. Everything else is on the same massive scale."

Mr. Loew then discussed the value of a star, and stated that a star is necessary, although a bad story and a bad picture can injure a star. He plans a happy combination of a star surrounded by a magnificent production and a great story. Talking about the value of stage plays and books, he said that the price of even mediocre stage plays, or even failures, have risen to such an extent that he feels he doesn't want to pay the price, and prefers good original stories. Metro has engaged Bayard Veiller for a term of years to write for the screen.

Marcus Loew

Plans great increase in Metro production scope.

"We paid $75,000 for 'Polly With a Past,'" said Mr. Loew, "but it's worth it because the play was a big success and Ina Claire will appear in the screen version."

All the Ibanez novels, secured by Metro, will be made in the East. Other stars will be distributed between the East and West Coast studios, and sent from one to the other as conditions dictate.

Mr. Loew plans to work the two organizations, Loew and Metro, into a cohesive whole.

"Metro is a separate organization and will remain so to a great extent. The men who handle its affairs agree with us absolutely, and have been working along these lines before we had anything to do with Metro. They will continue to remain in charge. It has always been my theory that we should advance our people from the ranks, for long service with the organization makes for loyalty, and loyalty is what we are after."

Building Forty Theatres.

Loew discussed briefly the extent of the theatre building operations of his company.

"We are building forty theatres now," said Mr. Loew, "and have bought ground for many more. Theatres now under construction will open rapidly during the coming few months. It has taken a long time to plan for this, and some of the houses now going up have been schemes of mine for four or five years. We are building theatres which in some cases are the most marvelous ever dreamed of. Millions will be spent, but the public will get what it wants and the money will come back again.

"We are building one in Newark and in St. Louis, three in Los Angeles, three in San Francisco, two in Memphis, also in Toronto, Ottawa, Windsor, Buffalo, Indianapolis, New York, Brooklyn and other cities. The present day tendency of the American public is toward amusements and plenty of it. Whereas in former years theatre-going was a luxury and an event to look forward to, today it is a vital necessity in every life."

Resolutions Express Regret Over Death of Major Pullman

ON Tuesday, February 24, the Motion Picture Exhibitors' Association of the District of Columbia met at the Metropolitan Theatre Building and adopted the following resolution, which will be engrossed and delivered to the family of the late Major Raymond Pullman and to the District of Columbia Police Department:

Whereas the Motion Picture Exhibitors Association has heard of the death of Raymond Pullman, major and superintendent of police in the District of Columbia,

And whereas, the association feels that in his untimely and sudden death the nation and District of Columbia has lost the services of an upright citizen, and a capable and energetic official, whose efforts for the good of the country and of this community have always been characterized by the highest sense of honor and sincerity,

And whereas, this association has, in his death, lost a friend whose unselfish advice and sympathetic counsel have oft assisted their deliberations,

Be it therefore resolved, that the Motion Picture Exhibitors Association of the District of Columbia extends to the family of Major Pullman their entire sympathy in the hour of their bereavement and that the secretary of the association be instructed to transmit to them an engrossed copy of these resolutions, and to inscribe the same upon the minutes of the association,

And be it further resolved, that a copy of these resolutions be passed to the district commissioners, with the request that the same be filed among the archives of the police department.

Reviews printed in Moving Picture World are written with authority by experienced craftsmen, who express an honest opinion in just and fair judgment of what they see upon the screen. That's why our reviews are dependable.

In Personal Touch

(Continued from page 1764)

ager, will leave Atlanta, after a long visit, and journey to Kansas City and St. Louis for a spell.

* * *

R. H. Cochrane, vice-president of the Universal, has been confined to his home for some time by sickness. He was back to work March 3.

* * *

Hop Hadley, publicity director of Hallmark, made himself famous at Kew Gardens, L. I. He took part in an amateur minstrel show, as endman. After much coaxing, he went on and did so well the townspeople told him he had real talent and advised him to follow it up as a profession.

* * *

Leo Dennison, formerly with Fox, has been appointed salesman in the Cleveland office of the United Pictures Producing Corporation. G. W. Davidson is with the Minneapolis exchange, J. Earle Wells at the Philadelphia office, and W. T. Kinnebrew has been made manager of the Atlanta exchange.

* * *

Park and Whiteside, producers of "Empty Arms," have purchased another one of Willard King Bradley's photoplays called "The Scarlet Dragon," directed by Frank Reicher. Thurston Hall, Gail Kain, J. Herbert Frank, Ted Lewis and his jazz band and Mlle. Dazie are in the cast.

* * *

Sam Zierler, general manager of the Commonwealth Film Corporation, and R. W. Barremore, United Pictures Productions Corporation's publicity director, will attend the New York State Exhibitor's convention at Utica, N. Y., on March 9 and 10.

* * *

Ben Grimm was tendered a luncheon at Keene's Chop House, New York, on February 28 by the publicity department of the Selznick Pictures. Mr. Grimm resigned as advertising manager of the Select to assume charge of the advertising department of the Associated Pictures.

* * *

Peggy Shanor, playing a leading role in the Reeves and Grey serial, "The Mystery Mind," has been very ill, but despite her precarious condition, due to tonsilitis, she accompanied the rest of the principals to Jacksonville on location, Monday, March 1.

* * *

Milton Caplon, president of the Varieties Pictures Corporation, of Washington, and Edwin Sherwood, general manager of the same concern, came to New York on Wednesday, March 2. They were in town buying pictures and negotiating for six new features for the Southern territory.

* * *

L. J. Bamberger, contract manager of the United Pictures Production Corporation, announces the appointment to his staff of Charles McGovern, formerly of Fox and originally with Mr. Bamberger at the V. L. S. E.

* * *

Agnes Eagan Cobb, general sales manager of Schomer-Ross, will tour all the state rights exchange centers during the month of April.

* * *

Charles M. Steele, auditor of the Republic Distributing Corporation, is back at his desk after being at home for more than a week with the "flu."

* * *

Joseph L. Kelley, in the Fulton Theatre Building, is doing personal publicity for players in addition to his work for Gerald Bacon.

Republicans See in John J. McInerney Future New York Lieutenant-Governor

A BOOM to make John J. McInerney the next lieutenant-governor of New York State seems destined to meet with success. If it does, it will be because the powers that be in politics have at last awakened to the mighty part which the motion picture screen may have to do with future elections. A candidate with a clean record, a successful man who can command the support of the picture fans, and, who—something not to be overlooked—has the confidence and good-will of the exhibitors who own the screens, is about what the Republican dopesters are said to have in mind when they began to mention Mr. McInerney.

Mr. McInerney is a Republican, a former Assemblyman and prominent as an attorney throughout the state. Of late years he has been closely connected with the motion picture industry and the automobile industry in the capacity of legal counsel. His friends in these industries, in view of the fact that many think he is just naturally heading for the gubernatorial chair, say that now is a good time to shove him in.

John J. McInerney.

No information has been given out by the state leaders to the effect that Mr. McInerney will be the Republican candidate for the office of lieutenant-governor, but his name is linked prominently with that office. In Albany and elsewhere where the dopesters are trying to compile a slate that will meet with popular approval by the voters, Mr. McInerney's name has been frequently mentioned for a place on the ticket.

Mr. McInerney has not expressed his personal views on the matter, publicly at least. He is a busy man—too busy to seek office. It is doubtful if he would sacrifice his growing interests in the business world for a political career, but his many friends hope that he might be prevailed upon to do so.

Ten years ago, after a whirlwind career as one of the most successful criminal lawyers in the state, Mr. McInerney served several terms in the Assembly, representing a Monroe county district. Then he retired from the political arena and his legal practice has made him famous and wealthy. He is general counsel for the New York State Motion Picture Exhibitors League and attorney for the Theft Bureau of the National Association of the Motion Picture Industry, as well as holding many other commissions from the industry.

Utica Exhibitor Convention Promises to Break Records

THE preparations have been completed and next Tuesday, March 9, at Utica, N. Y., the curtain will rise on what may be the biggest convention of exhibitors ever held anywhere in the country. State Treasurer W. H. Linton, who has thrown his whole heart and soul into the work of preparation, is somewhat tired but extremely happy. According to Mr. Linton, the two biggest hotels in Utica are practically reserved for the delegates to the convention and the overflow is filling every other hotel in the city.

At least more than half a dozen stars of national reputation have been secured. Their names will be announced at the convention.

The banquet promises to be an affair of considerable importance. Senator George F. Thompson and Assemblyman Charles D. Donohue, who were the sponsors of the Sunday opening bill in the last session of the legislature, has signified their intention of attending. It is hoped the governor can attend. Among other speakers whose presence is probable are Speaker Thaddeus C. Sweet, Senators James W. Wadsworth, Jr., and William M. Calder, and Mayor Lunn, of Schenectady. The toastmaster will be State Senator James J. Walker. The president and Lieutenant Governor Harry Walker, of Binghamton, will represent the State Senate. One of the engrossing topics that will be discussed will be the question of Americanization work.

Business Program Devised.

A complete program has been mapped out for the convention, and according to State President Sydney S. Cohen, it will be a business convention from start to finish. The demands for booths continued during the week and the following have been added to the concerns which were published in last week's issue as having hired space: Fox Film Corporation., Realart Pitcures, Metro Pictures Corporation, Pathe Exchange and Vitagraph.

James J. O'Connor, mayor of Utica, will open the convention with an address of welcome.

Rochester Wants Next Convention.

Rochester is to make a determined bid for the next session of the state league. A delegation from the Kodak City, thirty strong, will at least make a strong effort to stampede the Utica convention on March 9 and 10 to vote to have the next annual gathering in Rochester.

The delegation from Rochester will include William A. Calihan, vice-president of the state body; Irving H. Salyerds, state organizer; John J. McInerney, general counsel for the state body; Erwin J. W. Huber, managing editor and treasurer of the Pictureplay News, and a representative group of exhibitors. George Blair, sales manager of the Motion Picture Film Division of the Eastman Kodak Company, is expected to make the trip and may add the invitation of his company to that of the Chamber of Commerce and the city to the convention.

Absolute Business Inactivity Prevails as Fort Worth Enforces Sunday Closing

People Rage at Threatened Prosecution of Theatres Under Texas Blue Laws and Flock to Dallas for Amusements—Sunday Papers May Be Discontinued and Church Choir Leaders Forced to Sing Without Salary

THE unpopular and generally disregarded Texas state law which forbids the operation of moving picture theatres on Sundays was made effective for the first time in two years at Forth Worth on Sunday, February 22.

Although business organizations such as the Fort Worth Advertising League had gone on record as opposed to Sunday closing, the demands of an organization known as the Law Enforcement League caused the county officials to serve notice that proprietors of moving picture shows operating on Sunday would be prosecuted. At the request of citizens wishing to see all the Blue Laws enforced without discrimination, absolute business inactivity was effected in Fort Worth during the day.

Theatres, garages, drug stores, building operations, gasoline stations, shoe-shining parlors, cigar stands, cold drink establishments and other places of business which had formerly operated on Sunday were shut tight. Complaint was universal.

No Medicines for the Sick.

Sick people were unable to secure drugs from the drug stores, automobiles stalled in the streets through lack of gasoline, garage doors were locked and the owners of stored cars were unable to secure them until after Sunday midnight. The restaurants were the only places of business operating, and it is understood that the Restaurant Men's Association will close their eating places on the Sundays to come unless the rigor of the Blue Laws affecting picture shows is relaxed.

It has been announced that moving picture shows would be kept open on Sunday and the matter contested in the courts, but at the last moment the proprietors changed their minds. Groups of indignant theatregoers found signs on the ticket windows of the shows, such as: "Hush! Don't Make Any Noise. Fort Worth is Dead." "Alas, Poor Movie, We Knew You Well." "We Fought for Liberty and Get This." "Closed in Sympathy with the Law Enforcement League."

The picture shows and theatres were open in Dallas, thirty miles away, and Fort Worth amusement seekers by the thousand thronged interurban cars and made the pilgrimage to the sister city.

"Alas, Poor Movie!"

Groups of indignant theatregoers found these signs on ticket windows:

"Alas, Poor Movie, We Knew You Well."

"Hush, Don't Make Any Noise. Fort Worth Is Dead."

"We Fought for Liberty and Get This."

"Closed in Sympathy with the Law Enforcement League."

Under the interpretation of the Texas Blue Laws, complaints are to be filed against salaried choir leaders in various churches who may sing on Sunday unless they give their services free. The question as to the legality of printing Sunday newspapers is also to be investigated. Since the theatres have been closed through an agitation directed particularly against them, those interested in the matter say that they are determined that every Blue Law on the statute book shall be enforced. Music in the hotels during meal times on Sundays is also to be suppressed.

Proprietors of Fort Worth theatres estimated that $15,000 in cash, which would have been spent in their city on Sunday for amusements, went out of town. Dallas theatre owners for the present are reaping a harvest but expect a similar campaign in their home city.

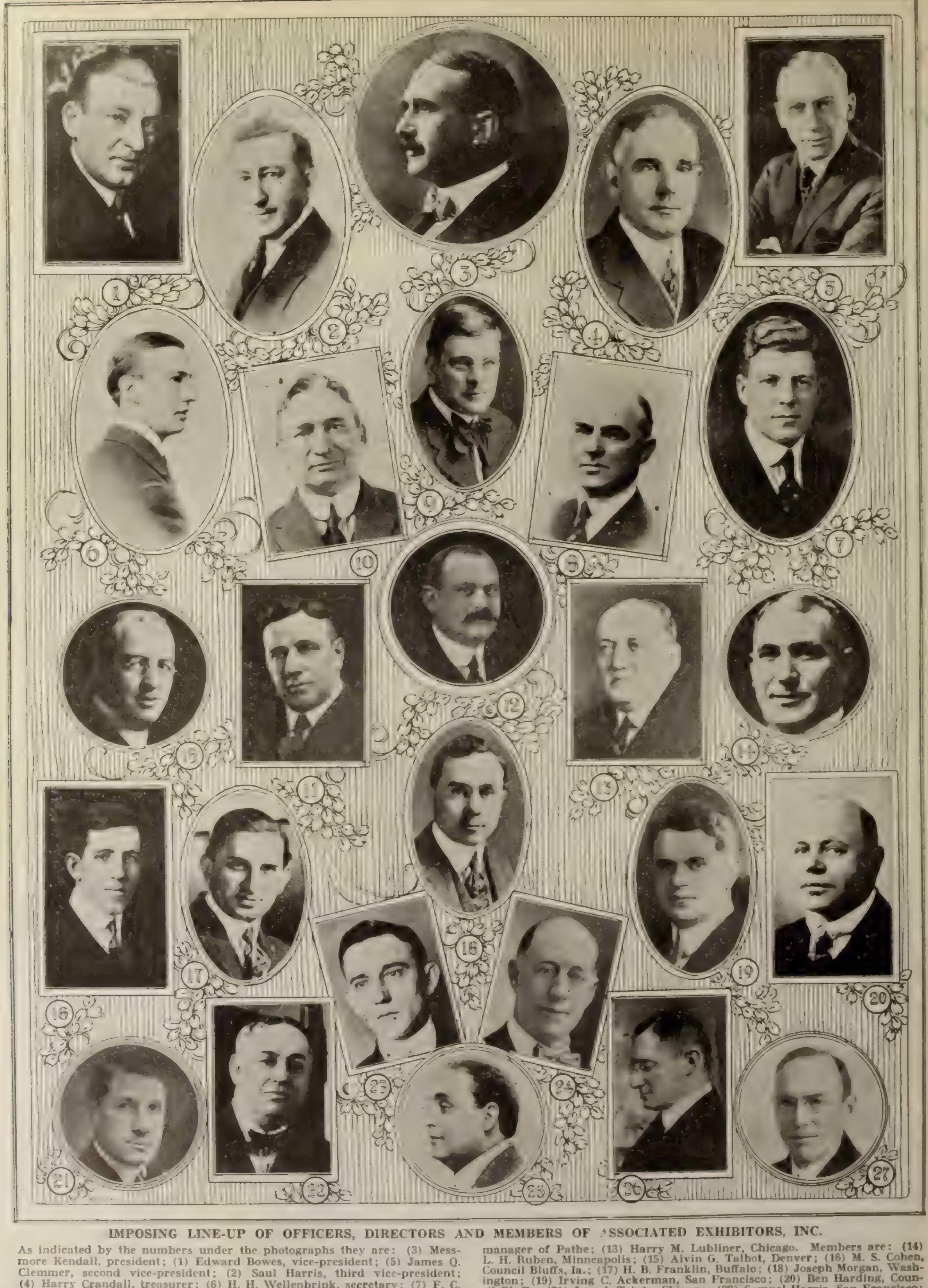
The state law of Texas forbids the operation of any business on a Sunday. When the army camps were located in many Texas cities, the military authorities asked the civil authorities to permit the moving picture shows to open so that the men might have wholesome amusement. Now that demobilization has been effected, the Sunday closing law is being evoked.

Five to One for Sunday Opening.

Dallas is in a peculiar position as to the closing of theatres on Sunday. Four years ago the citizens of the town voted for Sunday amusement at a ratio of about five to one. Fifteen thousand votes were cast. This vote is claimed to legalize Sunday amusements in Dallas under a section of the state constitution which allows cities of over 100,000 people in Texas some small degree of home rule. Opponents of Sunday shows claim that no such measure can be effective in opposition to a well founded state law. A warm contest is expected in Dallas should the already discussed move for Sunday closing come to a head.

Other large cities in Texas, with the exception of Austin, the state capital, permit Sunday amusements. Texas towns being inland, and for the most part in a flat and geographically uninteresting country, have few outdoor recreational advantages. The working people are almost wholly dependent for their Sunday amusement on the moving picture show. Any movement to close the theatres is a vastly unpopular one in the larger cities.

June Caprice in "In Walked Mary," Her Newest Pathe Photoplay.



IMPOSING LINE-UP OF OFFICERS, DIRECTORS AND MEMBERS OF ASSOCIATED EXHIBITORS, INC.

As indicated by the numbers under the photographs they are: (3) Messmore Kendall, president; (1) Edward Bowes, vice-president; (5) James Q. Clemmer, second vice-president; (2) Saul Harris, third vice-president; (4) Harry Crandall, treasurer; (6) H. H. Wellenbrink, secretary; (7) F. C. Quimby, general manager. The directors are: (8) Dr. Hugo Lambach, Spokane; (9) Dennis Harris, Pittsburgh; (10) I. Libson, Cincinnati; (11) Sam Harding, Kansas City; (12) Paul Brunet, vice-president and general manager of Pathe; (13) Harry M. Lubliner, Chicago. Members are: (14) L. H. Ruben, Minneapolis; (15) Alvin G. Talbot, Denver; (16) M. S. Cohen, Council Bluffs, Ia.; (17) H. B. Franklin, Buffalo; (18) Joseph Morgan, Washington; (19) Irving C. Ackerman, San Francisco; (20) Ben Harding, Council Bluffs; (21) Joseph Trintz, Chicago; (22) Samuel Harris, San Francisco; (23) Paul Gusdanovic, Cleveland; (24) E. G. Sourbier, Indianapolis; (25) Theodore L. Hayes, Minneapolis; (26) J. H. Cooper, Wichita; (27) Howard C. Clemmer, Seattle.

Associated Exhibitors' Power Is Shown in Analysis by General Manager Quimby

THE national power and deep and far-reaching purpose of the Associated Exhibitors, Inc., are set forth by Fred C. Quimby, general manager, in a careful analysis which emphasizes the first announcements of the powerful combination of interests and shows that the new factor in the motion picture industry, with its 250 first-run theatres and the assurance of 8,000 smaller houses, came into being as an active, operating giant of strength, sinewed by unlimited capital and directed by shrewd minds in exhibition, distribution and finance.

The men back of it have dealt and are dealing with a public of millions of theatregoers and while being practical men they are nevertheless moved by a fine idealism in seeking the perfect thing and perfect conditions for the handling of it.

First Insight of the "Idea."

All this is made impressively apparent in the statement of Mr. Quimby, recently director of exchanges for Pathe, and an authority on exhibition, exploitation and selling. He gives the first insight of the "idea" back of the newly formed exhibitors' combination and explains how the new organization, in the very beginning, has profited by the mistakes of previous organizations so that it is absolutely lacking in any element of experiment.

Messmore Kendall, its president and also president of the Capitol Theatre Corporation, New York, who is associated with large capital, with Edwin Bowes, of New York, vice-president, submitted the financial scheme to the most astute minds in finance; James Q. Clemmer, of Seattle, second vice-president and Harry Crandall, of Washington, treasurer, with other big exhibitors studied the problem from the angle of the showman's interest, and Mr. Quimby gave his intimate experience to the adjustment of distribution and selling.

Pathe to Distribute.

Pathe Exchange, with its conceded high efficiency in its system of branches, has been selected as the medium of distribution, and Paul Brunet, vice-president and general manager of that organization, is a member of the board of directors of the big exhibitor body.

The Associated Exhibitors will soon make an announcement, which, in the beginning, will show the largeness of its program for the acquisition of the very best productions, and individual stars.

Mr. Quimby thus outlines the plan:

"Various organizations have been formed for the purpose of giving exhibitors the opportunity of participating in a plan that would give them protection and result in many other mutual advantages. These plans have met with varied degrees of success and many of them, while containing great merit, were formed in such a manner as to leave loop-holes that proved them ineffectual in some way or another.

Profits by Past Mistakes.

"The Associated Exhibitors, Inc., has profited by the mistakes and partial successes of all of these various organizations. In 'the perfect plan' it believes that the solution of virtually all exhibitor problems has been arrived at.

"The exhibitors' sub-franchise, which is part of the plan of Associated Exhibitors, Inc., will be equitable and sound in its application to every exhibitor—not only to exhibitors holding immediate franchises in the association, but also to every exhibitor who becomes part of the enterprise through the possession of a sub-franchise.

"Under the plan of Associated Exhibitors, Inc., all franchise holders enter into an agreement on an equal basis. There will not be a single exhibitor who will have a better proposition than any other franchise holder. Every one comes in on an equal share of everything.

Appeals to All Members of Industry.

"The plan will have a tremendous appeal for the really talented director who is a producer of big, special productions. In Associated Exhibitors, Inc., he will find an organization that is capable of marketing his product in a manner that will meet the artistic and commercial value of his work. Associated Exhibitors, Inc., assures such a producer a ready-made audience, high-class presentation, full protection and appreciation for his part in the work.

"To stars of renown the plan also offers the best possible medium of reaching the largest audience; it permits them to know that their triumphs shall receive the full amount of appreciation. Also, it gives them the knowledge that their works shall be offered to the public through the medium of the screens of the foremost theatres of the country, for premiere showings in the most prominent theatres throughout the country are guaranteed even before the picture is produced.

Eliminating the Middleman.

"And the producer who spends thousands of dollars making a truly commendable picture is also certain of the full benefits that accrue from exhibitor co-operation. This is true because the producer can know, even beforehand, that in dealing with Associated Exhibitors, Inc., he is dealing with from 9,000 to 10,000 exhibitors in the United States.

"From the producer's end the plan can be likened, in a sense, to the proposition of a manufacturer selling his product to the ultimate consumer through a representative body of consumers, as opposed to the more costly and less profitable scheme, in merchandising, of selling the product to the consumer through a middleman who must get a profit merely for handling the goods.

"A very easily understood simile is the plan of community stores. The employes' associations of many big corporations have formed their own stores for the purchase and subsequent sale to members of foodstuffs, and even in these days of high prices it has been found that the elimination of the middleman has resulted profitably.

"And so it is with Associated Exhibitors, Inc.—in a tremendously bigger way. The organization is merely the physical representative of every one of its members, not only permitting its members economically to buy product, but also to make a profit for themselves, and at the same time furnishing protection against the pernicious forces working against the individual in an effort to obtain a monopoly."

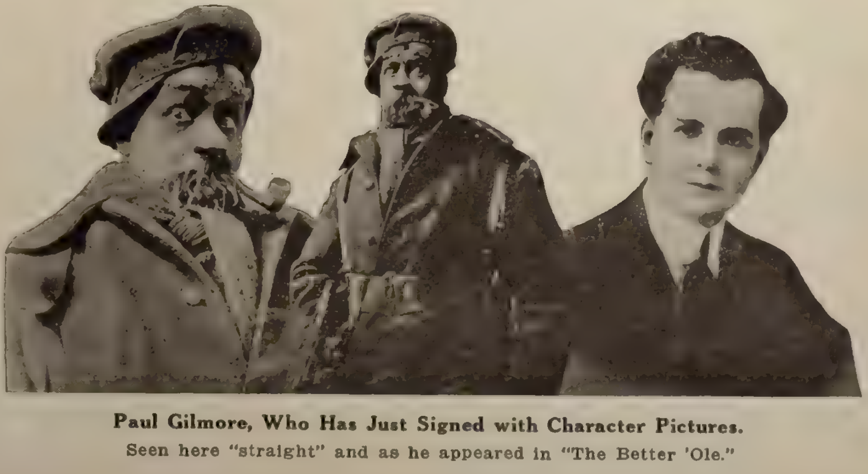
H. I. Day, Ex-Buck Private, Now International Publicist

HARRY IRVING DAY, director of publicity and advertising of International Film Service, Inc., first became acquainted with type, layouts and such things in a large advertising agency, where he learned the game from the ground up. After a long period of faithful service with another advertising agency, he went into the motion picture game via the Famous Players-Lasky Corporation. He spent five years with Paramount-Artcraft doing a variety of things, handling among them trade and national advertising copy, editing Progress-Advance, and Paramount Pep and Picture Progress.

Then war clouds gathered on the horizon and Harry went in as a buck private. He came out as a first lieutenant. From the army he went to Goldwyn where he did sales promotion work, and then into his present job, where he has entire supervision of the advertising and publicity. The campaigns on "The Miracle of Love" and "The Cinema Murder" were gotten out by Mr. Day. Under Mr. Day's supervision the department of advertising and publicity is subdivided with the advertising end in Mr. Day's personal charge and the publicity end in the charge of Arthur M. Brilant.

Great Interest in "Empty Arms."

Byron Park, general manager of Photoplay Libraries, Incorporated, selling agents for the Park-Whiteside productions, reports great interest among exhibitors and state rights buyers on the Pacific Coast for "Empty Arms," starring Gail Kane and directed by Frank Reicher, from Willard King Bradley's screen story. Mr. Park will visit the remaining cities of his itinerary, published recently up to Kansas City, when he will return to New York to show "Empty Arms."



Paul Gilmore, Who Has Just Signed with Character Pictures.

Seen here "straight" and as he appeared in "The Better 'Ole."

Billie Burke's Views on Prudence and on Being Too Well Disguised

BY EDWARD WEITZEL

SHE was leaning over a balcony railing watching Hugh Ford direct a scene in Tom Meighan's new picture when I glanced up and saw the coat and trousers which had caused all the trouble. They covered, but did not adorn the trim figure of Miss Billie Burke. I had been given their history the day before and their relation to "Away Went Prudence," and told how, although "the apparel oft proclaims the man," it had failed to tell the truth in this case, but got away with the bluff just the same.

It came about in this fashion:

One day last week I dropped in at the Famous Players studio and found director John Robinson over in a carefully screened off corner of the building, busy with a scene of "Away Went Prudence," the Billie Burke picture now in the making. The environment, sartorial and otherwise, was a new one for Miss Burke. Accustomed to seeing her on the stage or in photoplays gowned in the most fetching and expensive of creations and employed in the amusingly romantic pusuit of setting some poor chap's brains to wobbling and his heart to dancing for love of her, it came as a surprise to behold the enslaving heroine of a hundred comedies, more or less, in entirely different surroundings, and wearing garments known as plain but substantial. She was at her old trick of subjugating a male being's heart, of course; but was making an equally willing captive of the devotion of one of her own sex at the same time.

Away Went—Prudence and the Davenport

Billie Burke, though, smiles at the wreckage in "Away Went Prudence."

The Lure Which Is Billie's.

Seated at a table in the living room of a neat but modest home the star who is the Prudence of the picture, was the object of the adoring glances of a boy and a girl, both in their early teens. The three were being helped to bountiful plates of steaming soup by the mother of the children, a pleasant-faced Irish woman of the laundress type. I could not hear what Miss Burke was saying to the youngsters, but she was chatting away as if her one thought in life was to be nice to those children, and was enjoying her task. The scene was repeated several times, and her smile and beguiling animation were as spontaneous as ever.

There was a wait of a few minutes presently for Miss Burke, and I walked over to where she stood. I had intended to ask her about her own part, but she at once started to talk about the youthful actors.

"Aren't they nice children?" she exclaimed. "I'm supposed to be quite fond of them in the story, and it isn't a bit of an effort."

"Where did they get them?" I asked.

"From the Rehearsal Club," was the reply. "All of our children come from there. It's a wonderful institution and I'm getting up a benefit performance for it. Bishop Greer's daughter is at the head of the club, you know. It looks after the children and helps to educate them and should be encouraged by every professional."

Prudence Over-reaches Herself.

"Tell me something about Prudence, and why she went away," I requested.

"That was the reason—away went prudence."

"You mean, she was Prudence by name but not prudent by nature?"

"Yes. The double play in the title is quite clever, isn't it?"

"Unusually so. But what makes her act so imprudently?"

"I mustn't reveal too much of the plot; but she decides to run away and have her friends think that she's been kidnapped."

"Does the scheme work out as Prudence planned?"

No one ever saw the corners of Billie Burke's mouth run a race with her eyes to decide which set of features could put the most drollery into a roguish expression, and forget how she looked. The race started afresh as she replied:

"It not only works out, but it overruns her imagination of what such an affair would be like. It turns out to be the real thing—the kidnapping, I mean—and Prudence finds herself in tough society before she gets back home."

"That home, I take it, is one of wealth and unlimited credit at all the most expensive dealers in feminine fashions?"

"Oh, yes! the story must start and end right," said Miss Burke, meaningly. "I don't mind plain clothes in some of the scenes and I'm rather proud of myself in the boy's suit I wear; but Prudence has the normal woman's love of fine frocks, and I've done my best to suit her taste in the matter."

The Too Perfect Disguise.

Director Robinson and the cameraman appeared to have about completed their changes in the set and the arrangement of the lights and were glancing in our direction, but that boy's suit promised something interesting and I made haste to start an investigation:

"What do you and the boy's suit do, Miss Burke—slide down a water spout together?"

"Not exactly; but it gets me into all sorts of trouble. In fact, it's such a born trouble maker that it started to make things unpleasant for me before I got over to the set and began work with it the first day I put it on."

I looked over at the director to see if time was up. A forgotten "prop" favored me.

"How was that?" I asked eagerly.

"It disguised me too perfectly. I had the cap pulled down low and was 'chivied about a bit,' as they say in England, by several of the stage hands because I happened to get in their way. Once when I was watching another company work I was told, with more force than politeness, that my room was better than my company."

"You must have found it amusing?"

"I did, and not nearly as embarrassing as the actress I heard about in England who was playing Shakespeare Jarvis in 'The Lights o' London' found a similar mistake. The play was touring the provinces and one night she walked over to the peephole in the curtain while the stage was dimly lighted, and started to survey the house. One of the stage hands caught sight of what he supposed was an 'extra' boy, violating a sacred law of the theatre. He was a man of action, not of words. He stole softly behind the culprit, raised his foot and planted a kick that horrified the stage hand when the 'boy' turned around and began to relieve her feelings."

The "Roughneck"

Surveys her "better self" in views from her latest Paramount.

Snapshots of Miss Ziegfeld.

The arrival of a friend of Miss Burke's put an end to the interview, but she was back in a moment with two snapshots of a certain little Miss Ziegfeld of whom she is extremely fond.

"See the pictures of my baby that have just been brought me. They were taken last summer at the seashore. My! doesn't she look serious? . . . Ready, Mr. Robinson? . . . Excuse me."

A moment later Billie Burke was again seated in the home of the laundress, chatting pleasantly with the woman's two children, who were once more gazing at her with adoring eyes.

Burton King Announces New Star.

Burton King, who is now producing a series of special pictures under his own banner, announces that Virginia Lee is to be the star of his first feature.

Burton King's first independent production is based on a novel by Edith Sessions Tupper.

Industry Scores Many Points Against Censorship at Second Boston Hearing

Morris Wolf, Former Attorney General of Pennsylvania, Makes Decided Impression by Pointing Out Failure of Boards in His State and Ohio—National Board of Review Secretary Denies Control by Industry

APPARENTLY fighting a losing battle, advocates of the bill to provide a censorship commission for Massachusetts were hard put to answer the flood of logic offered by opponents of the bill, representing the motion picture industry, at the second hearing, held on Tuesday, March 2, at Boston.

The star speaker for the opposition was Morris Wolf, formerly attorney general of Pennsylvania. He was applauded time and again by more than a thousand spectators crowded in the auditorium of the State House.

Mr. Wolf made a decided impression upon the committee with the statement that only one state has followed the example of Pennsylvania in establishing a censorship board, while the bill has been before twenty-three states, going to prove, he said, that the example set by his state has not come up to expectations.

Adopted Without Opposition.

"No one can tell you why we have a censorship law," he said.

"Unlike Massachusetts, we held no hearings upon this matter. So when the censor plan came before our legislative body, no one appeared in opposition. No one, as far as I can find, knew that such a bill was in project. The only man active in the matter was the one in favor of the bill, a man who later was appointed as censor at a salary of $4,000.

"It has been said here that the motion picture business has prospered in our state, but that prosperity is not due to censorship. In fact, censorship by a state group has proved a hardship, and the business has prospered in spite of it.

Fear for Morals of Others.

"The cutting of pictures reduces their artistic and literary features. You cannot cut, twist and distort a picture without doing this. The result is we have pictures without logic. They make the pictures so they are interesting to only one class of people, and those people are the ones who do not attend the motion picture houses at all; people who do not go to houses where pictures are shown and who are proud of it. People of that kind do not understand the antics of Charlie Chaplin and the other features which so many hundreds of thousands of other people enjoy.

"The censors who see these pictures to cut, are not afraid of their own morals. They are afraid of other people's. This is the essential vice in censorship. You will be surprised to see the foolish things which have been done by these censors.

A Court of Three for Ten Million.

"On the question of what is moral or immoral, no one person can ever agree. For instance, there are six pictures showing in Ohio that we say are immoral in Pennsylvania."

Attorney Wolf, in enumerating these plays, drew a laugh from the spectators when he listed two of them in sequence, "Mary's Ankle" and "Dangerous Hours."

"It is a vicious matter to leave to three people to determine what is right for ten millions of people to see.

"According to the censors, we of Pennsylvania should be considerably more moral than the people of Massachusetts, for we have had 54,000 cuts made in our films, in pictures which were shown without these cuts in Massachusetts. And yet you people here would not like to admit that we are more moral for all this cutting.

Humorous Sidelights at the Bay State Hearing

HUMOR and sarcasm vied with logic at the hearing. Attorney Wolf was one of the star speakers for the industry.

Pointing out a number of absurdities in the work of the Pennsylvania censors, he told of that board's evident desire to prevent scandal by marrying principals in the first reel. He also told of what lengths the board carried its opposition to all indications or hints of approaching maternity, saying that it cut out one scene showing a respectable married woman sewing baby clothes.

"The reason for the deletion," he said, "is that the board says children believe in storks and it would be a pity to disillusion them. If that is so, babies brought by storks in the Pennsylvania climate certainly need clothes."

"The censors who see these pictures to cut are not afraid of their own morals; they are afraid of other people's," Mr. Wolf also said. "Here is one order which reads: 'Cut the length of kiss eight feet.'"

"When you are attempting to remedy this matter with a commission you are attempting to kill a fly with a trip-hammer," another speaker said.

"Cut the Kiss."

"The work of censors is childish," ridiculous and ludicrous. And while on the subject of these cuts, here is one order which reads, 'cut the length of kiss eight feet.' They seem amusing to listen to, but they are disastrous to the industry. The expense of such cuts is great."

Judge J. Albert Brackett, in charge of the opposition, introduced Mayor Walter H. Creamer, of Lynn, the first speaker. The mayor said that the bill is a remedy worse than the disease, as it would give autocratic and arbitrary powers to a commission.

What Lynn Did.

"We met this problem in Lynn," he continued, "by my appointment of a committee of twenty-three men and women and later by a committee of 244 to regulate the motion picture houses. The committee visits all the motion picture houses, and their work has proved effective. We should hesitate before we censor too much in American life. This bill is an entering wedge. If it is kept up we shall soon have a censorship of free speech. When you are attempting to remedy this matter with a commission, you are attempting to kill a fly with a trip-hammer."

That Massachusetts cities have all the laws necessary to safeguard the morals of the community, was the declaration of Mayor Charles E. McCarthy, of Marlboro.

"I have never heard a protest in my city of any of the motion pictures shown there, and we are satisfied that we can take care of the question without further legislation," he said.

Ohio Is Dissatisfied.

Judge Brackett then submitted letters and reports which, he said, prove that Ohio is dissatisfied with its censorship board and that the people are to vote on a referendum this autumn as to whether the board will be continued or not.

Charges that paid woman lobbyists were among the proponents of the bill were made by State Representative F. B. Phinney, of Boston, a member of the committee on mercantile affairs, injecting a dramatic climax into the closing hour of the session.

The charge was made while Miss Amy Woods was speaking for the bill. She appeared as secretary of the Massachusetts Committee on Moving Pictures.

"Isn't it a fact, Miss Woods, that some of the women whose names appear here as the executive committee of this state committee in favor of the censorship bill, are paid lobbyists, registered at the State House as legislative agents as a matter of business?" he asked.

Charges Paid Lobbyists.

There was an intense silence in the auditorium.

"I do not know," replied Miss Woods. "If you tell me their names I can give you what information I have. For myself, my salary is paid by the League for Preventive Work."

"Well, I see on this list the name of Mrs. Wenona Osborne Pinkham, who, I believe, is registered as a lobbyist," answered Mr. Phinney.

"Mrs. Pinkham, I believe, is secretary of the League of Women Voters," Miss Woods responded, "but I do not know of any one who is paid to come here to support this bill."

The industry had other powerful allies besides Mr. Wolf in the persons of Dr. Orin G. Cocks, of the National Board of Review; Attorney Hiram Miller, representing the exhibitors, and Miss Marion Howard Brazier, a Boston clubwoman.

Speaking for the Professional Women's Club, Miss Brazier characterized the proponents of the bill as "amalgamated reformers" and said that the people objected to having a few men and women try to tell them what they should and should not see.

Denies Control by Industry.

Dr. Cocks outlined the organization of the National Board of Review and emphatically declared that all attempts to show that the board is controlled by the industry are false and malicious. He told how the board is paid a flat sum a reel for each picture it reviews, whether the picture is accepted or rejected.

"Those who search for something which is obscene in motion pictures, day in and day out, become pathological and it becomes pathological for them to censor," he said.

Attorney Miller said that the hearing was only a duplicate of a hearing held five years ago, with the same arguments and the same measure.

"The only difference," said Mr. Miller, "is that the committee personnel is changed and there is a whole new group of reformers in place of the old group of reformers who then appeared in favor of the bill.

"To grant this bill would bring upon the state a new case of arrested development. It would mean a state control of public opinion."

Labor Wants Freedom from Censorship.

Charles E. Sands, representing the Central Labor Union, of Springfield, Mass., said that labor is opposed to the bill and believes in free speech, a free press and free motion pictures. He said that the working people are entirely capable of taking care of their own morals if left alone by would-be reformers.

At one point in the session, Dr. Ellis P. Oberholtzer, secretary of the Pennsylvania board, who furnished some amusement at the hearing the previous week, could not refrain from melodramatically interrupting Mr. Wolf during his "roast" on the board's work. He failed to answer Mr. Wolf's arguments and failed to present any new arguments himself, and so he was asked to sit down.

French Minister Advocates Conservatoire of Pictures

THE formation of a conservatoire to encourage art and perfect the mechanism of moving pictures is urged by M. Honnorat, minister of public instruction, in Paris, according to a special cable dispatch published in the New York Times of Thursday, March 4. The article describes the aspirations of the minister as to the placing of motion pictures on the same plane as the theatre and opera, and the teaching of action, production, scenic arrangement and all other crafts necessary to making a finished film.

M. Honnorat believes that private firms should found such a school in common in Paris, pointing out that they have "plenty of money" and that the state would give them financial assistance if necessary. He would have a number of paid instructors, but he would also count upon the free services of the most successful actors and actresses. He hopes to form a national library of the best films produced both by the conservatoire and private firms.

M. Honnorat adds that one of the greatest arguments in favor of the establishment of a conservatoire is that "the moving picture is the best means of international publicity."

Powers Film Products Wins Suit Over Stock Purchase

A DECISION has been handed down in the Supreme Court at Rochester by Justice Adolph J. Rodenbeck in the case of Thomas E. Donovan against the Powers Film Products, Inc., sustaining the demurrer of the latter to the complaint of the former. The plaintiffs are brokers, to whom the Powers company gave an option to purchase certain shares of stock within periods of one and two years.

Justice Rodenbeck holds that the option was not good as a subscription to the stock, in that 10 per cent. of the amount required to be paid in at the time of absorbing was not so paid. The court also rules that there is an ascertainable value for the stock and the plaintiffs are therefore not entitled to specific performance of the option by the delivery of stock called for.

The action grew out of the selling of stock in The Powers Film Products, Inc., last year, at a time when Powers stock rapidly advanced from $7 a share to more than $25 and was then withdrawn from the market. The stock was sold through the Donovan firm in Rochester, New York and elsewhere. It found a brisk sale in Rochester and elsewhere and at stated periods made substantial advances in price.

When the stock was withdrawn the Powers company published an announcement that no more would be sold for the time being. The Donovan firm claims that its agreement with the Powers company entitled them to further shares. The Powers company then published a statement to the effect that it had no authorized stock selling agents, and that if at any future time Powers stock was offered to the public it would be through the Powers company and not through brokers. The Donovan company objected to this also, and the suit resulted.

The Powers company in the action maintained that there was no law by which it could be compelled to issue or sell stock.

National Academy of Motion Pictures Will Have Auditorium Seating 3,300

DEFINITE plans for the construction of the National Academy of Motion Pictures at Rochester, N. Y., have been completed and have been outlined by George Eastman, head of the Eastman Kodak Company, who is financing the project. Ground was broken some time ago and with the arrival of spring it is expected that the construction work will be pushed rapidly. Engineers are now occupied in tabulating figures for the 2,000 tons of structural steel which will go into the building, and contracts are to be let for the major construction soon.

The large auditorium is to seat 3,300 people, showing motion pictures to the accompaniment of a symphony orchestra on six days of the week. On Wednesday evening the auditorium will be given over to orchestra concerts and visiting musical artists. Pictures will be changed twice weekly, the first bill being shown on Sunday, Monday and Tuesday, and the second bill on Thursday, Friday and Saturday.

To Project 157 Feet.

Pictures will be projected to the screen at a distance of 157 feet from the operating booth and at an angle of fifteen degrees, which is said to be ideal for optical effects. The stage will be ninety-one feet wide and forty-two feet deep. There will be no boxes in the theatre. The ground floor will seat 1,840 persons and there will be 1,100 seats in the balcony. On the mezzanine floor there will be seats for 350 subscribers. These subscribers will have their own private en-

(Continued on page 1774)

The Great National Academy of Motion Pictures Which George Eastman Is Building at Rochester.

A motion picture program, changed twice weekly, will be presented in the auditorium, seating 3,300. The School of Music, housed in the same building, will accommodate 2,500.

Says Public Is Becoming More Critical and Producers Should Heed Its Opinion

ABRAHAM LEHR, vice-president of Goldwyn Pictures Corporation, after sixteen months on the Coast, is in the East. Accompanied by Samuel Goldwyn, he reached New York last week after weeks of application to the task of building up the great producing organization at the Culver City Studios.

As the associate of authors, directors, actors, and, in fact, the technical experts concerned in every department of photoplay production, from the time the idea for a story is conceived until the completed print is distributed to exhibitors, Mr. Lehr has kept in closest touch with all the elements that contribute to the making of a photoplay. He speaks with the authority of actual experience.

When asked to express his views on production tendencies, Mr. Lehr frankly admitted photoplays are not perfect today, that even in the light of decades to come they may not be considered good.

Public Opinion Should Guide.

Before explaining what may be termed his philosophy of the screen, Mr. Lehr expressed it as his belief that one of the big mistakes of the past has been the failure of the producer to take the public into his confidence; in other words, to invite and be guided by public opinion in the selection of subjects and in their treatment. Producers have worked too much under cover, behind locked doors, as it were, and in soundproof rooms where the voice of the public could not be heard. Too frequently they have been so concerned with the technique of picture making that they have been impervious to fresh, live ideas, without which mere technique is a dead thing.

"One of the really hopeful indications of the day," said Mr. Lehr, "is the opening of the studio doors and windows to let in the sunlight and fresh air of inspiration. If the change can be expressed in a single word, I would say that the motion picture business has become 'receptive.' Forward looking producers are ready to forget precedent and welcome ideas from any source. It is their task, and the task of those who surround them, to assimilate these ideas and give them concrete expression.

Public Becoming More Critical.

"The opening of the new era in production finds all the creative forces in the industry keyed up to high artistic effort, and ready to regard technique as a means to an end and not an end in itself. The public, each year becoming more critical and exacting, is largely responsible for the new impetus to artistic accomplishment, and much credit also should go to exhibitors who have learned to reflect the views of their audiences and communicate them to the producer.

"The value of the author has been sadly underestimated, particularly when it is considered that the heart of a picture is the idea on which it is founded." And here Mr. Lehr came to his "philosophy on the screen." It is the animation of an idea. He holds that everyone who contributes to that animation is a co-author, even to the assistant carpenter who may construct a set that happens to catch just the atmosphere needed to give life and reality to a certain situation.

All Are Part Authors of Picture.

"Too much importance cannot be credited to the author and the brain group surrounding him," continued Mr. Lehr. "The director, continuity writer, art director, actors, cameramen, scenic artists, even the electricians and carpenters, are part authors of a picture, and everyone of them should be familiar with the idea the picture aims to express.

"Valuable contributions to a production are likely to come from the most unexpected sources, providing each individual concerned in the making of a picture knows the purpose of the story. Merely following direction is not enough if the best results are to be secured from a combination of brains all inspired with the same idea. Out at Culver City we are striving to make this unity of aim and effort the guiding spirit of the studio. No individual is allowed to feel that he is just a cog in the wheel. He is a part of the creative brain power that goes into a picture.

"If I were a director, I would never undertake the production of a story without first writing clearly and fully a description of the idea behind it. Then I would make certain that every member of my producing company assimilated the idea before we started work on the picture."

Mr. Lehr did not explain the purpose of his trip East and was indefinite about the time of his return to the Culver City Studios.

Theatre Owners Wire Mary Pickford.

The Theatre Owners' Chamber of Commerce of Greater New York has sent the following telegram to Mary Pickford at Hollywood, Cal.:

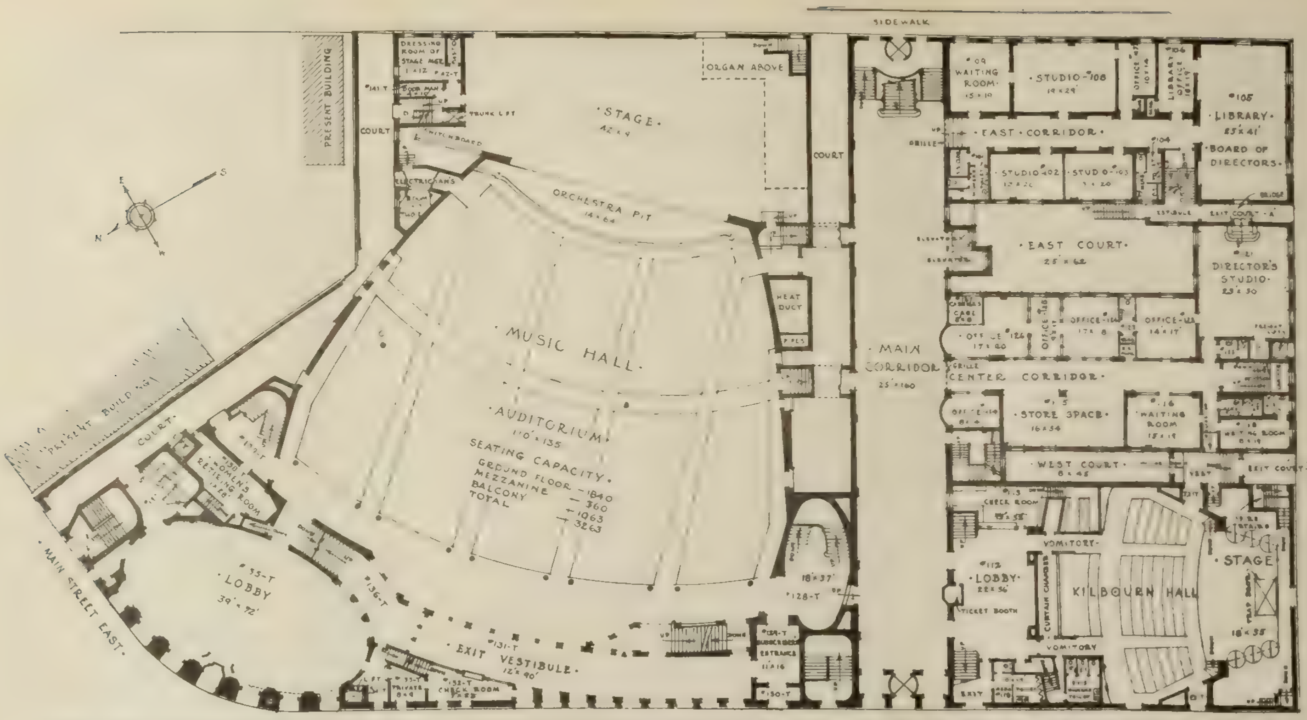
"The Theatre Owners' Chamber of Commerce of Greater New York announces with pleasure that your selling organization has abandoned the percentage plan of booking your pictures, which plan this organization in common with other exhibitor organizations throughout the country has deemed unfair and injurious to the interests of the entire film industry, affecting alike exhibitor, producer, star and others employed in serving the public with the people's favorite entertainment—the motion picture."

Clara Beranger Writes Stage Play.

Again a prominent screen writer will have a play produced on the spoken stage. This time it is Clara Beranger, well-known continuity and scenario writer who has contributed screen successes for John Barrymore, Marguerite Clark and other popular picture stars. Miss Beranger, in collaboration with Forest Halsey, has written a play entitled "The Unwanted One," which was produced for the first time on any stage at Hartford, Conn., on Friday, February 27. It is scheduled for a New York showing at a prominent New York theatre on Easter Monday.

The advertising pages of Moving Picture World tell the story of picture production as it progresses week by week. The text pages give the minute details. What the style pages represent to the up-to-date merchant so do the advertising pages of Moving Picture World inform and keep posted the picture showman.

Doesn't Look Like It, But This Is "Black Shadows," Peggy Hyland's Newest Fox Picture.



First Floor View of National Academy of Motion Pictures, Showing Prominently the Auditorium of the School of Music.

National Academy Plan

(Continued from page 1772)

trance and stairway leading to the mezzanine floor.

In the School of Music, housed in the same building, there will be accommodations for 2,500 people; in the school part of the building will be an auditorium having 500 seats. Between the motion picture auditorium and the school proper there will be a corridor on the first and second floors, twenty-five feet wide and nearly 200 feet long. On the walls of these corridors will be displayed the works of American painters. The works will not be catalogued, but explanatory panels will be placed on the walls beside them. The paintings will be changed from time to time.

The drawing of the building shows another building in the rear which projects several stories above the main building. This building in the rear is not to be built at present, but plans will be worked out so that it can be added at any time. It is designed to house the overflow and provide additional quarters for the work of the institution when such conditions shall make the extra space desirable.

Schoenbaum Made Director of Pathescope Publicity

THE appointment by Willard B. Cook, president of the Pathescope Company of America, Inc., of M. H. Schoenbaum as director of Pathescope publicity is of interest. Very few, however, know that Mr. Schoenbaum originally came to this country some seven years ago from Pathe Freres of Paris because of the Pathescope.

Even in those early days his faith in the Pathescope was an absolute religion.

Before coming to America, Mr. Schoenbaum had been fighting for the Pathescope cause in England, Germany, Scandinavia, Switzerland and other European countries. The beginning of 1913 found him at the Patent Office in Washington, where he appeared personally before Commissioner Moore and where his presence for seventeen days won for Pathe five patents for which famous lawyers of both hemispheres had been fighting in vain for three years previously.

When the Pathescope was first demonstrated before the Franklin Institute in 1914, Mr. Schoenbaum accompanied Mr. Cook to Philadelphia, anxious to learn the opinion of the American savants in regard to the new system. Today his faith and enthusiasm in the Pathescope are justified by its success, and he proposes to "tell the world" about it through his copy.

Richard Barthelmess and Lillian Gish Will Be in Griffith's "Way Down East"

THE announcement that Richard Barthelmess will play opposite Lillian Gish in the D. W. Griffith screen version of "Way Down East" clearly indicates Mr. Griffith's intention to make this one of the really notable productions of the year. Through his admirable work in "Broken Blossoms" and "Scarlet Days," Mr. Barthelmess has taken his rightful place among the distinguished artists of the screen. As David Bartlett in "Way Down East" he should prove a most convincing champion of the rights of Anna Moore (Miss Gish).

It is a pleasure to chronicle the assembling of a group of players whose individual talents merit the highest classification. Aside from Miss Gish and Mr. Barthelmess, the cast for "Way Down East" will include Burr McIntosh in his original role of Squire Bartlett, Edgar Nelson as Hi Holler, the chore boy; Clarine Seymour as Kate Brewster, Vivie Ogden as Martha Perkins, the village gossip; Creighton Hale as Professor Sterling, Porter Strong as Seth Holcomb (originally played by John Bunny) and George Neville as Reuben Whipple, the town constable.

While a number of parts still are to be filled, the above group of players is sufficiently representative to establish the company as among the most eminent ever assembled for a single production.

It already has been recorded that Mr. Griffith paid to William A. Brady the tidy sum of $175,000 for the motion picture rights to Lottie Blair Parker's story. Judging by the salaries represented in the aggregation of players engaged to interpret "Way Down East," it seems destined to take its place in the very front rank.

M. H. Schoenbaum

Long time champion of Pathescope projector, now appointed director of publicity by President Willar1 B. Cook.

Le Guere to Combine Work.

George Le Guere, now playing the juvenile character lead in the Harvard play, "Mama's Affair," running at the Fulton Theatre, will combine his work on the stage with work before the camera. He is being considered for a forthcoming Vitagraph production. Mr. Le Guere was last seen in pictures in Gerald F. Bacon's six-reel production, "Blind Love," starring Lucy Cotton.

Robertson-Cole Branch Heads to Hear Company's Plans at New York Convention

THE first semi-annual convention of the branch managers and field supervisors of the Robertson-Cole Distributing Corporation will be held at the Hotel Astor, New York, on March 16, 17, 18 and 19. This session is being held so that the men who represent Robertson-Cole in the field can receive first hand information as to the future policy of Robertson-Cole.

As soon as Robertson-Cole announced its intention to invade the film business their motto of close exhibitor-producer cooperation has been carried out to the letter and in spirit. It is to further acquaint the exhibitor who shows the biggest pictures that Robertson-Cole wants to familiarize its representatives so that the plans for the season of 1920-21 will be divulged in detail to those who are firm believers in the Robertson-Cole policy of fair play.

Send Call to Managers.

A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation this week sent invitations to the twenty-six branch managers and three supervisors. In asking them to this session, Mr. Kirkpatrick made it clear that the trip across the country to New York was not a "jaunt," but four days in which to learn more about the Robertson-Cole method of doing business.

"Robertson-Cole is not in the film business as a gamble, but established on sound business principles," said Mr. Kirkpatrick in discussing the first semi-annual convention. "Our organization has grown so rapidly in the past year, and particularly within the last three months, that it is necessary to have a heart-to-heart talk with the men who represent us in the field.

"There is nothing secret in the manner of conducting our business. We place our cards on the table at all times. Promises we make in announcements are backed with cold, hard cash. We work just as hard for the exhibitor and the public as we work for ourselves. They are our partners.

Branch Heads to Get Full Data.

"We are proud of the fact that the series of big announcements made by Robertson-Cole in the past month has greatly enriched the prestige of Robertson-Cole. We believe in taking the exhibitor into our confidence and for this reason we are going to tell our representatives everything we know so that the fame of our future productions will be sent broadcast and the man who plays only the best productions will know just what to expect from Robertson-Cole.

"The exhibitor has taken more than kindly to Robertson-Cole productions in the first year of our business life as a releasing firm. We are proud to point to our record, and that in spite of our infancy we are in a prominent position. We must remain there, and we have planned to go further by again demonstrating that the Robertson-Cole standard is the business standard, fostered by clean, honest methods and commanded by men who have made good in the field and who have the right to engineer from the home office.

Showmen Give 100 Per Cent. Deposits.

"That the exhibitor has faith unsolicited in Robertson-Cole is best evidenced by the manner in which they have given us 100 per cent. deposits on all bookings. They realize that we want protection and that they in turn are secured by pictures which have a 100 per cent. box office value. Banks in all parts of the country carry this separate account, and our contracts with the exhibitors prohibit us from drawing one penny on this advance until the service covered by these advance deposits is complete

"Robertson-Cole is spending large sums in giving exhibitors the Robertson-Cole standard of production. For this reason, it is fair to show the branch managers who in turn can relay this information to the exhibitor and secure further co-operation so that we may lay foundation for further expenditures which will be in keeping with a better class of pictures.

Managers Will Be Kept Busy.

"From the time the managers arrive in New York City until their trains pull out of the station bringing them to their respective branches, it will be hustle and bustle. We have arranged a program which will give them a better insight into the methods pursued by Robertson-Cole in climbing to its present high position.

A. S. Kirkpatrick

Vice-president and general manager of Robertson-Cole, who will preside at the R-C convention.

"In other words, the branch managers, when they leave the city, will know as much about Robertson-Cole business as we know. That is our policy of letting the public know just what we are doing, what we intend to do, and to show them just what part they will play in the advancement of the Robertson-Cole standard of merit and box office value."

Neilan Denies He Has Closed Foreign Rights on His Product

MARSHALL NEILAN has issued a statement in which he emphasized the fact that he has closed no arrangements for foreign rights on his productions as might have been inferred in an advertisement which appeared in the trade papers recently. Marshall Neilan productions will be sold to foreign markets via First National Exhibitors Circuit in a manner similar to that emplayed in distributing this product throughout the United States.

Mr. Neilan's statement follows: "From an advertisement which recently appeared in trade papers it might be inferred that arrangements had been concluded for the foreign rights to my product. This is not so. Rights to no foreign countries on Marshall Neilan Productions have as yet been closed, although we have many offers which are now under consideration.

"The product of this organization for foreign markets will be distributed through the First National Exhibitors Circuit in a manner similar to that employed in the United States. Each production will be sold as an individual unit and each sale will be made subject to our approval."

Dwyer Brothers, Inc., Cincinnati Simplex Distributors, Expand

AMONG the accessory news of the week comes the story from Cincinnati telling of a generous expansion program incorporated by the Dwyer Brothers & Co., Simplex Distributors for Southern Ohio and the entire state of Kentucky.

Dwyer Brothers & Company recently took a five year lease on a large space ground floor with entrance at 520 and 522 Broadway, which will afford them fine window display space. Dwyer Brothers is laying plans to make its new store one of the biggest and finest equipment institutions in the country.

The new store will be equipped with a modern projection room, modern repair department and complete film laboratory for making commercial motion pictures.

Dwyer Brothers & Co. was recently reorganized and incorporated for $200,000, the new officers being Leo E. Dwyer, president; Dr. Otto Dieckman, vice-president; Fred P. Dwyer, secretary; Charles Weigel, treasurer and assistant secretary.

Oscar Lund Leaves for Europe.

Oscar Lund, a director identified with Fox, World and Metro successes, left suddenly for Europe upon cable advice from his mother, whom he will meet in London at the Eccentric Club. Mr. Lund has not seen his mother in sixteen years. They will travel together in Europe for a couple of months, and then repair to Stockholm, Sweden, Oscar's birthplace, to settle up affairs according to the will of his father, who died some years ago. A man does not become of age in Sweden until he is thirty-five. That is why Oscar has waited "over here" until he was acknowledged a grown man "over there."

Glantzberg Back from Trip.

Ernst Glantzberg, president of the Typhoon Fan Company, has just returned to New York from the South, where he spent the past five or six weeks looking over the Southern territory. There is considerable activity being shown throughout the South on the proposition of ventilation and cooling. Because of this fact, Mr. Glantzberg was able to close many sales for the Typhoon Cooling System for both new and old theatres.

The New York office of the Typhoon Company has so far this week received orders for the Typhoon Cooling System for the following theatres: Palace Theatre, Burlington, Iowa; Montgomery Theatre, Philadelphia, Pa.; Opera House, Wilson, N. C.; Acme Theatre, Goldsboro, N. C.; Grand Theatre, Kinston, N. C.

Technical Army of 700 Is Seen Daily at Work in Universal's Western Studio

THE average exhibitor does not have an inkling regarding the really enormous organization which goes to make up a big production. Universal officials point out that there are 700 people at work daily at Universal City, exclusive of the actors and actresses. This army is composed of skilled workers of all trades, and the success of Universal-Jewel productions, as well as the lesser lights turned out by this company, are largely dependent on this working corps.

Expense or work is not spared to make Universal sets as perfect as is humanly possible. All the technical brains available are put into their construction. No detail is overlooked. The exterior and interior sets are either the exact reproductions from famous paintings and places, or they are the advanced visions of architectural geniuses.

A complete model of every set is designed before it is made up for a real moving picture set. This involves a good deal of planning. The color combinations used on the exteriors and interiors of Universal sets are studies in themselves. A staff of artists is employed to attend to this alone.

Everything Highly Specialized.

Every color photographs a different hue. Red, for instance, appears on the screen as a deep black. Yellow photographs clear white. Blue shows almost white on the screen.

The "props," made up of furniture, fittings and the thousand and one things which are used in pictures, occupy a separate department of unusual size at Universal City. The artistic taste of the property men in selecting the material for the directors and keeping everything in good taste goes a long way toward injecting quality into the pictures.

A staff of tailors and designers is responsible for the costumes. This is a matter of extreme importance, for if the picture is an old-fashioned or a costume play, hats, shoes and the little niceties of the costume must be actual reproductions of those worn in the period utilized in the story.

It is these little things which make the filming of pictures very expensive. Thousands of dollars are spent weekly in buying antiques and modern furniture, lamps, draperies, etc. Some of this material is used over and over again but much of it is disposed of after its initial use.

Each detail of a Universal picture is absolutely correct, assert Universal officials. A skilled worker is in back of every perfect detail. It is a tremendous organization, a super-skilled and a highly paid army, but it earns its keep, because it is the immensity of it which makes for quality, and quality in motion pictures more than pays for everything else.

Mastbaum Circuit Joins National Picture Theatres

THE Mastbaum circuit of theatres has joined National Picture Theatres, Inc., of which Lewis J. Selznick is president. This is one of the largest circuits in the country and has theatres in many of the eastern states.

Harvey B. Day, National representative in Philadelphia, was instrumental in the signing up of the Mastbaum circuit.

Among the recent additions to the National field force are Syd Rosenthal, of Cleveland, and Ira Aronson, of Pittsburgh, the former as National's Cleveland branch representative and the latter as field representative in the Pittsburgh territory. Mr. Rosenthal was formerly Cleveland manager for United Picture Theatres of America, Inc., and has been in the territory four years.

During his first week with National Mr. Rosenthal closed franchise contracts with several of the most important accounts in the Cleveland territory, among them the Schade Theatre, of Sandusky, and the Dome Theatre, of Youngstown, Ohio.

Mr. Aronson, during his first three days with National, closed first-run franchises in three of the largest towns in western Pennsylvania, and has since closed additional important contracts. He also was formerly with United.

Still another new recruit to National's forces is B. R. Keller, manager of the Seattle branch. Mr. Keller has just completed a trip through Oregon, where he closed a number of National franchises and reports that the exhibitors of the Seattle territory are strong for the co-operative plan.

Mr. Selznick's brother, Phil Selznick, has just been appointed National's manager in Kansas City. He recently returned from Australia, where he closed several important deals for the handling of Selznick pictures. He reports that the exhibitors there are keenly interested in the National.

Court Frees Sabbath "Desecrators," Holding That Films Disseminate News

DECLARING that the Indiana law under which managers and operators of motion picture shows are prosecuted for desecration of the Sabbath is obsolete, Charles H. Wills, judge of the City Court at Kokomo, Ind., Saturday, February 28, discharged the managers of the Kokomo motion picture theatres who were arrested the previous Sunday when they attempted to open their theatres for Sunday entertainments.

The case was tried on Thursday and Judge Wills took the matter under advisement until Saturday afternoon. As a result of the decision the theatre men expected to reopen their theatres on Sunday.

Engaged in Distribution of News.

In announcing his decision, Judge Wills said he was not attempting to decide the legality of operating motion picture shows on Sunday at all hours and in all communities, but was deciding the case on the law and evidence as they apply to Kokomo. He said he believed that strict enforcement of the law would close many classes of business which now operate on Sunday and which are regarded as necessities.

"The picture shows as now operated," he said, "are engaged to a certain extent in the distribution of local, state and national news and there is a reasonable doubt as to whether or not the operators of motion picture shows come within the exception of the statute exempting those persons from prosecution who are engaged in the publication and distribution of news."

The defendants in the case were John Shirk, manager of the Sipe Theatre; A. P. Nelson, manager of the Star; J. E. Whitely, manager of the Colonial; S. C. Blande, manager of the Grand; John Shirk, manager of the Pictureland; Martin F. Gruenwald, manager of the Victory, and Ivan W. Arnold, manager of the Isis.

Labor Wants Recreation.

When the case was called to trial practically every manufacturer in the city took the stand and testified in favor of Sunday shows. The manufacturers testified that they were unable to hold skilled labor in the city because of the lack of proper Sunday recreation, and for that reason held that Sunday motion picture shows should be construed as a moral necessity and exempted from prosecution under the law.

The witnesses for the state advanced opinions that Sunday motion picture shows are not a moral necessity. Two ministers and two policemen were the chief witnesses for the state.

Showmen to Benefit by Bookstore Tie-up on Two Paramount-Artcraft Productions

"Straight? It Must Be So!"
A moment from Basil King's Goldwyn, "The Street Called Straight," Showing Charles Clary being consoled.

SPECIAL exploitation facilities are available to exhibitors showing Dorothy Dalton in the Ince-Paramount production, "Black Is White" and the Maurice Tourneur picture, "My Lady's Garter," two pictures on the Paramount-Artcraft schedule. As the result of arrangements just concluded between Famous Players-Lasky Corporation and the A. L. Burt Publishing Company, theatre managers in every part of the country will be able to arrange special book window displays on these two productions. The A. L. Burt Company has issued instructions to all its dealers and agents advising them of the tie-up so that they would have sufficient time to profit by the showing of these pictures in their neighborhood.

At the same time Famous Players-Lasky issued instructions to its twenty-eight exploitation representatives in the field, announcing the arrangement and urging prompt action to give the local exhibitor every opportunity to reap the full benefit.

"Black Is White" is founded on the romance by George Barr McCutcheon, author of some sixty novels, notably the Graustark series.

"My Lady's Garter" is the picture version of Jacques Futrelle's well-known mystery story. It was originally published as a serial in the Saturday Evening Post.

Writing on Wall at N. E. A. Meet Spells Success for Films as Visual Educator

BY MARGARET I. MACDONALD.

Covering The Educational Field

SHOWING its conviction that the field of non-theatrical pictures is one requiring all the attention possible, Moving Picture World sent its educational authority, Margaret I. MacDonald, to represent it at the Cleveland conference of the National Educational Association.

The accompanying story from Miss MacDonald proves that the field opened by the National University Extension conference on visual instruction justified every attention paid it by Moving Picture World.

The educational picture is the coming factor in the industry. This publication intends to develop its growth and distribution as largely as possible.

THE most important issue of the National Education Association convention at Cleveland, Ohio, last week, as far as the moving picture industry is concerned, was the getting together of educator and producer in the formation of a platform of co-operation on the production of films for the schools. Inasmuch as the grievance on both sides, as long as the moving picture has existed, has been the lack of this co-operation, the event must be hailed as the forerunner of big things.

To the average observer it might seem that the issue is still rather vague. Of the ten to twelve thousand delegates that swarmed the streets of Cleveland during the week of February 23, it was only a chosen few who attended the meeting on visual education, held in the Hotel Hollenden on Wednesday afternoon, February 25—three hundred at the most.

Addresses Cut Short.

L. N. Hines, State Superintendent of Public Instruction, Indianapolis, Ind., chairman of the occasion, was over scrupulous with regard to time limitations on the rendering of papers and addresses on the subject of visual education, with the result that carefully prepared discourses were headed off just as they were approaching what might be called the "punch of the story." The subject is an important one, and speakers should have been given a little more "rope" in order to bring what they had to say thoroughly home to the audience.

As it was, an excellent paper by Charles Roach, Assistant Professor in charge of Instruction Service, Iowa State College, Ames, Iowa, on "Visual Education in Community Center Work" was received enthusiastically, along with an address on "Concreteness in Education" by John H. Francis, Superintendent of Schools, Columbus, Ohio, and a paper by J. Paul Goode, University of Chicago, on "The Economic Side of Visual Education."

Equipment to Be Standardized.

The round table discussion led by Frank A. Gause, Superintendent of Schools, Bay City, Mich., was entered into eagerly, not alone by those interested in the moving picture side of visual education, but also by those who had in the past found the stereoscope, lantern slide and other forms of visual education efficient aids in teaching A motion was made regarding the advising of schools to adopt machines using standard width film was temporarily sidetracked along with another which proposed a committee of educators to study the needs of the schools and pass the information along to the producer.

The only motion which carried was proposed by W. H. Dudley, Chief of the Bureau of Visual Instruction, University of Wisconsin, and provided for the standardization of equipment. Unfortunately for the matter under discussion there was much talk with little action, and nothing definite was arrived at.

Adjourned too Hastily.

In spite of the inspiring character of addresses and suggestions, in spite of premeditated efforts on the part of a few ardent visual educationists, the meeting was hastily adjourned "until next year," amid murmurs of disappointment from the progressives of the group.

But the end was not yet, for there was still another loophole by which an inning might be had. The dinner at the Hollenden announced for 6:30 of the same day, afforded the opportunity. A group of between thirty and forty persons attended the cafeteria dinner which was preferred by way of expediency.

Before the last few "swallows" had been cleared from the plates of the latest comers, W. H. Dudley, one of the prime movers in the visual education issue, was appointed chairman, and the business of further discussion was again under way, so eager were the pioneers of the great question to formulate some definite plan, whereby a forward movement might be made, centering in the contact of consumer with producer, and the establishment of a clearing house for the educational-film product already on the producer's shelves.

Idealist Meets Commercial Man.

To the onlooker, the situation was an interesting one from more than one angle, for here was the theorist, the man of ideals, the dreamer as it were, face to face with the busines man probably for the first time in the history of visual education. There was evident a great effort on the part of each to be understood by the other, and perhaps there was a tiny bit of suspicion on the part of the educator that the overzealous commercial man might have "an axe to grind." At any rate after much discussion and msiunderstanding of certain phraseology used in the wording of proposals, and resultant explanations, after rather tiresome repetitions, a motion and its two amendments were seconded and carried.

We had now come to the climax of the situation—something had really happened. It made hearts beat faster in anticipation of at least a partial realization of dreams long deferred. The abrupt closing of the cafeteria at 8 p. m. caused the meeting to adjourn to a room on one of the upper floors of the hotel, where the rather confused discussion continued until nearly ten o'clock, without progressing much further.

To Prepare Platform.

The motion with its two amendments called for the appointment of a committee of nine educators who were enjoined to call into conference men of the commercial side, for the purpose of preparing a platform of action for a national visual education association, which is to be an entirely separate organization from the N. E. A., the first report of the committee to be given in not more than two months' time if possible.

The idea advanced first as a proposal by Arthur J. Klein, Executive Secretary of the National University Extension Association, was later put in the form of a motion by J. H. Wilson, Detroit Public Schools, to which was added two amendments by Carl Carson, one of the pioneers of visual education, and Don Carlos Ellis of the Industrial and Educational Department of the Universal. The amendments provided for the participation of industrial interests in the conference, and a time limit for the first report of the conference.

Try to Speed Up.

In apprehension of the long delays and inaction which usually attend the best intentions of persons not conversant with the rapid methods of modern business, Bernard De Vry, of the De Vry Corporation, Chicago, made an effort to stimulate the meeting to immediate action. The attempt was in vain, however, and the actual transaction of business confined itself to the appointment of W. H. Dudley, as chairman of the committee which was to be appointed by him at his leisure.

Better Organization Next Year.

Wherever one went during the term of the convention, the moving picture was endeavoring to call attention to its efficiency in the educational field; and it is a safe prophecy that by the time another year has rolled around the scene of the annual meeting together of the nation's educators will be still more plentifully studded with gems of the camera. It is also to be hoped that at that time the motion picture trade will be more fully represented, and that co-operation between the educator and the producer will be more fully established.

The question of the psychological soundness of the appeal of the moving picture, as expressed by Charles Roach of the State College of Iowa, the fact that big business is guided by dollars not sentiment, that it has been discovered that thousands of dollars can be saved in school work by the use of visual aids, that visual equipment compels careful daily preparation on the part of the teacher, and insures higher marks for the pupils, are reasons why the educator cannot longer afford to stand aloof from the producer of motion pictures.

"The moving picture justifies its presence in the school by the time it saves," is a wise remark which also must be attributed to Mr. Roach. It is bound, therefore, sooner or later; to become the most honored servant of the educator.

A question which promises to become a live issue in the near future, and in all probability a bitterly contested one, is a contemplated effort to bring about the adoption in the schools of machines using only the narrow width "non-flam" film. The fire hazard of the inflammable film seemed to be a mattter of more or less general discussion at the convention and was no doubt considerably overdrawn. The fact remains that the attention of the educational public is riveted on this particular feature of the moving picture, and will no doubt make it an issue in the larger adoption of the film for school use.

Anne Luther Will Be Featured One in Wisteria Production, "Why Women Sin"

THE always productive combination of a popular star in an effective presentation of popular photodrama will again be offered to picture showmen by Wistaria Production, Inc., in William Murphy's melodrama, "Why Women Sin." This title was originally used in presenting the stage offering on which the picture is based.

Wistaria decided to retain the stage title despite the fact that it is, in a large measure, a misnomer. There is nothing either in plot or action to fulfill in the least any ideas that the character of the picture reflects any socially prescribed undertakings.

"Why Women Sin" is a melodrama of speed and stirring action, set in the elaborateness that picture production allows in excess of stage creations—great numbers being involved in the big scenes, while heavy sets and impressive exteriors lend enchantment to the dramatic developments.

Cast of Excellence Provided.

In casting "Why Women Sin" Director General Burton King chose not alone Anne Luther as an ideal screen personality to fit the star role, but selected the individual support with view to their adaptability to the roles assigned to them. Claire Whitney will head the players who will support Miss Luther, others cast for prominent and essential roles being Charles Gerard, E. J. Radcliffe, J. W. Johnston, Al Hart and Baby Ivy Ward.

One of the big scenes is an event in a Parisian cabaret, and for this action Mlle. Nana and Mons. Alexis were selected to do their dancing specialty. In vaudeville Mlle. Nana has an enviable reputation as an eccentric dancer and with Mons. Alexis she features the "Apache" dance in the Parisian dance hall scene.

Offered to State Right Buyers.

"Why Women Sin" will be distributed to picture showmen on the state right system, with Jacques Kopstein director of the sales. Prints are ready for showings to buyers and another announcement will be made of the date when the feature will be screened for preview.

Frank T. Gallagher, president and treasurer of Wistaria Productions, Inc., is another man of big business who are interesting themselves in the screen. Mr. Gallagher is in business under the firm name of the Goodwin-Gallagher Sand and Gravel Co., supplying the largest building contractors in the East. He is finding in Wistaria productions an opportunity to enlarge and develop new interests in an attractive field.

Picture showmen are reminded that "Why Women Sin" has an advertising value to be revived from its success upon the stage. The William C. Murphy melodrama was long a successful attraction on the road, playing season after season in the larger cities and principal one-night stands.

As a screen attraction much is expected of it—for Anne Luther in a good screen drama may be depended upon to attract favorable attention.

Picker Opens Rio Theatre; a 3,000-Seat House

DAVID V. PICKER, a prominent New York exhibitor who operates a chain of theatres in the Bronx and upper Manhattan, opened his new Rio Theatre on Broadway at 159th to 160th streets on Thursday evening, March 4. The opening attraction was Basil King's story, "The Street Called Straight," a Goldwyn production.

The Rio occupies nearly a whole city block having a seating capacity of 3,000 persons. In its luxurious appointments and latest improved equipment it ranks among the finest theatres in the country, where the motion picture is presented in truly artistic fashion.

A large concert orchestra composed of solo artists under the direction of an eminent conductor is one of the features of the house. The very latest scenic and lighting devices have been installed and several innovations in the matter of presenting a diversified program are promised.

The Rio will be under the personal supervision of Mr. Picker with Francis A. Mangan assisting as production manager.

Sunshine Special Is Hailed as Del Ruth's Best Picture

THE completion of the five-reel Sunshine Special at the West Coast studios of Fox Film Corporation brings into the limelight once more an author and director of almost boundless energy. Hampton Del Ruth, in the production of the big Fox comedy, is said to have carried to a brilliant consummation an undertaking which put his mettle to a decisive test.

Hampton Del Ruth

Whose five-reel Sunshine special is predicted a "knockout."

Mr. Del Ruth not only is the immediate supervisor of the funfest, but is the author of it. The narrative framework of the picture originated with him, and many of the most sensational features he improvised as the filming progressed and revealed new possibilities for mirth-making.

While he was directing the screening of the special he permitted no let-up in the making of the regular two-reel Sunshine releases, retaining his personal supervision of them with unabated enthusiasm and assiduity.

His career, despite occasional rebuffs, has been a steady ascent. In his work with Fox Film Corporation he has attained the apex of that career. The Sunshine Comedies have become internationally known, and in the five-reel special he gives an example of what can be done in the comedy line for the screen. The producer claims that it is by far the greatest thing ever attempted in that field.

All Foreign Rights on "Sky Eye" Sold.

Mr. David J. Mountain, special representative for William Steiner, announces the following leases on "Sky Eye": Spain and Portugal, to Salm, Ltd.; Scandinavian, to the Scandinavian Film Agency; France, Switzerland, Belgium, Holland, Central Powers and Balkans, to Chester Beecroft; Philippine Islands, to L. H. Allen; India, Burma, Ceylon, China, Japan, Dutch East Indies and Straits Settlements, to the International Variety and Theatrical Agency.

This closes the entire foreign territory on "Sky Eye."

"Eyes of Youth" Reaches Fourth Week in Baltimore

ONE of the most remarkable accomplishments ever noted in the history of amusements at Baltimore, Md., is the run of Clara Kimball Young's production, "Eyes of Youth," at the Blue Mouse Theatre. Arthur B. Price, owner and manager of the Blue Mouse, originally booked "Eyes of Youth" for a week's run. At the end of the first week, business had reached such a stage that it was held over for the second week.

The Blue Mouse Theatre has but 400 seats and is in the heart of the shopping district, which, at night, is not the most traveled thoroughfare. However, during the first two weeks of "Eyes of Youth" the business during the evening hours was greater, if anything, than during the day, and on three occasions during the second week midnight performances were necessary to take care of the tickets sold.

Noting no decrease in business toward the end of the second week, Mr. Price decided to hold the picture over a third week. Last Saturday, when business leaped again, making midnight performances necessary, it was decided to hold "Eyes of Youth" over for still another week, and on Tuesday Mr. Price wired Equity that the first two days of the fourth week were the largest of any, and he now thought he would run it two additional weeks, and then bring it back in the summer for an additional week.

"Eyes of Youth" has been a consistent pulling power throughout the entire country, and now "The Forbidden Woman," which opened at the Capitol Theatre, New York, to record business, has broken the record of "Eyes of Youth" at the Kinema Theatre, Los Angeles, for the following wire was received at the Equity offices this week from Jack Callicott, managing director: "'Forbidden Woman' opened yesterday to absolute capacity business topping 'Eyes of Youth.' Indications for a sellout week. A bully production. Miss Young more popular than ever."

Goldwyn Signs Football Star.

Maurice B. Flynn, better known as "Lefty" Flynn, former Yale football star, has signed his name to a contract which means that he will remain with the Goldwyn Repertory Players at the Culver City Studios.

Mr. Flynn has done excellent work in a number of the Goldwyn productions, his most recent appearance being in "Roads of Destiny," an adaptation of the play by Channing Pollock, starring Pauline Frederick. During the comparatively short period that Mr. Flynn has been in motion pictures, he has proven his adaptability to screen work and his fitness for big roles.

The moving picture machine operator, or projectionist, of today is the manager of tomorrow's moving picture theatre. Richardson's Department in Moving Picture World is advising the projectionist how to become the best moving picture showman.

RUBBERNECKING IN FILMLAND

ANOTHER inch and two or three fractions of precipitation has been added to the future of the summer squash and the cauliflower, and we are having sunshine again.

The crux of the flu epidemic has passed and the dread of dark theatres that has been hovering over us is gone. Ten thousand tourists have turned their faces to the East in the past fortnight, and the bulge in the walls of the hotels and apartment houses is subsiding.

This does not mean that travelers can walk right up to the desk and say, "Gimme a good room and bath," and get it. But it does make it better for the early riser, who can now eat his matitudinal mush without the accompanying snores of the overflow parked in the dining room.

Jesse L. Lasky is paying one of his periodical visits to Filmland. Pat Dowling, wearing a look of sophistication and a hard-boiled hat, has come back from New York with a lot of good dope for the Boosters' Club about the storm-driven East.

Who Told Him That?

Maurice Maeterlinck, who is to form another link to Goldwyn's already long chain of Eminent Authors, arrived Monday.

Almost one of the first statements made by the great poet and mystic after setting foot in our fair city was that he was surprised to find that the motion picture was regarded as a second rate art in this country.

M. Maeterlinck does not hold this view of motion pictures. He only decries the false valuation (he thinks) we give them, and he puts the film drama in its rightful place as "The art of the future, which will appeal both to the sophisticated and the naive audience."

What I would like to know is, where did the great poet get the impression that the movies are looked upon as a second-rate art in this country? Has he been talking of our American authors who have had their writings politely but firmly refused by the producers? Or was he entertained by the Authors' League while he was in New York?

Bill Opens Up at Last.

I went down to see Bill Hart this week and found him in a talkative mood—about his work, I mean. Bill will talk about any subject under the sun, but when it comes to boosting his own pictures, he's one of the cat's-got-my-tongue kind of persons. Several times in the past, while standing around watching Bill work, I have ventured the remark that the action engaged on looked interesting, and indicated a good film, and he would always say, "Well, it's fair, but I won't say much about it until I hear what the fans have got to say; they are the best judges."

This time, however, Bill opened up.

"I have just finished my best story," he said, and then he told me the story of "The Toll Gate," and after listening to it, I'm inclined to say that Bill is right.

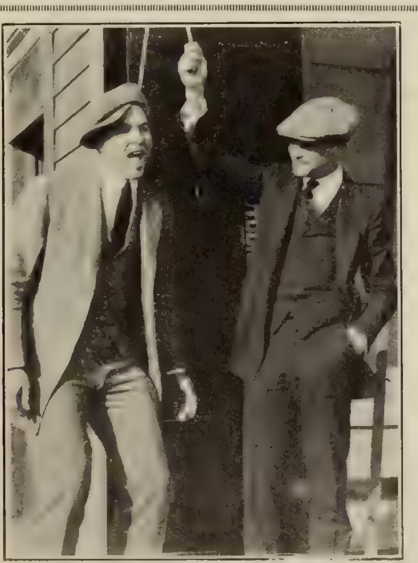
Bill was getting ready to go away on location up near Truckee when I went into his dressing room, and he stopped lacing up his best western shirt, and reeled off the story—from the time he plunged into a real whirlpool in a real underground river up near Sonora, and almost lost his life and the life of the Pinto pony to get a thrilling opening—to the last action taken down near the Mexican border.

Somebody Kids Maeterlinck; Hart Waxes Talkative; Hampton Slips in High Speed

BY GIEBLER.

"The Toll Gate" is what most anybody would call a humdinger, and it's all western, the kind of stuff that is best suited to Mr. Hart's delineation. There is enough action in it for half a dozen ordinary films, and two or three places in the story are so tender that I had to blow my nose to keep Bill from seeing that I am kind of chicken-hearted when I listen to soft pedal stuff.

Anna Q. Nilsson plays the opposite lead to Hart in "The Toll Gate," and Joe Singleton and Jack Richardson have big parts, and there's a clever kid named Richard Hedrick in the cast. Lambert Hillyer directed the action, and Joe August, as usual, handled the camera.



Getting the Hang of Things

Dore Schwab helps Dave Butler get said hang in a (very) idle moment at the studios.

An Amiable Moon and Well-Trained Clouds

Another day, I went out to Jesse D. Hampton's new studio, away out on Santa Monica Boulevard, and Jesse took me over on a stage where Henry King was making moonshine.

No, gentle reader, I do not mean household hooch, or any one of the various kinds of home brews. Mr. King was directing H. B. Warner and Anna Q. Nilsson in a film called "Behind the Red Curtain," in a set representing a garden with a pergola and a lot of flowers and trees, and one of the best behaved moons and some of the most perfectly trained clouds I've ever seen.

All Mr. King had to do was to say, "All right, Bill, let her shine," and the moon would start in shedding its beneficent and romantic rays all over the garden. Then the clouds would go into action and pass gently before the face of the moon, softening the lunar rays and making the scene more romantic.

Hampton Plans Big Specials.

In addition to Mr. Warner, who is the star, and Miss Nilsson, his leading lady, Walter Taylor, Adele Farrington, Thomas Guise, Augustus Phillips, Lillian Rich, Frank Leigh, Eddy Burns, Howard Davies and Dorothy Hagar, all have good parts in "Behind the Red Curtain," which will be the first of six special productions featuring H. B. Warner to be released on the Pathe program.

Mr. Hampton is arranging for a series of special productions to be directed by Henry King and Robert Thornby. The story and the director will be featured in these films, and all-star casts will be used for the interpretation.

Books written by John Galsworthy, William J. Locke, Jerome K. Jerome, F. Hopkinson Smith, Frank H. Spearman and other equally well-known authors, will be used as scenario material. Work will begin on the new series at once.

Fred Makes Dave Act.

After leaving the Hampton plant I stopped at John Jasper's Hollywood studios, and had a pleasant session with the members of the D. N. Schwab organization. A nice, friendly bunch of folks.

The Schwab company is making films with David Butler as the star, and they are using Sophie Kerr's Satevepost story, "Sitting on the World," for the first production.

Dave Butler has a great part in the story, and he's doing full justice to it, as anyone who remembers his work as Mons. Bebe in Griffith's "Greatest Thing in Life," and in other films, knows he is capable of doing.

But, for that matter, Dave's got to act whether he wants to or not, in this picture. His father, Fred S. Butler, stage director at the Morosco Theatre, and one of the best known legitimate directors in the country, is an official of the Schwab organization, and on top of that he's directing the picture, so you see Dave's simply got to act or get in bad with Dad.

Taming the Temperamental.

While we were standing around between scenes we got to talking about this, and Dore N. Schwab, the big boss of the studio, came along and said: "I'll show you what we do with players when they get temperamental around here," and he led Dave to where a long rope with a noose in the end was dangling from a rafter in a set, adjusted the noose over Dave's head and shut off his wind so that poor Dave couldn't tell anybody what he thought of the situation.

Lillian Hall, who went some in her part of "Going Some" at Goldwyn, is playing opposite Dave in "Sitting on the World." Harry Todd and Eugenie Besserer do a father and mother part; Fred Bond is the rascal. Murdock McQuarrie is helping direct, and Hugh McClung is doing the camera work.

To Make Five-Reelers.

Texas Guinan, who will soon complete her contract for a series of two-reel westerns with the Bulls-Eye Corporation, will next been seen in a series of five-reel features for the same company. Jay Hunt, her present director, will be in charge of the new productions.

PHOTOPLAY EDITORS
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"Clip and Paste"

Specially Written for Moving Picture World.

PICTURE SHOWMEN
Copy for Fillers
In Your Program

BAYARD VEILLER, author of stage melodramas that have chilled the spines of thousands, has joined the writing forces of Metro's organization and will turn his product to screen production hereafter. His first story will be a heavy-going drama for Bert Lytell. You will recall Veiller as the author of "Within the Law" and "The Thirteenth Chair."

Pictures are going to church. Members of Boyle Heights Methodist Episcopal Church, Los Angeles, according to Moving Picture World, have approved a plan to hold regular motion picture entertainments at the church and have voted a special appropriation to secure and install a projection machine forthwith.

Six motion picture stars, Mary Miles Minter, Gloria Swanson, Pauline Frederick, Bebe Daniels, Lew Cody and Douglas MacLean acted as auctioneers at Hotel Alexandria, Los Angeles, for the benefit entertainment of the Los Angeles Post, American Legion.

T. Roy Barnes is playing for the first time in motion pictures—and playing the lead at that. The well-known variety entertainer is at the Goldwyn studio, appearing in "Scratch My Back," by Rupert Hughes. . Barnes had to his credit, twenty-four hours after he passed through the studio gate, a new name for motion pictures. He dubbed them "the jumping tintypes." ?

Sessue Hayakawa and his wife, Tsuru Aoki, film stars, are planning to visits their parents in Japan during the coming summer. They are each busy making a lot of moving picture dramas to last while they are away.

Marshall Neilan, according to Moving Picture World, has purchased the film rights to Booth Tarkington's "Penrod" stories, now being done on the stage.

Agnes Christine Johnson, scenario writer of recent Mary Pickford and Charles Ray productions, is to be married in June to Frank Dazey, son of Charles Dazey, the playwright. "In Old Kentucky," most successful of the Dazey stage plays, is now going the rounds of the world's screens, with Anita Stewart playing Madge Brierly and riding "Queen Bess" to needful victory in the Kentucky Oaks.

Lois Weber, skillful woman director, has transferred her activities to Paramount-Artcraft pictures and will present as her first production "What Do Men Want?" If the matter is fully covered and finally settled the film is sure to be a great success and add materially to domestic felicity.

Edward Martindale, well-known to the stage, is Earle Williams chief support in his next Vitagraph picture, "Captain Swift."

Olive Thomas and thirty members of her company have completed exteriors at Sleepy Hollow, Tarrytown, N. Y., for her new picture, "Dangerous Paradise." The scenario is by Frances Marion.

Edith Hallor is to be starred in another Lawrence Weber production, "Just Outside the Door." It was taken from the Jules Eckert Goodman story, and the continuity was prepared by Harvey Thew.

Several hundred children, many of them accompanied by parents applied to Director George Irving for roles in "Children of Destiny," thinking it was a "kid" picture.

Robert Ellis, who directed Eugene O'Brien in "A Fool and His Money," donned the uniform of an Italian military officer and acted the part. The man who was cast for the role was busy in court explaining the workings of a kitchen "still" he had been operating at home.

COMING TO THE SCREEN.

Film Version of Plays, Popular Books and Original Scenarios for the "Fans."

"Just Outside the Door" (Republic).
"Children of Destiny" (Selznick).
"The North Wind's Malice" (Goldwyn).
"Love Among the Chickens" (Selznick).
"The Honor of the House" (Selznick).
"The Devil's Pass-Key" (Universal).
"The Temple of Dawn" (Metro).
"Scratch My Back" (Goldwyn).
"Trimmed with Red" (Goldwyn).
"Dangerous Paradise" (Selznick).
"Young America" (Paramount).
"Penrod" Stories (Neilan).
"The Furnace" (Paramount).
"The Fighter" (Selznick).
"The Girl from the Sky" (Vitagraph).
"Athalie" (Mayflower).
"The Virgin of Stamboul" (Universal).
"Little Miss By-the-Day" (Realart).
"Sinners" (Realart).
"The Road to Divorce" (Universal).

In reviewing silver screen affairs of ten years ago, Moving Picture World recalls the production of "Hiawatha," with Florence Lawrence and King Baggot stars, under the management of Carl Laemmle, now president of Universal. "Hiawatha" would be more interesting now, revived under the newer methods of film production.

Corinne Griffith has just entered into a new contract that will continue her as a star of Vitagraph presentations for some time to come. Miss Griffith is working at the Brooklyn studio, on a dramatic feature soon to be announced.

Gloria Hope will be Owen Moore's leading woman in the forthcoming Selznick production, "His Word of Honor." The scenario was made from a story by Edgar Franklyn.

According to Moving Picture World Madlaine Traverse is engaged to marry an aviator whose name she refuses to disclose. That puts everybody up in the air along with the prospective bridegroom.

Alice Brady, who starred upon the stage in "Sinners," is preparing the Owen Davis melodrama for screen presentation. Miss Brady is a Realart star on the silver screen.

Bringing the Canadian Mounted Police to the screen, Marshall Neilan's presentation of "The River's End," began circulating for a pre-release week at New York's Strand. It is declared that the picture broke a house record for receipts that has stood for six years—with Sunday and Washington's Birthday crowds to "put it across."

Arline Pretty has been signed by Myron Selznick to star in a series of photoplays, starting with a Willard Mack story, "The Prince of Pines." Miss Pretty will play neither a prince or a pine—but she will be the leading woman in Director Brunton George's company.

Annette Kellerman is preparing a screen feature in which the famous mermaid becomes a regular actress of emotional temperament. Very likely the plot will lead her into the sea for a few high dives and swimming stunts—but the ocean will be photographed along with the stunts so that the famous one-piece-suit bathing beauty can take it with her.

Sylvia Breamer will star in Mayflower productions under supervision of M. Sidney A. Franklin, having the leading role in Robert W. Chambers' "Athalie" as her initial screening.

H. H. Van Loan, who formerly served as publicity promoter for Universal films, has turned to scenario writing and lately sold, at a goodly figure, the script of "The Virgin of Stamboul" to his former employers. You never can tell what a newspaperman may be doing next.

Having tried the experiment of making two endings to "The Right of Way," Metro and Metro's star, Bert Lytell, are "up in the air." The public likes both the "regular" ending to the story and also fancied the "happy ending" that was supplied. It was a novel departure in film making that seems to have pleased enough to satisfy everybody—but the producer.

Clara Kimball Young has followed her former screen success, "The Eyes of Youth" with a still more-popular novelty, "The Forbidden Woman." And she is now working on a third screen originality.

Vitagraph is screening a version of the Gouverneur Morris novel, "Trumpet Island" under the film-title of "The Girl from the Sky." Book titles, as frequently observed, are not always suited to screen versions of the same works.

Miss Peggy will become Mrs. Pegge when Peggy O'Dare, of Eddie Polo's company, marries N. O. K. Pegge, of San Francisco. Moving Picture World makes the announcement in a recent issue.

So filled with visitors is Los Angeles this season that property men around the film studios are reaping a small fortune leasing space on moving picture furniture for night's lodgings, according to a report that may have origin in the fancy of some paragrapher.

Betty Compson has formed her own producing company and will soon announce her plans and the title of her first production.

Anna Q. Nilsson, screen queen, will make a trip to Stockholm, Sweden, this coming summer to visit her parents, whom she has not seen for fifteen years.

Ralph Bushman, seventeen year old son of Francis X. Bushman, will play in Christie Comedies.

"The Land of Opportunity," in which Ralph Ince was the star and director, was the first motion picture to be shown in the Hall of Congress. It is being exploited by the film industry as an "Americanization" subject.

The estate of a famous chewing gum magnate in Pasadena, Cal., was used for the filming of scenes for "Children of Destiny." The mansion served as the exterior of a private gambling house in France.

Screen rights to "The Furnace" have been secured by Famous Players-Lasky for a William D. Taylor production. This will be a photoplay for entertainment purposes and not an "industrial" to instruct the suburbanites in the art of keeping from freezing to death through the trickery of heating apparatuses.

Constance Binney has completed her second screen production for Realart. It is titled "The Stolen Kiss," and was produced with the novel, "Little Miss By-the-Day" as its basis. This stage celebrity has "repeated" as a popular favorite in her screen work.

The transformation of a Los Angeles newsboy into a film actor has been accomplished in the screen version of "Huckleberry Finn," fine visualization of Mark Twain's juvenile classic. Lewis Sargent is the lad's name, and he has become at once a permanent star of the screen. His next piece will be "Young America," now being filmed by Director William D. Taylor for Famous Players-Lasky.

Eugene O'Brien has just completed his fifth film as a star, "A Fool and His Money," adapted from George Barr McCutcheon's well read novel. Film "fans" are assured that they will not be dislocated according to the title, says Moving Picture World.

LOS ANGELES

NEWS LETTER

BY A. H. GIEBLER

Historical Film Reorganizes.

THE Historical Film Corporation of America has reorganized under the laws of the state of Arizona, with a capital stock of $500,000, and has begun the active work of filming the Bible under a new plan. The reorganization was for the purpose of increasing the capital stock, and to enlarge the scope of the corporation. According to the new plans, each Bible story will be elaborated by a modern story applying the Bible text to present day people and conditions.

The Bible program will begin with the Garden of Eden and continue straight through the Bible, ending with the death of Paul, and making upwards of one hundred spectacles of two reels each.

As its contribution to the National Americanization campaign, the Historical Corporation has arranged to produce one hundred two-reel American Biographies, which will be made up of incidents taken from the lives of men and women who have done most to upbuild and maintain the American nation from early colonial times to the present time.

Shurtleff Signs Peter B. Kyne.

C. E. Shurtleff, motion picture producer, who is now filming the Jack London stories at Metro's Hollywood studio, has signed an agreement with Peter B. Kyne, noted writer, whereby he will have exclusive screen rights to all of the short stories and novels written by Mr. Kyne for the next three years. The deal also includes the entire output of the author up to date. Production will be started in June on "Kindred of the Dust," a Peter B. Kyne novel now running serially in a popular magazine.

Holubar Signs with Kauffman.

Allen Holubar, producer of "The Heart of Humanity," "The Right to Happiness," and other noted films, has contracted to produce features for Al Kauffman, formerly connected with Famous Players-Lasky. Dorothy Phillips will star in the Holubar productions, which will be known as the Phillips-Holubar Productions. Since leaving Universal this pair of artists have received numerous offers from film producing concerns, but until the Kauffman plan was presented none seemed to know just what they were looking for. Exceptionally attractive salaries have been stipulated for, besides a certain percentage of the earnings of the films, in the Kauffman contract. Pending the erection of the new Kauffman studio, to be built during the summer, work will be started on the first Phillips-Holubar production at one of the community studios in Hollywood.

Films Tenth Curwood Novel.

Vitagraph has begun production on the tenth story by James Oliver Curwood to have been made into films by that company in the past few years. Niles Welch and Papline Stark will play the leading roles, and David Smith will direct. The story is called "The Courage of Marge O'Doone," and many of the snow and ice scenes will be filmed at Truckee.

Metro Screens "New Henrietta."

Winchell Smith, playwright and stage producer, who recently announced that he would organize a company to produce his plays, has made arrangement with Metro to produce "The New Henrietta" at the Metro studio. June Mathis is now at work on the continuity, and Mr. Smith will personally supervise the filming of the story.

American Studio Idle.

R. H. Nehls, of Chicago, general manager of the American Film Company, has arrived on the West Coast to determine upon the nature of the future productions to be turned out of the American plant at Santa Barbara. His decision, according to announcements, may be in favor of all-star productions, now so popular with many producing companies. After William Russell and Mary Miles Minter left the American fold, there remained only the Margarita Fisher company at work at the studio, but since she, too, has gone, the plant is temporarily deserted.

Cameo Productions Organized.

Robert H. Kelly, formerly of the Empire All-Star Corporation of New York, and Henry A. McCarty, author and scenario writer, have organized and incorporated an independent producing company for $50,000, to be known as the Cameo Productions. The pictures will be made from Mr. McCarty's stories, and will be directed by Mr. Kelly.

New Theatre for Venice.

A $50,000 theatre is to be built at Venice by C. Gordon Parkhurst, of Santa Monica, and George J. Cleveland, of Venice, in time to open for the coming summer season. The site is the one formerly occupied by the scenic railway, and is directly on the ocean front. The building will be a three-story structure, with a frontage of 106 feet by 175 feet in depth, and will be of brick and concrete construction. Special lighting effects will be used, and the furnishings planned for the theatre will cost approximately $35,000.

Universal Scenario Chief Here.

J. C. Brownell, Universal's New York scenario chief, has arrived on the West Coast to remain two or three weeks. Mr. Brownell brought with him a number of plays and stories to be screened at Universal City.

Exchange Man Now at Studio.

Arthur Lamb, who has been manager of the Metro Exchange in Los Angeles for the past year and a half, has been transferred to the executive staff of the Metro

Harold Lloyd Gives Some Kinky Hair a Little Exercise in "Haunted Spooks."
He has no belief in haunted pajamas, as the centerview from this, his newest Pathe comedy, shows.

studio in Hollywood. Harry Listig, who has been district representative for the exchange, is now manager. Arthur Lamb started in with Metro four years ago as salesman out of Los Angeles, and was for a time in charge of the Salt Lake exchange, later returning to manage the Los Angeles branch.

Cameraman Returns from Africa.

Pliny Horne, the Universal cameraman who accompanied the Smithsonian Universal expedition to Africa, and was in the wreck which killed William Stowell, has returned to Universal City. Edward M. Thierry, newspaper correspondent with the expedition, accompanied him.

Kohn Distributes "Illiterate Digest."

By an agreement with Will Rogers and Samuel Goldwyn, Marion H. Kohn, head of the Marion H. Kohn Productions, will distribute "The Illiterate Digest," an epigrammatic review of current events by Will Rogers. Polly Moran and Grace Cunard are two of the Kohn Productions stars.

Scenario Editor Returns.

Dwight Cleveland, scenario editor of Jesse D. Hampton Productions, has returned from a flying trip to New York.

Preview of Campbell Picture.

Colin Campbell, who has completed "When Dawn Came," recently gave a preview of the production at Clune's Auditorium. The picture has much of the early California history woven into the story, and many of the picturesque missions around Los Angeles were used as background and local color.

Shaffers to Build New Theatre.

A new theatre for the Westlake Park district is being planned by Frank L. and Mrs. Mary C. Shaffer, proprietors of the De Luxe Theatre on Alvarado near Orange street. The new house, when built, will seat 3,000 persons, and will be equipped with one of the best Hope Jones organs obtainable. The site on which the theatre will stand has already been purchased for the sum of $75,000, and actual construction on the building will begin some time in May.

Spitzer Signs Stars.

Conway Tearle and his wife, Adele Rowland, of stage fame, are to be co-starred in features soon to be made at the Bulls-Eye studio, under the management of Nat Spitzer, according to late reports in Filmland. Ora Carewe, screen star, is another player to be under the Spitzer management.

P. A. Powers Arrives.

P. A. Powers, one of the principal officials with Carl Laemmle in the Universal Film Company, has arrived for a short stay in the West, during which time he will confer with the business heads of the Universal City studio.

Studio Shots

SYLVIA BREAMER is expected from New York to play opposite Conrad Nagle in the Mayflower picture to be made from the Robert Chambers' story, "Athalie," under the direction of Sidney Franklin.

Ben Turpin, Mack Sennett comedian, has gone on a visit to his parents, who live in New Orleans.

Dallas M. Fitzgerald will direct Bert Lytell in "The Temple of Dawn" for Metro.

Dustin Farnum is getting ready to produce his next picture at Brunton.

Bebe Daniels is playing opposite Robert Warwick in "The Man from Blankley's," under the direction of Joseph Henaberry, at Lasky's.

Charles Ray has bought the screen rights to the George M. Cohan play, "45 Minutes from Broadway" for his first offering on the First National Exhibitors Circuit.

Harry Carey, Universal star, is spending a between pictures vacation at his ranch in the San Francisquito Canyon.

Maurice B. Flynn, better known as "Lefty" Flynn, is now a permanent member of the Goldwyn player forces.

Arthur Rosson has been engaged to direct a series of features for the Betty Compson Photoplays, Inc., at the Brunton studios.

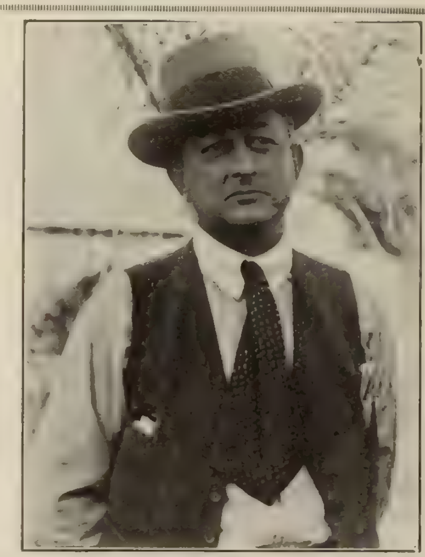
Frank Keenan, who has been in the East for the past two months, has returned to Los Angeles.

Frank Mayo, of Universal, will make a trip by auto through Mexico, Arizona and Nevada when he finishes his present picture.

The Tom Mix Company has left for Sonora, acter part in the coming Marshall Neilan Cal., for location stuff.

Jack Holt and Mabel Julienne Scott are cast for the leading roles in "The Translation of a Savage," a George Melford production to be filmed at the Lasky studio.

Edgar Lewis will soon begin work on his first independent production in California, with Russell Simpson in the leading role.



C. Downing

Is going to get mad because we print his picture, but he's so efficient as Fox's West Coast publicity director that we can't keep it out of the book.

Jack Hoxie is soon to appear in another serial for National which is being prepared for filming by L. V. Jefferson.

Frank Currier, Wallace Beery, Aggie Herring and Mollie McConnell, are all in the cast of "Lucid Intervals," featuring Douglas MacLean and Doris May at Ince.

Lloyd Ingraham, recently a director on the Ince lot, has been engaged to direct Mildred Harris Chaplin in a coming Louis B. Mayer production.

Anne Cornwall, who played with Lionel Barrymode in "The Copperhead," and recently with Lyons and Moran in Universal comedies, has signed a long-term contract with Universal.

Harry Lorraine and Russ Powell are important members of "The Slim Princess" cast with Mabel Normand at Goldwyn.

Mme. Rositi Marstini has canceled an engagement to play in the next Charles Chaplin picture because she is going to Belgium after her mother, whom she thought had been killed in the recent war, but who proves to be still much alive and wanting to come to America.

Luther A. Reed, scenarioist, has returned to his desk at the Ince studio after having witnessed the premiere of his new play, "Dear Me," at the Cort Theatre in Chicago.

Clark Irvine, Goldwyn film librarian, is promoting a leap year dance for the West

Bull Montana has been engaged for a char- Coast film folk, to be given at the Culver City Club House.

The Marshall Neilan company has moved to the Jasper studios in Hollywood, where the next Neilan production will be filmed.

Bill Franey is now being featured in a series of one-reel comedies by the Bulls-Eye Corporation.

Peggy Pearce, formerly of Keystone comedies, is now playing in support of Tsuru Aoki in "A Tokio Siren," for Universal.

Viola Dana's new picture for Metro, made from the story "Eliza Comes to Stay," has been renamed "Dangerous to Men."

Colleen Moore is leading woman for Chic Sale in "The Smart Aleck," now being filmed at Christie's.

Lillian Hall is leading woman for David Butler in his first independent production, "Sitting on the World."

production.

May Allison will next appear in Eugene Walter's drama, "Fine Feathers," which has just been put into continuity by H. Thompson Rich at Metro.

Bert Lytell is spending a few days in San Francisco before starting on his new Metro picture, "The Temple of Dawn."

Doris Keane Soon to Make Screen Debut in "Romance"

HERALDED as one of America's greatest emotional stage actresses and whose years of earnest effort have brought her her deserved reward, Doris Keane will soon make her bow to screen lovers in "Romance," the love story by Edward Sheldon, which Hiram Abrams of United Artists says will be released within a few weeks.

By no means an unknown quantity to the American amusement loving public, Miss Keane awaited the opportunity to make her screen debut a sensational one, and it will be in her stage success of the past six years that she will first make her bow to the lovers of the screen.

During the past seven years Miss Keane appeared for a season in New York, a year and a half in Chicago, a season in Boston and almost four years in London, in the play "Romance," and her work in this stage piece has been a great achievement.

It was in "Romance" that Miss Keane came into her own. In the part of Rita Cavallini, the Italian opera singer, she concentrated all of the qualities which have made her work distinguished in the past—emotional strength, a genius for comedy, a rare fascination of manner and simple and unforced pathos. Her success has been overwhelming and her Cavallini has been one of the most notable impersonations of the last decade, and her play one of the most successful.

Change Title of Olive Thomas Film.

Announcement was made from the Selznick offices this week that the title of the next Olive Thomas production has been changed from "The Flapper" to "Dangerous Paradise." This new title, the report says, permits more exploitation and is more attractive.

Miss Thomas started work on this picture soon after the completion of "Youthful Folly," which will be released March 8. F. Alan Crosland is announced as the director.

Corinne Griffith Renews Vitagraph Contract.

Corinne Griffith has just entered into a new agreement which insures her services to Vitagraph for the next three years. Both Albert E. Smith, president of Vitagraph, and Miss Griffith took time by the forelock at the Vitagraph Brooklyn studio, and signed the renewal of the old contract some time before it had expired.

NEWS *of the* INDEPENDENT FIELD

PRODUCTION *By* C. S. SEWELL DISTRIBUTION

Independent Film Exchange Men Form Co-operative Organization in Chicago

TO form an organization of independent exchangemen representative of 100 per cent. of the United States, so far as the distribution of films is concerned, representatives of the largest and most important film exchanges met in convention at Chicago on February 24, 25, 26 and 27.

While the details of the meetings and many of the social features of the convention were planned by the officials of the Capital Film Company, it was made plain at the opening session of the convention that the Capital company ceased to be a factor in the business of the convention.

Balloting for the officers of the convention resulted in the following selections: A. A. Millman, of Philadelphia, chairman; Gene Pearce, of New Orleans, treasurer, and Dave Chatkin, of San Francisco, secretary; ways and means committee, R. D. Lewis, Oklahoma City, chairman; A. A. Millman, Philadelphia; Gene Pearce, New Orleans; Al Kahn, Kansas City; Dave Chatkin, San Francisco; E. J. Farrell, Boston; R. C. Cropper, Chicago, and Harry A. Kyler, Denver.

Lay Groundwork for National Movement.

The ground work of a national movement having as its objectives the protection and encouragement of independent producers was effectively laid, and it was determined to fight for independent success by all means and with every resource at the command of the organization.

It was also decided to form a co-operative body which will settle all boundary disputes, proportion the cost of negatives by territories, and arrange for the raising of any financial support that may be necessary at any time for the furtherance of the legitimate objects of the organization.

The delegates to the convention were: Gene Pearce and H. J. Hermann, Pearce Film Company, New Orleans; H. E. Coffey, Empire Film Distributing Company, Washington; A. A. Millman, Capital Film Exchange, Philadelphia; Al Kahn, Crescent Film Company, Kansas City; H. A. Kyler, Supreme Photoplays Corporation, Denver; Dave Mundstuk, Strand Features, Detroit; Dave Chatkin, Consolidated Film Corporation, San Francisco; W. A. Baier, W. A. Baier Film Company, Oklahoma City; S. Saniel, S. & S. Film & Supply Company, Pittsburgh; R. D. Lewis, R. D. Lewis Film Company, Oklahoma City; T. W. Dooley, Dooley Film Exchange, Syracuse; Sam Werner, United Film Service, St. Louis; Max Waintroub, Fontenelle Film Company, Omaha; E. J. Farrell, Major Film Company, Los Angeles; C. C. Hite, C. C. Hite Attractions, Cincinnati; A. C. Bromberg, Atlanta; R. C. Cropper, Bee Hive Film Exchange, Chicago, and Dave Warner, Warner Films, Cleveland.

Isadore Bernstein Addresses Convention.

Among the guests of the convention were Isadore Bernstein, general manager of the National Film Corporation, who addressed the convention on "Greater Quality Productions for Short Subjects"; H. E. Hinrichs, Ever Ready Reel Company and Supreme Film Corporation, Denver; David Townsend, Artograph Film Company, Denver; E. W. Hammons, Educational Film Corporation, New York; I. Berstein, National Film Company, Los Angeles; Joe Brandt, National Film Corporation, New York; William Steiner, San Antonio; R. A. Kipling, Los Angeles; C. M. Giffin, Los Angeles; Neal Hart, Capital's famous western star, and A. V. Lee, Gaumont Company, Flushing, N. Y. J. S. McQUADE.

"Nobody's Child" Is Title of First Jose Collins Film

THE latest addition to Pioneer's list of spring attractions will be "Nobody's Child," in which Jose Collins appears as an opera singer, who, in her climb to fame, sacrifices love, home and the greater things in life to the fulfillment of her ambition.

"Nobody's Child" was adapted from the play, "The Whirlpool," presented in this country and in England, and directed by George Edwardes Hall.

Miss Collins is supported by Godfrey Tearle, J. Fisher White, Christine Maitland, Bruce Winston, Frances Wetheral and Saba Raleigh.

The story, while tensely dramatic, at no time falls back upon melodramatic situations to carry its points.

"Nobody's Child" will probably be the third of the Pioneer's spring offerings to be released. The first will be Mary Anderson in "Bubbles," followed by Marie Doro in "Midnight Frolics."

The Convention of Independent Exchange Men, Chicago, February 24-27.

Planned by the Capital Film Company, this conclave developed ideas for a national organization of independent producers and distributors, a co-operative body bound together for mutual protection and benefit.

Jans and Backer Report Several Sales Also Start on Extended Trip to West

HERMAN F. JANS, president, and F. E. Backer, general sales manager of Jans Pictures, Inc., will leave soon for an extended trip through the West. They will include the key cities of the Western state rights territory, their purpose being to establish a chain of state rights buyers to handle the series of Olive Tell features, the first of which, "Love Without Question," has just been completed by B. A. Rolfe.

Messrs. Jans and Backer hope to interview the majority of important exhibitors as well as state rights buyers before returning East. They will travel as far West as the Pacific Coast. From practically all of this territory bids and inquiries as to this series have been received.

In this connection it is announced that much territory has already been contracted for, including New York to Sam Zierler, president of the Commonwealth Film Corporation, and Northern New Jersey to the New Jersey Rolfe Film Company, while the Minter United Amusements of Detroit has bought the Michigan rights.

Delaware, Maryland, District of Columbia and Virginia territory contracts were closed with the Baltimore State Right Company, and Royal Pictures, Inc., of Philadelphia, Pa., has purchased Eastern Pennsylvania and Southern New Jersey. Foreign rights, with the exception of Canada, are controlled by the Export and Import Film Corporation. Canadian Rights are controlled by Jules and J. J. Allen.

It is Mr. Jans' belief that the short time in which the above mentioned territory was sold proves his contention that they have been successful in producing a photodrama that is of unusual interest and sure to arouse the curiosity of the public.

Gaumont Announces Sales on "Husbands and Wives"

GAUMONT COMPANY reports the sale of territory on "Husbands and Wives," featuring Vivian Martin and adapted from the Corra Harris novel, "Making Her His Wife," as follows: First National Exchange New York and Buffalo for New York; First National Exchange Pittsburgh for Western Pennsylvania and West Virginia; First National, Washington, D. C., for Delaware, Maryland, District of Columbia and Virginia.

Superior Film Exchange, Philadelphia, for Eastern Pennsylvania and Southern New Jersey; Sol Lesser's First National Exchange, Los Angeles, for California, Arizona, Nevada and Hawaiian Islands; Minter United Corporation, Detroit, for Michigan; R. D. Lewis Film Company, Dallas and Oklahoma City for Texas, Arkansas and Oklahoma; Exhibitors Distributing Corporation for Canada.

Clark-Cornelius Corporation, Atlanta, for the Southeastern States; Fantanelle Feature Film Company, Omaha, for Iowa and Nebraska; Pearce Films, New Orleans for Louisiana and Mississippi; Celebrated Players Film Corporation, Chicago, for Illinois and Indiana. It is expected that the remaining territory will be disposed of within a short time.

Fidelity Pictures Announces Several Territorial Sales

THE Fidelity Pictures have already closed several territories on its initial feature "The Married Virgin." Sol Lesser has secured California, Nevada, Arizona, Washington. Oregon, Idaho and Montana, as well as the Hawaiian Islands, and New York City and Northern New Jersey will be handled by Producers Feature Service of 729 Seventh avenue, while Circle Film Attractions of Pittsburgh have bought the rights to Western Pennsylvania and West Virginia. The Greater Productions of Des Moines recently closed for Iowa and Nebraska.

Deals now pending for the remaining sections of the country are expected to result in sales which will give the "Married Virgin" a full hundred per cent. distribution within the next few weeks.

The Fidelity Pictures, which is slightly more than a month old, is now busily engaged in building up a sales organization with which to handle the list of offerings which will shortly be released.

Jerome Lewis and William G. Smith are the directing heads of the Fidelity. Both have had long training in both theatrical and film fields, and announce their determined effort to develop an organization along conservative and constructive lines to take its place among the foremost.

"The Scarlet Dragon" to Be Next Park-Whiteside Picture

THE second production of Lester Park and Edward Whiteside, to be distributed through Photoplay Libraries, Inc., will be "The Scarlet Dragon," announced as dealing sociologically with the subject of commercialized vice. This picture will have the same personnel as the first release, "Empty Arms."

Gail Kane, the star, is cast as a girl who combats the efforts of a crime juggernaut to find her sister, who has been caught in the whirlpool. The featured players are Thurston Hall and J. Herbert Frank, while the supporting cast includes William Bechtel, Norbert Wicki, Nellie Burt, Paul Lane and Rene Gerard.

It is stated that the big feature of the production will be a lavish scene in a Chinese cabaret, with Ted Lewis, vaudeville headliner and member of the cast of "Greenwich Village Follies" with his jazz band; also Mlle. Dazie, well-known dancer now appearing in "Aphrodite," together with a Nubian dancer and several beauties from Broadway cabarets.

The interiors are being designed by A. Bela Viragh-Flower, and the camera handled by George Benoit who photographed such productions as "The Honor System" and "On With the Dance."

Titles of Next Five Hank Mann's.

Titles of the next five of the series of two-reel Hank Mann comedies being distributed by Arrow Film Corporation are "Roming Romeo," "The Paper Hanger," "Broken Bubbles," "Gum Riot" and "The Bill Poster."

"A Bashful Blacksmith" was shown at the Capitol Theatre, New York, during the past week, and is said to have been viewed by the largest number of people who ever attended a theatre in a week's time.

Olive Tell, Beautiful Centerpiece of Jans Pictures' First Production, "Love Without Question."
The love without question doesn't mean love without drama, as the above illustrations show.

Big Foreign Sale on "Tex."

The Arrow Film Corporation reports the sale of the twelve five-reel detective features entitled "Tex, Elucidator of Mysteries," to L. H. Allen for Mexico, Cuba, Porto Rico, San Domingo, Venezuela, Central America, Argentine, Uruguay, Paraguay, Chili, Bolivia, Peru, Brazil, Italy, Spain, Portugal, India, Burma, Ceylon, China, Japan, Straits Settlements, Dutch East Indies, Philippine Islands, Turkey, Mesopotamia, Egypt and Syria.

Character Signs Paul Gilmore for a Series of Productions

THE Character Pictures Corporation has signed a long term contract to feature Paul Gilmore, the well known stage star, in a series of special productions. Mr. Gilmore has become known to theatregoers throughout the country by his performances in such successes as "The Better 'Ole," "The Miracle Man," "Experience," "The Garden of Allah," etc. For several years he has toured the United States and Canada at the head of his own companies until he has gained for himself a worthwhile prestige and following.

Several attractive offers for the current season had been made Mr. Gilmore by stage producers, but he was persuaded to sign with Character Pictures for a screen career. He recently toured the country with "The Better 'Ole," playing the principal part of Old Bill and drew forth unusually favorable notices from the press. He is not a newcomer to the screen, having already been featured with success by Triangle, Metro and Pathe in such pictures as "Rosemary," "The Other Girl," "The Penitentes" and others.

Character Pictures has planned for Mr. Gilmore a special series of six-reel features along somewhat different lines than anything heretofore attempted by other players. Character feels that in Paul Gilmore it has an actor of proved popularity whose long career fits him admirably to do some big things.

Popular stage plays and novels will be purchased for Mr. Gilmore and nothing will be spared to bring them up to the highest standards of the screen.

Burr Announces Production of Another "Torchy" Comedy

THE first Torchy picture produced by Charlie Burr's Master Films, Inc., and presented at the Strand Theatre, New York, will also be shown in the Mark Strand Theatre, Brooklyn, in the week of March 7th.

Another Torchy comedy has been put in production and the working title is "A Knight for a Night." The incidents contained in this comedy of the Torchy series are based mainly on the stories, "A Whirl With Kazedky," the stories relating to the adventures of the "Great Skid." Mr. Burr announces that several distributing companies have made offers to handle the entire series.

Tower Reports Sales on "Tillie."

Tower Film Corporation announce the following territories sold for their six-reel Mack Sennett comedy, "Tillie's Punctured Romance":

New York State, north of Westchester County, to Gardiner Syndicate, Buffalo.

Western Pennsylvania and West Virginia, to Standard Film Exchange, Pittsburgh.

Eastern Pennsylvania and Southern New Jersey, to Twentieth Century Film Company, Philadelphia.

North Carolina, South Carolina, Georgia, Florida, Alabama and Tennessee to M. A. Lichtman, Atlanta.

Wisconsin, to Wisconsin Film Corporation, Milwaukee.

Newspaper Campaign for "Hallroom Boys" "Oh, Baby!" To Be First of New Series

IN co-operation with the syndicate controlling the H. A. McGill strip appearing in a number of daily newspapers dealing with the adventures of Percy and Ferdie Hall Room, Jack and Harry Cohn, prodcuers of the Hall Room Boy comedies, have started a campaign of newspaper exploitation.

Fifty-five newspapers have already contracted for the cartoon series, and this additional publicity, it is believed, will enhance the value of and interest in the screen version. The motion pictures are not cartoons. Percy Hall Room is portrayed by Neely Edwards, who is featured in the series, and Hugh Fay plays Ferdie.

This co-operative plans appears to be meeting with favor, as the readers watch the papers for the new antics of this comic pair and then see on the screen the characters for which they watch in the daily press.

"Mopping Up."

Giving the kiddo many reasons to cry for mother in "Oh, Baby!" the Hallroom Boys' comedy released by Jack and Harry Cohn.

"Oh, Baby!" First of New "Hall Rooms."

From the coast, where he is supervising the production of Hall Room Boys Comedies, Harry Cohn, of the firm Jack and Harry Cohn, has sent to New York the names of the next three comedies to be released.

The first of these is "Oh, Baby!" in which Percy and Ferdie Hall Room are dismayed and bewildered in suddenly having foisted upon them a baby. Their trials and tribulations are said to make one of the most laughable stories these two have ever appeared in.

"Oh, Baby!" marks the advent of a new kind of comedy in this series, according to Jack Cohn. While losing none of their refinement and wholesomeness, enough slapstick and "hokum" has been introduced to get the laughs. The next one will be "This Way Out," to be followed by "The Line is Busy." "Oh, Baby!" will be ready for a New York showing this week.

"The Great Reward" Is Title of Burston's Latest Serial

THE title of the latest Burston serial, which stars Frances Ford, supported by Ella Hall, is "The Great Reward." It is in fifteen episodes, and many novelties are promised, including a series of scenes of people in miniature. One of the principals in the story is a demented monarch whose delusions conjure into being whole colonies of strange people, and these are the pygmy folk represented in the picture.

Louis Burston, who is at present in New York closing out the unsold territory on "The Hawks Trail," is also working on his plan of bringing about a pool of serial producers which will insure a varied supply of serials for buyers and exhibitors throughout the year.

Frisch Buys Territory on "Desert Scorpion"

PRESIDENT and General Manager M. J. Frisch, of the Greater Productions Company, Des Moines, was in New York during the past week and purchased from Arrow Film Corporation for his territory, rights to "The Desert Scorpion," and states he considers it one of the best western features he has seen in some time.

Mr. Frisch was accompanied by A. H. Blank, president and general manager of First National of Des Moines, and will present this attraction in the Blank circuit of theatres, which are among the highest class in his territory.

The president of Greater Productions Company is well known in the middle west, and was formerly manager of the Universal exchange in Des Moines.

Many First Run Bookings on "Burlesque on Carmen"

THE retitled and revised Essanay-Chaplin comedy, "A Burlesque on Carmen," is continuing to prove popular throughout the country announces Victor Kremer. A. C. Bromberg of Atlanta reports first-run bookings in the Criterion, Atlanta; Strand, Nashville; Capitol, Macon; and Republic, Jacksonville.

Abe Dresner, manager of the Exhibitors Film Exchange, Washington, also reports first runs in Crandall's Ninth and East Washington, Appollo, Avenue Grand, and Savoy, Washington; Victor, Richmond; Virginia, Petersburg; Palace, Milford, Del.; and Olympic Theatre, Newport News.

Pioneer Adds Two States to Its Co-operative Chain

AS a result of a recent trip made by M. H. Hoffman, general manager of the Pioneer, contracts were signed between the Pioneer and the S. & S. Film and Supply Company, 414 Penn avenue, Pittsburgh, whereby the latter concern is to handle the Pioneer productions in Western Pennsylvania and West Virginia.

The first Pioneer offering in that territory under the new arrangement will be "The Long Arm of Mannister" with Henry B. Walthall. The executive heads of the S. & S. interests are Samuel Saniel and the Steinberg Brothers. These gentlemen have been very successful in their territory and they look forward to a great increase in business and prestige with the Pioneer pictures.

Kremer Corrects an Error.

Victor Kremer announces that an error was made in reporting the offices of Independent Masterfilms, Inc., which will distribute the Kremer productions in New York and Northern New Jersey. E. Kremer, instead of being vice-president, is treasurer, while Paul Gross is vice-president. The exchange is incorporated for $100,000, under the laws of New York.

Warners Report Majority of Territory Sold on Selig Serial "The Lost City"

THE Warner Brothers, who have the American and Canadian rights of "The Lost City," Selig's big animal serial, and which they are releasing on a state rights basis, announce the following territory disposed of within the last few days:

To Feature Film Company of Minneapolis; for Minnesota, North and South Dakota and Wisconsin; to Crescent Film Company of Kansas City, for Kansas and Western Missouri; to United Film Service Company of St. Louis, for Eastern Missouri.

In addition the following territories have already been disposed of: to Pioneer Film Corporation of New York City, for New York City and Northern New Jersey; to Metro Film Company of Philadelphia, for Southern New Jersey, Maryland, Delaware, District of Columbia and Eastern Pennsylvania; to Hatch Film Company of Pittsburgh, for Western Pennsylvania and West Virginia; to Arrow Film Company of Boston, for New England; to Standard Film Service Company of Cleveland, for Michigan, Kentucky and Ohio; to First National Exhibitors' Circuit, for Georgia, Florida, North and South Carolina, Alabama and Virginia; to First National Exhibitors Circuit of Louisville, for Tennessee; to Celebrated Players Film Company of Chicago, for Indiana and Illinois; and Canadian rights to C. L. Stephenson, general manager of the Crown Features of Toronto, Canada.

The above exchanges are now accepting bookings over their individual territor and report that prereleasing booking records are being broken.

Burston Summarizes Sales on His Two Latest Serials

LOUIS BURSTON reports that the following territory has been disposed of on his two latest serials: "The Hawk's Trail," featuring King Baggott, to Special Features, Knoxville, for Georgia, Florida, Alabama and Tennessee; to Sun Films, Los Angeles, for Washington, Oregon, Idaho, Montana, California, Arizona and Nevada, and to Twentieth Century Film Company, Philadelphia, for Eastern Pennsylvania and southern New Jersey.

Canadian rights have been sold to Regal Film Ltd., of Toronto, and Delaware, Maryland, District of Columbia and Virginia to the Reliance Film Exchange, Washington.

"Mystery of 13" has been sold to K. & R. Film Company, Atlanta, for Georgia, Florida, Alabama and Tennessee; Regal Films, Ltd. for Canada; Consolidated Film Exchange, Philadelphia, for Eastern Pennsylvania and Southern New Jersey; Doll Van Film Corporation, for Indiana; Frank Gersten, for Northern New Jersey, and Hygrade Film Features, Charlotte, for North and South Carolina.

Specialty Film Company has bought rights for Texas, Oklahoma and Arkansas; Standard Film Corporation of Kansas City for Missouri; Standard Film Company of Pittsburgh, for West Virginia and Western Pennsylvania, and to Sun Films, Inc., for Washington, Oregon, Ihaho, Montana, California, Arizona and Nevada.

Pioneer Reports Big Demand for Stecher-Caddock Film

MORE than fifty prints of Pioneer's picture of the Caddock-Stecher wrestling match for the world's title are working. Herman Rifkin, of the Eastern Feature Film Company, of Boston, has purchased the New England rights. The Criterion Film Service of Atlanta will handle in Georgia, Alabama, Florida, North and South Carolina and Tennessee, and Greater Stars of Chicago in Illinois and Indiana.

The Masterpiece Film Attractions of Philadelphia, of which Ben Amsterdam is the directing head, has received more requests for bookings than they were able to fill, and have ordered several additional prints in order to fill the demands.

Sidney Lust, of Washington, has the rights for the District of Columbia, and the States of Maryland, Virginia and Delaware. Ernest Holmes, of Omaha, controlling Iowa and Nebraska, has been touring his territory with three road shows and meeting with great success.

Warners to Make and Handle the Al St. John Two-Reelers

ALBERT WARNER, one of the Warner Brothers, who have the American and Canadian rights on Selig's big animal serial, "The Lost City," left recently for Los Angeles to close ou the Pacific Coast territory. With him went his brother Jack, who is supervising the production of the Al St. John comedies, heretofore released by Famous Players-Lasky Company, but which will now be released by Warner Brothers on the independent market.

The new series of Al St. John comedies will consist of twelve two-reelers a year. This star was one of the Keystone comedy favorites, and has an excellent record as a comedian, being for a long time associated with Fatty Arbuckle.

Warner Brothers announce their intention to make these subjects among the biggest farce comedies on the market.

Sermonettes for "Empty Arms" Written by Dr. Frank Crane

FOR the initial Park-Whiteside production, "Empty Arms," Dr. Frank Crane, the noted editorial writer, has prepared a number of sermonettes, which together are announced as forming a powerful essay on motherhood.

These sermonettes have been printed on artistic placards and will be sent to exhibitors to be hung in the lobbies of their theatres before and during the run of "Empty Arms."

Messrs. Park and Whiteside also recently announced that Dr. Crane had signed a contract to prepare for them an original photoplay called "Democracy," which will have the support of his magazine of the same title. Frank Reicher will direct.

Demand for Short Subjects Heavy, Says Marion H. Kohn

"WHEN a states rights distributor like myself goes to producing one and two-reelers there must be a need for this type of production," says Marion H. Kohn, head of the Marion H. Kohn Productions. Mr. Kohn is a San Francisco man, with offices both in his home city and Los Angeles. He recently began producing at the National studios with Grace Cunard, Polly Moran and "Smiling Bill" Jones as his leading stars, and states that three other units will be added before July.

"The short-subject release has at last come into its own. This applies both to comedy-dramatic pictures as well as slapstick and 'situation' comedies," continued Mr. Kohn. "We will exploit our productions in order to make the exhibitors understand that we are giving real worth for their money."

Hirsh Sells Territory on "Blind Love."

Nathan Hirsh, president of the Aywon Film Corp., handling Gerald F. Bacon's six-reel production, "Blind Love," starring Lucy Cotton, with George Le Guere in chief support, has sold the Chicago territory on this production.

Yes, She Flies Higher Than a Bubble Can. Does Mary Anderson in Pioneer's "Bubbles."

"'Bubbles' Is for Joy," Says Pioneer. "The Yawn Is for Politeness," Says Mary.

CHICAGO NEWS LETTER

JAMES S. McQUADE

Managerial Differences With Chicago Operators End In Permanent Arbitration

IN accordance with my night dispatch of Monday, February 23, a notice was handed every moving picture operator working in Chicago theatres, either at the matinee or night show, to the effect that their services would no longer be required after Sunday, February 29. This notice read in part:

> We are compelled to do this because of the fact that the organization to which you belong is very unfair in their treatment of the theatres in general.
>
> Their demands to the theatres to employ men who are not needed, just so that some unemployed men in your organization may be paid, regardless of the theatres' need of them, is unwarranted.
>
> The theatres of the city of Chicago have unanimously decided that this method of procedure cannot continue. We, however, are willing to continue employing you provided we can get a fair adjustment from members of your organization other than your present business agents.
>
> There is no personal feeling in giving you this notice, as every exhibitor in the city of Chicago is doing the same thing at the same time.

It was also understood that after Sunday, February 29, Chicago film exchanges would refuse to book any films in Chicago or in that part of Cook County served by Chicago exchanges.

Business Manager Maloy, of Chicago Local 110, I. A. T. S. E., countered this by threatening injunctions on all film companies whose exchanges refused to deliver films to theatres that were open after Sunday, February 29. He also stated that a boycott would be established in New York City on such companies, which would prevent their film from being used in picture theatres throughout the United States and Canada.

New Agreement Demanded.

Business Manager Atkinson of the A. A. A. demanded for the A. A. A. that a new arbitration agreement must be drawn up and agreed to before the theatres would reopen. This agreement would include the following provisos:

> That theatre owners will not employ extra operators unless needed.
>
> That the present business heads of the union shall be removed from office and more reasonable men appointed to succeed them.
>
> The suspension of stink bomb throwing in picture theatres.
>
> The attempt of the union to control the screen by the censorship of advertising matter must cease.

Business Agent Maloy, on behalf of the union, denied all the charges made and denied that the union was responsible for the present situation.

On Wednesday, February 25, it looked as if matters were a little more promising, notwithstanding the fact that Business Manager Atkinson of the A. A. A. and Business Manager Maloy of the union had declared they would have no further dealings with each other and that the fight would be to a finish. Indeed, if the wordy clashes in which both these officials engaged in the daily press had been omitted, the situation would have been considerably relived, so far as the chances of the adjustment of differences were concerned.

Thursday's chief features in the strife were the rehiring of all the discharged moving picture operators by Business Agent Maloy, who ordered them to report for work, at the respective theatres where they were formerly employed, Monday, March 1.

It was also given out that President Thomas J. Reynolds of the operators' union and Business Manager Maloy would leave on the Twentieth Century for New York City to consult with Charles C. Shay, president of the I. A. T. S. E. M. P. O., of the United States and Canada, as he had taken the matter out of their hands.

International Boycott Threatened.

This new turn in the determination of the issue was due to the disclosure that if certain film concerns refused to furnish films to independent theatres in Chicago, which would refuse to be governed by the ultimatum of the A. A. A., an international boycott against the product of such film concerns would be made, both in the United States and Canada, from the New York office of the operators' organization.

Another important feature of Thursday's events was a meeting of exhibitors and film exchange managers, called at Corinthian Hall, Masonic Temple, at 11 o'clock a. m. Attorney Lewis F. Jacobson, of the Allied Amusements Association, was chairman and about 230 persons were present.

Maurice Choynsky, president of the A. A. A., made a statement as to the issues involved, citing differences that have existed in the past up to the present dispute. He was followed by Sam Atkinson, vice-president and business manager of the A. A. A., who explained the present difficulties. He stated that the business manager of the operators' union did not like him and that he did not like the business manager, and told of what he was accomplishing as business manager of the A. A. A.

Harry Koffman then took the floor and announced that he had just been advised by telephone that Thomas Reynolds and Tom Maloy, president and business manager, respectively, of Local 110, were anxious to appear at the meeting and give their side of the question. Mr. Koffman made a motion that this be done. The motion was seconded by several of those present.

Situation Not Clear to Jones.

At this point Aaron J. Jones took the floor and announced that he had just returned from New York. While there he had heard about the pending differences; but it was not clear to him just what they were until after he had arrived. He stated that he had taken it upon himself, immediately after his arrival, to call Business Manager Maloy on the phone and invite him to his office. Mr. Maloy agreed.

Mr. Jones then said he had taken it upon himself to suggest to Mr. Maloy that a committee of five members of the A. A. A. should meet a committee of six members of the Union at his office, at 3 p. m., Thursday afternoon, February 26, for the purpose of arbitrating existing differences so as to permit business to go on uninterruptedly. Mr. Maloy had accepted the offer, he said.

After considerable discussion, in which several exhibitors took part, it was unanimously decided to have the two committees meet Thursday afternoon, at the hour named, at Mr. Jones' office, in the Rialto building.

On the exhibitors' committee were Aaron J. Jones, Joseph Trinz, Maurice Choynsky, Harold Hill and Sam Atkinson. Repre-

Yep, It's All Too Plain: The Coppers Are Closing In.

Margarita Fisher seems to be hemmed in in her American production, "The Dangerous Talent."

senting the operators were Thomas J Reynolds, Tom E. Maloy, Dick Green, international vice-president; Hal. Johnstone, secretary and treasurer, and F. H. Clifford and Sig Kaufman, members of the union.

Meeting Adjourned Till Friday.

The meeting was then adjourned until Friday morning, in the same hall. The arbitration committees, previously referred to, met in the private offices of Jones, Linick & Schaefer at the appointed hour, Thursday afternoon. In brief, the articles of agreement entered into at the meeting are as follows:

In the class of the de luxe theatres, called so by the union and including the Riviera, Pantheon, Howard, Central Park, Crystal and the Broadway Strand, which use electrical appliances for electrical effects, separate from spotlight and moving picture machines, two men shall be used for matinees and two for the night shift, making four in all daily. In theatres where the separate electrical effects are not used at matinees, but only at night, the extra operator must have the same pay as the regular night operator. Where separate electrical effects are used at matinees an extra man must be employed at the same weekly pay as the matinee operator.

The agreement also provides that in the future the union shall not arbitrarily pull off any man from his work in a theatre and that all grievances from either side must be submitted to a board of arbitration, comprised of the officers of the A. A. A. and the president and business agent of the union; also that a meeting of this arbitration board shall be held on Friday, every week, for the purpose of adjusting any grievances or differences that may arise.

These articles of agreement are in writing and are signed by all the members of the arbitration committees.

Thanks Exchange Managers.

At Friday morning's meeting in Corinthian Hall, Masonic Temple, a rousing vote of thanks was given the film exchange managers for their loyal co-operation with the A. A. A. in the trouble just happily ended. Joseph Friedman, president of the Chicago F. I. L. M. Association, thanked the meeting on behalf of his colleagues and assured exhibitors that any honest cause would receive the support of the exchange managers.

In response to a call, Nathan Ascher claimed that the fight was a victory for the A. A. A. and that the result could only have been accomplished by the film exchanges standing in with the exhibitors. He asserted that there are as many owners of theatres of small size, who are not members of the A. A. A., as there are owners of theatres who are members of the organization. Mr. Ascher expressed the opinion that if theatres had closed down in the threatened lockout of operators, the fight could not have been possibly won, as all the non-member theatres might have remained open; but that the co-operation of the film exchanges in refusing to book any films in Chicago, beginning Monday, March 1, would have made it imperative for all to close.

The writer holds that Aaron J. Jones deserves the hearty thanks of exhibitors and film exchange men in Chicago for his timely and successful plan of settling a serious dispute. His fine business acumen and prompt action delivered Chicago picture theatre owners and film exchanges and the business generally from what might easily have become a catastrophe.

Abe Stern in Chicago.

Abe Stern, vice-president and eastern manager of the Century Comedy Company, came into Chicago from New York last week to meet Mrs. Stern, who arrived from Los Angeles, after a stay of six months at Universal City. They will spend several weeks at French Lick Springs, Ind. Mr. Stern stated that the Century Comedy Company has practically monopolized the "lion comedy" production field. His company is now preparing elaborate comedies, in which from fifteen to twenty well-trained lions are used in each picture. He drew special attention to the Mrs. Joe Martin comedies.

"Who Am I?"

Which is the title of the fourth National Picture Theatres production.

E. H. Goldstein, general sales manager of Universal exchanges, who is making a trip through the central west, arrived in Chicago Friday, February 27. The object of Mr. Goldstein's present tour is to get all the exchange managers in this territory in readiness for Priscilla Dean's next production, "The Virgin of Stamboul."

"The Greatest Question" at Randolph.

D. W. Griffith's "The Greatest Question," with such big favorites as Lillian Gish, Robert Harron and George Fawcett in the cast, was a big drawing card all through the week of Sunday, February 22, at the Randolph Theatre. It was supplemented by "A Twilight Baby," an entertaining comedy by Henry Lehrman.

The same bill has been retained for another week.

Lieutenant Locklear Says He Is in Love with Picture Work

LIEUT. ORMER LOCKLEAR, accompanied by his manager, Col. William Pickens, was in Chicago all last week, attracting the attention of thousands by his thrilling air feats, by way of advertising the first week's run of "The Great Air Robbery" at the Bandbox Theatre. It is almost needless to state that this house has been showing to "turn away" business daily.

Harry Rice, Universal's Chicago publicity manager, accompanied by the "Daredevil of the Skies," went over to the Congress Hotel one day during the week to make a call on William Mountain, vice-president and general manager of the Curtis Airplane Company. Harry had a moving picture machine under one arm and a film copy of "The Great Air Robbery" under the other as he met the Curtis magnate, and arrangements were made for a private showing of Locklear's great picture in the hotel.

Among the guests of Mr. Mountain, who viewed the picture, were Eddie Rickenbacker, "Ace of Aces," and the Grand Exalted Ruler of the Elks. After the films were run off Mr. Mountain was so pleased that he invited Lieut. Locklear and Col. Pickens, also Harry Rice and everyone concerned in the production of "The Great Air Robbery" to attend the coming airplane show in New York City, at his expense.

When seen last week, Lieut Locklear stated that he was infatuated with moving picture work and that he has made more real friends and has had greater happiness than he ever dreamed of since entering this field.

He appeared to be well satisfied that his future is assured in the moving picture business and he has fully made up his mind to remain in it. When he makes his next appearance on the screen he promises to surpass his feats in "The Great Air Robbery" by still more daring exploits, some that have never before been attempted by any other flyer.

Aurora's Beautiful Rialto Was Opened on February 23

AURORA, ILL., was the scene of one of the most memorable events in its history on Monday evening, February 23. This was the opening of the Rialto, a beautiful modern picture theatre seating 1,400 persons. This house was built by the Thielen-Rubens-Burford organization, which controls all the moving picture houses in Aurora, Elgin and Joliet.

The Rialto can boast of chaste architectural beauty and all modern improvements that conduce to the comfort and safety of its patrons. The lighting and heating systems, safety exits, ventilation, etc., were pronounced excellent by the first nighters. Over $100,000 was spent in the completed structure.

The opening night drew quite a gathering from a number of the leading Chicago exchanges. Among these visitors were Ben W. Beadell, manager, Eddie Silverman, assistant manager, and A. Steinberg, publicity representative, of Select's Chicago office; Manager Willard, of Realart's Chicago office; Paul Bush, manager of the Republic Exchange; Maurice Heilman, representing Universal; Frank J. Flaherty, manager Unity Photoplays; Jack O'Toole, manager United Picture Theatres, Inc.; Floyd Brockell, manager Greater Stars Productions; Mr. Goldman, manager American Film Co.; Percy Havill, Chicago salesman for Robertson-Cole, etc.

The occasion also brought out all the notables of Aurora and the surrounding country. The program was well chosen and offered fine opportunities to the well equipped orchestra, which has eight pieces and a fine organ.

A beautiful array of floral offerings was banked on the stage, the gifts for the occasion of Chicago exchange men and friends in Aurora, Joliet and Elgin.

After the show a banquet was given in the Aurora Hotel at 10:30 p. m., the guests including many prominent people of the home city, as well as the large Chicago contingent. Speeches and music were in order while the festivities lasted.

Request Brief History of "Dad" Comerford's Career

SINCE the lamented death of "Dad" Comerford, I have been requested to give a brief history of his career by an unknown friend, who furnished the particulars which are given here, and which will be preserved and treasured by his many friends.

Mr. Comerford was born in New York City and made his first appearance in stock at the Bowery Theatre, at an early age. Later, he was associated with the Harry Miner Enterprises.

In 1888 he married Miss Maysil, well known in the profession as leading woman and ingenue. Together they toured the country with Harry Miner's "Zitka" Company, J. Z. Little's "World," Edwin Arden's "Eagle's Nest" and Barred Out," etc. Mr. Comerford finally came to Chicago, where for a number of years he was manager of Rowland & Clifford's various enterprises.

Mr. Comerford made his first appearance in moving pictures, in the early days, with the Selig Polyscope Company. Then he joined the Essanay forces, and with that organization did his best work. He will be recalled for his fine character portrayals in "Graustark" and "Thirteen Down," with Francis X. Bushman; "The Sting of Victory," with Henry B. Walthall, and the archbishop to Viola Allen's "White Sister." He was the star in "At the Foot of the Hills" and "A Failure at Fifty," and he was the Judge in the "Mystery of Mary Page" serial, etc.

It will be remembered that Mr. Comerford secured the prize as the most popular old man of the screen, in the contest held several years ago, which was conducted for the most popular screen stars.

He is survived by his wife and two daughters, Sister Mary Vera, B.V.M., and Maizie Ysobel. Frances Mercedes, a third daughter, passed away three years ago.

Around Chicago Picture Theatres

By Mary Kelly

Gold Not to Be Outclassed by Picture Theatres in the Loop

THE problems of the outlying theatre in maintaining its individuality and in keeping itself above the drowning waters of competition were touched on recently by Glen E. McDorman, manager of the Gold. This motion picture theatre, with a seating capacity of nearly 1,000, is located on Roosevelt road in West Chicago, forty-five minutes from State street, and is controlled by Samuel Abrahams, proprietor also of the Waverly on South Halsted.

Having obtained protection by contracts with the film exchanges, the Gold receives the first-run privilege on all pictures shown in its district, and endeavors to procure them as soon after their exhibition in the "loop" as possible. The type of photoplay which they aim to display can be judged from the two features which were shown during the first and second half of the week of February 23. These were, respectively, "The Sagebrusher," a Benjamin Hampton production released through W. K. Hodkinson, and "Flame of the Desert," produced by Goldwyn and starring Geraldine Farrar. Both of these are highly dramatic features selected with special regard for the preferences of Gold patrons.

For the last mentioned a special lobby display was arranged. The box office was draped in red and gold to suggest the "flame" while rows of palms and stretches of sand conveyed the idea of the desert. For two days previous an advertising scheme was effected with an adjacent music shop whereby a Victrola was procured and used on the Gold stage to play one of Farrar's records for inciting interest in the operatic-cinema star.

Patrons Is Best Press Agent.

Manager McDorman believes thoroughly in the "better pictures, better business" foundation for success.

"Publicity is great," he admitted, "but our patrons make the best press agents. If a picture is all that it should be, the first-nighters are going to tell the world about it."

A large percentage of Gold patrons consist of children, in fact there were so many of these juvenile fans that it was necessary to start the daily matinee plan to take care of them. This leaves the evening presentation almost exclusively for adults, although children are not barred. On one or two occasions, Mr. McDorman has co-operated with the schools in soliciting patrons. Thus on Lincoln's Birthday he distributed hundreds of souvenir cards with a picture and short biography of "Honest Abe" on the face of the card and a reproduction of Mabel Normand in "Pinto" as showing at the Gold on the back of it. The experiment proved profitable.

An up-to-date lighting device in the projection room is a further means of placing this theatre on a par with the more metropolitan ones. This arrangement provides for direct electrical currents instead of the customary alternating currents and in this way produces a brilliant white light on the screen, which is far superior to the dim, yellow light noticeable in most of the smaller houses. This necessitated an investment of some $2,000, but is bringing paying results.

How's This for an Ad—"'Knockout' Boots Are Best for Rough Stuff."
Charles Hutchison displays said boots here in Allgood's serial, "The Whirlwind," which will be distributed by Republic.

"Community Policy May Not Always Be Best," Corrigan

CATER to your neighborhood if it has good taste, otherwise don't," advises Manager Thomas J. Corrigan of the Marshall Square Theatre, one of the six owned by the Marshfield Amusement Company. "The community policy may not always be the best," he continued, "because it may not meet with the approval of your visitors from other sections of the city, and from other cities. If your nearest patrons prefer Western thrillers to society drama, and you plan your bookings accordingly, you may please that particular group but you have reckoned without your host from elsewhere."

Mr. Corrigan is especially fitted to voice his opinion on this subject because of the location of the Marshall Square, which is on Marshall Boulevard, one of the popular auto thoroughfares in Chicago. Much of the patronage consists of motorists and tourists who, attracted by the good-looking exterior of this theatre and still more by the standard of films indicated by the outside posters, are frequently tempted to stop and linger. And they constitute so important a part of the Marshall Square's clientele that Mr. Corrigan cannot afford to overlook them.

"Specials are our specialty," he said. "We make every effort to run as many 'supers' as possible." and a glimpse into his booking dates confirms this. During the week of February 23 two big productions were shown, including Bert Lytell in "The Right of Way," a Metro feature, and "Dangerous Hours," a Paramount, supervised by Thomas Ince. Near in the future others of equal or superior merit such as "Mary's Ankle" and "The Copperhead," both Paramount, will be exhibited. Of these pending attractions the spectator is never left in ignorance, for there are several tantalizing "trailers" shown at each presentation.

The Marshall Square with a seating capacity of 1,620 is the largest motion picture theatre on the Southwest side. It is comfortable, well ventilated, has a spacious lobby and an excellent arrangement of seats. Appropriate organ selections provided the accompaniment for the pictures during the daytime, and an eight-piece orchestra at night. This theatre belongs to the Marshfield Amusement Company, which not only controls several houses but owns all of them. Unlike other such corporations each Marshfield house is advertised singly in an effort to boost the theatre essentially rather than the company. The erection of four more houses, each to have a seating capacity of at least 3,000, is now being planned by the owners.

Secretary Hugo's Life Filmed.

At the dinner which will be given to Secretary of State Francis M. Hugo at the Hotel Commodore, New York City, on March 18, a motion picture will be shown depicting Mr. Hugo's life from the time he served as a purser on steamboats plying the St. Lawrence river up to and including his present term as secretary of state. During the last week a New York cameraman visited Mr. Hugo's home town, Watertown, as well as Cornell University at Ithaca, from which Mr. Hugo graduated. A number of scenes were also taken in and around the State Capitol.

Live News from Everywhere

Philadelphia Paragraphs

Committee Changes.

AT a meeting held last week by the Motion Picture branch of the Chamber of Commerce, as the newly organized exchange men's association is officially known, Bob Lynch, chairman of the grievance committee, accepted the resignation of George Bennethum to provide for a member of the Exhibitors' League to serve in the grievance committee.

Poster Fight Still On.

The poster situation in the past few days has remained unchanged. The attempt of the exchanges to compel the exhibitors to purchase posters direct from the exchanges and their refusal to supply them with mounted paper, has provoked a storm of criticisms from the theatre men in this city.

Philadelphia Has Clean Films.

More than 150 prominent Philadelphians who enlisted under the Inter-Church Federation of Philadelphia recently in a city wide campaign for clean moving pictures, reported upon the whole the moving picture film displayed in this city are free from objectionable features. Complaints against several posters outside some theatres were made, stating that they verged upon the immoral. Mrs. William S. Ashbrook, chairman of the Social Purity Committee, directed the campaign.

Exhibitors Elect Officers.

At a meeting held last week at the Exhibitors' League of Philadelphia, the following members were elected to offices for the current year. Albert J. Fischer, president; Samuel B. Blatt, first vice-president; J. S. Evans, second vice-president; Chas. H. Goodwin, recording secretary; David Starkman, financial secretary and solicitor; Harry Green, treasurer.

Sic ’Em, Bill!

Bill Wilson, manager of the Imperial Theatre in West Philadelphia, is putting the house on the theatre map with his up-to-date management and novel advertising stunts.

From Ground Up.

M. E. Comerford has purchased ground on Wyoming avenue, Scranton, opposite Poli's, for the erection of a new theatre.

Buffalo Bulletins

Buffalo'll Be There.

AN unusually large delegation of Buffalo exhibitors and exchange men will attend the state convention of the Motion Picture Exhibitors' League, according to J. H. Michael, manager of the Victoria Theatre and chairman of the Executive Committee. The delegation will leave Buffalo Monday night, March 8, for Utica. Among the prominent local film men who will represent the Queen City of the Lakes will be Harold B. Franklin, Shea's Hippodrome; E. O. Weinberg, Strand; Ira M. Mosher, Palace, president of the Buffalo Theatrical Managers' Association; J. H. Michael, Victoria and Regent; Bruce Fowler, Elmwood; Elmer C. Winegar, Central Park and Premier; L. S. Moritz, Famous Players-Lasky; Frank S. Hopkins, Universal; P. H. Smith, First National; Archie Moses, Select; Henry E. Wilkinson, Realart; J. H. Greenwald, Fox; Henry W. Kahn, Metro; J. E. Kimberly, Republic; Eddie Hayes, Robertson-Cole; Hub Taylor, Triangle; J. C. Lawlor, Hallmark; George Hall, Maxine and Capitol, and Joseph Schuchert, theatrical promoter.

90 Per Cent. Simplex.

Al Becker, manager of the Becker Theatre Supply Company, announces that Buffalo filmdom is approximately 90 per cent. Simplex equipped. Mr. Becker has closed contracts to furnish all of the new theatres now being built with Simplex machines, including the Capitol, Rivoli, Shea's Metropolitan, new Hertel Avenue Theatre, and two new machines recently installed in Shea's Hippodrome. Mr. Becker is busy resenting private film programs in the local hotels for various Buffalo organizations.

Elks Aid Maimed Soldiers.

Saturday evening, March 6, the local lodge of Elks presented "The Way Back," produced by the National Elks War Relief Commission. The receipts went to the fund to aid maimed American soldiers. Henry C. Price was chairman of the arrangement committee. The affair was largely attended. Claire Whitney has the leading feminine role in the film play.

MacFarlane in Buffalo.

William MacFarlane, manager of the Liberty Theatre, Canadaigua, N. Y., was in Buffalo the week of February 29, visiting Buffalo exchanges. Mr. MacFarlane had been confined to his home for several weeks with throat trouble and this was his first trip to Buffalo in many moons.

Majestic, Utica, Sold.

According to "Andy" Sharick, local Select exploitation man, the Majestic Theatre, Utica, owned by the Empire Theatre Corporation of Syracuse, has been sold, and the manager, Al Hogan, will go to the Syracuse to guide the policies of the Top Theatre, now operated by the same company and managed by T. L. Hogan, Al's brother. It is reported that "T. L." is going into a new line of business this spring.

Back From Atlantic.

Ned Kornblite, manager of the Star Theatre, Binghamton, N. Y., and his wife, have returned from a week's vacation in Atlantic City. Mr. Kornblite is president of the Symphony Amusement Company of Binghamton.

Buys Tonawanda Site.

The recent sale to the General Theatres Corporation of 140 feet front on Main street, North Tonawanda, discloses a deal that will call for the building of a large theatre in this town. Plans have been made for the expenditure of $150,000 in connection with the building of a business block and theatre building. Harry G. Ess, Al Becker and Harry Marsey are among the officers of the corporation.

News Briefs.

Al Lichtman, of Famous Players-Lasky, was a Buffalo visitor Wednesday and Thursday, February 25-26.

Moe Mark, of the Strand, New York, was in Buffalo for a conference the week of February 23.

The Jazz band has been discontinued at Shea's Hippodrome and the personnel of the big symphony orchestra augmented. The change is a welcome one.

It is expected that the Capitol being built in the South Park district by George Hall and George Haney, present owners of the Maxine, will be open early this spring.

News of Real Folks!
3 Pages Plus!

Canadian Chips

Ward a Theatre Man.

JACK V. WARD, formerly advertising manager of the Moose Jaw News, and more recently manager of the Allen Theatre at Regina, Sask., has been appointed manager of the Gaiety Theatre, Winnipeg, Manitoba, in succession to Mr. McCullough, who has taken a position in eastern Canada. While in Moose Jaw, Mr. Ward organized the Moose Jaw Advertising Club and was also prominent in amateur theatricals, being a member of the Garrick Players. The Gaiety is one of the Allen houses in Winnipeg.

Paramount Builds.

The Paramount Theatre interests, associated with the Famous Players Canadian Corporation, have decided to erect a large new moving picture theatre at Danforth and Pape avenues, in the rapidly growing North-Eastern section of Toronto, Ontario. This house will have a seating capacity of 2,000, and will be ready for use next October, it is promised.

Jule and J. J. Allen opened a fine Allen theatre on Danforth avenue, not far from the site of the new Paramount house, last August, and it proved a great success from the start.

Robson to Australia.

Frank Robson, for many years manager of the York Theatre, Toronto, Ontario, has resigned to return to his home in Melbourne, Australia. Before his departure Mr. Robson was tendered a farewell banquet at the St. Charles Hotel by the moving picture men of Toronto. In behalf of the Toronto exchange managers and others, Mr. Claire Hague, president and general manager of the Canadian Universal, who officiated as chairman, presented Mr. Robson with a handsome gold watch.

Practically all local exchanges, many of the exhibitors, the exhibitors' association of Ontario, the Toronto Moving Picture Operators' Union, the musicians, newspapers and others were represented at the dinner.

Under the direction of Mr. Robson, the York Theatre has been one of the most substantial amusement enterprises in Toronto. For several years he followed the policy of changing his entire program every day in the week because of the transient nature of the patronage. It was only quite recently that Robson abandoned this policy.

Detroit Doings

Miles Gets Theatre Back.

THE Miles Theatre, Detroit, built ten years ago by Charles H. Miles, and of which he relinquished control eight years ago again will come under his management April 1. On February 24 Mr. Miles obtained the lease on the theatre, bidding $500,000 more than the next highest bidder. After building the Miles Theatre, Mr. Miles managed it for two years and then organized the Miles-Detroit Theatre Company. He sold 50 per cent. of the stock, retaining the balance, later disposing of all his stock.

Mr. Miles now operates the Orpheum, Regent and Majestic theatres in Detroit, and is planning the erection of a new theatre at Grand River and Roosevelt avenues to seat 1,800. The Miles and Grand theatres in Cleveland are also a part of the Charles H. Miles circuit.

Good Pictures Made Money.

Colonel W. S. Butterfield, of the Butterfield Enterprises, operating extensively through Michigan, says this is the best year his theatres have ever had, and he attributes considerable of this prosperity to the quality of special productions that he has been showing. Edward Beatty, booking manager for the Butterfield Circuit, will have a Detroit office March 1 at 607 Film Building.

Burns Goes to Jacksonville.

Frank H. Burns, for the past nine months assistant manager of the Majestic Theatre, Detroit, has resigned to accept the management of one of the S. A. Lynch theatres in Jacksonville, Florida.

Exhibitors Prospering.

M. L. Livingstone, supervisor of branch offices for the United Theatre Equipment Corporation, stopped off in Detroit recently en route home after making a trip through the west. He said he found exhibitors everywhere recovering from the "flue" and cold weather and that business was gradually resuming its normal basis. "The best way we have of judging the prosperity of the exhibitor is the way in which he is buying our theatre equipment, demanding the very best and ordering in larger quantities than ever before," said Mr. Livingstone. "We are selling more Power's machines, more Hallberg generators, more Minsua screens and more of everything than ever before."

Charnas Has the Pep.

Harry Charnas, president of the Standard Film Service, was here recently. He came 100 per cent. enthused over "The Lost City" serial, which he says is the greatest serial ever made. He stated while here that it was going over tremendously in Ohio.

Take Over Holland Theatre.

Fitzpatrick & McElroy, who already operate in about ten Michigan towns, have taken over the Knickerbocker Theatre in Holland, Mich., and are now having it enlarged and remodeled.

Minneapolis Musings

Gilreth Buys Fotopla.

A. GILRETH, manager of the Fotopla Theatre, Watertown, S. D., has purchased from F. J. Riley & Son, their theatre at Doland, S. D., it was announced this week. Mr. Gilreth will take possession of the house March 1. The firm of F. J. Riley & Son plans entering the motion picture theatre business again in the northwest soon, according to the announcement.

Muir Heads New Exchanges.

Organization of another independent film exchange in Minneapolis, to be called the Reelcraft Pictures Corporation, was announced this week. Harry Muir, for the last two years in charge of the Minneapolis branch of the Standard Film Corporation, will head the new company, which will distribute only short reel subjects, including comedies, scenics and educational features.

The company's first releases, which will begin March 15, will be a two-reel Alice Howell comedy, one two-reel Billy West comedy and a single-reel subject entitled "Pointed Paragraphs."

John Stokes, who has been Mr. Muir's assistant for the last year, has been placed temporarily in charge of the Standard Film Corporation office.

West Becomes Advertising Man.

C. R. West, former Minneapolis newspaper man, has been appointed advertising manager for the La Crosse Theatres Co., which operates six theatres in La Crosse, Wis., playing motion pictures, vaudeville and legitimate drama. Mr. West, who was formerly city editor of the Minneapolis Daily Tribune, is known to thousands of newspapermen and motion picture fans throughout the northwest as "Hi." For several years, he wrote most of the reviews on plays in Minneapolis theatres for the Tribune. Last September he went to Dallas, Tex., to join the publicity and exploitation staff of the Southern Enterprises, which position he resigned to take up his new work.

Pittsburgh Points

Millvale Grand Opens.

THE Grand Theatre, Millvale, owned by the Western Pennsylvania Amusement Company, was formally opened Tuesday night, February 24, the attraction being Douglas Fairbanks in "When the Clouds Roll By."

The Grand is an exceptionally fine house of 650 capacity and the decorations are beautiful. The projection equipment includes Powers 6B machines. An organ is used for music. L. J. Bender, of Millvale, is resident manager.

Oppenheimer Remodeling.

Sol Oppenheimer is remodeling his People's Theatre at Tarentum, Pa., and when the work is finished "Oppie" says he will have one of the prettiest theatres of that section. While the painting and decorating is going on a new projection equipment, consisting of Powers 6B machines, latest models, are being installed by the U. T. E.

Diner Takes Rialto.

Meyer Rothschild has sold his Rialto Theatre, 1600 Fifth avenue, Pittsburgh, to P. Diner, who was formerly in the manufacturing business in New York. The new owner is remodeling the entire house and says he intends to give the film fans of his district the best photoplays he can secure.

Some Monopoly.

Homestead, Pa., is to have another large theatre, according to John Stahl, the movie king of the town, who owns every theatre there, five in number. The corporation of which he is the head has purchased the lot adjoining the Grand Theatre, 30x100 feet in size, which will be used to enlarge that house to a seating capacity of 1,500. Mr. Stahl is undecided as to whether the improvement will be made the coming summer or deferred to next year. When completed the enlarged Grand will be used as a vaudeville and picture house and will be a model theatre in every respect.

Tri-State in McKees Rocks.

R. B. Webb, of the Tri-State Theatre Corporation, states that his company is having plans prepared for a large building in McKees Rocks, work on which will be commenced early in the summer. The structure will be built on a lot 50x250 feet and will contain office and storeroom space in addition to a 1,200-seat theatre. The building will be three stories and will cost in the neighborhood of $150,000.

The Tri-State company now operates the Liberty and Lyric theatres in McKees Rocks, and the Lyric, Grand and Majestic in Butler. The company has options on other theatres in Western Pennsylvania and it will likely become a strong chain within the next few years.

LIVE!
3 Pages Plus—NEWS!

Corinne Griffith.

Attractive star who has just renewed her contract with Vitagraph.

McClelland O. K. Again.

Captain Alfred H. McClelland, well-known Pittsburgh film man, who has been in bad health for the past year, and who has been seriously sick at his home on the North Side, is rapidly recovering, and expects soon to be back in his old hounts among the film men and exhibitors.

K. & K. Changes Hands.

The K. & K. Theatre, Carson street, South Side, Pittsburgh, has changed hands, the new owner being Mr. Paulson, of Braddock, who took charge February 9. The house has been newly painted and renovated and presents a handsome appearance.

Jack Gets Better Half.

Jack Grier, manager of the Diamond Film Co., Pittsburgh, was married Saturday evening, February 21, to Miss Clara L. Knowles at Cincinnati, Ohio. The happy couple are spending their honeymoon at Atlantic City.

"Wilt" Thou Accompany Me?

The Wilt Brothers, who own the Wilt Theatre, Ligonier, Pa., are prominent in the town's band. R. A. Wilt plays the cornet and H. G. Wilt the traps and drums.

Joseph Sherman Dies.

Mayer Sherman, of the Liberty Flm Renting Co., Pittsburgh, and the Silverman Brothers, of the Strand Theatre, Altoona, Pa., have the sympathy of their many friends in the loss of their father, Joseph Silverman, who died last Sunday.

Salt Lake Summaries

Printers' Ink for Kenneth.

KENNETH M'GAFFEY, personal representative for Mary Pickford, was a Salt Lake visitor this week. He is touring the country in the interests of Miss Pickford and arranging for campaigns in various sections to ascertain what sort of stories the public wishes "America's Sweetheart" to appear in.

The campaign for the Utah and Idaho territory will be conducted through the columns of the Deseret Evening News.

Robinson Engaged.

Carlisle Robinson, personal representative for Douglas Fairbanks, was in the city this week on business connected with the Fairbanks company. He met with local exhibitors and the moving picture editors of the several newspapers.

Mr. Robinson admitted his engagement to marry Miss Maurie Newell, a Salt Lake girl who is playing in motion pictures. Miss Newell is the daughter of Mrs. S. P. May, of this city, and she was educated at St. Mary's Catholic Academy. She has been connected with the Universal and Christie Film companies.

Swanson Buys National Franchise.

W. H. Swanson, president of the Swanson Theatre Circuit, which operates the American, Gem and Strand Theatres, has just purchased the first run franchise of the National Picture Theatres, Inc., for the local territory taking in Utah and Idaho. Mr. Swanson thereby becomes a director of the company, which is a Selznick enterprise organized in the interest of exhibitors.

The new company promises some productions of more than ordinary merit and these will be exhibited at the Swanson theatres in this city. The print of "Just a Wife," the first picture put out by the new company, has just arrived in this city. It is not yet released.

Cleveland Conversations

Spillman Theatre Coming.

THE newest theatre to be projected for Cleveland is a vaudeville and film playhouse to be located at 11914 Kinsman road.

Its name will be the Spillman Theatre. The owner and builder is Jacob Spillman, and he also will manage the house. The building will be of concrete construction, and will cost, it is estimated, $100,000. It will have stores and living suites and the theatre portion will accommodate 1,200 persons.

The house is scheduled to open in the summer.

Cleveland now has a Stillman Theatre, operated by Marcus Loew. But this one will be the Spillman.

Convention Sees "Deliverance."

The thousands of teachers attending the National Educational Association convention in Cleveland had an opportunity of seeing the photoplay "Deliverance" which stars Helen Keller, and as they return to their respective homes, there isn't any doubt but what the production will be given wonderful word of mouth advertising.

The picture was shown at the Strand Theatre and made a very good impression on the public because of its novelty and the fact that the director made a good drama of the life of this famous woman, paralleling it with the life of another blind child whose parents did not give her the opportunities to educate herself as in the case of Miss Keller.

Pantages in Cleveland.

It was reported in Cleveland last week that Alex Pantages, the western vaudeville man, and C. H. Miles, vaudeville and picture man of Cleveland and Detroit, were in a deal to erect a big theatre in Cleveland.

San Francisco Shots

MARCUS LOEW, master theatre builder, whose activities have been extended to the Pacific Coast as an exhibitor and producer, arrived at San Francisco last week to inspect his local properties and to confer with Ackerman & Harris, his representatives and co-workers in this territory. While here he stated that work on the Metropolitan Theatre at Market and Taylor streets, a theatre that is to represent an investment of $2,000,000, will be commenced on May 1 and that before this house is finished work would be under way on still another one. Each of these theatres will have a seating capacity of about 3,600.

In addition to erecting theatres in this city Loew's, Inc., is building houses in Oakland, Stockton, Sacramento, Los Angeles and Long Beach, with plans under way for invading still other cities.

New Lease on Hippodrome.

A. C. Blumenthal & Co., acting for Loew's, Inc., and Ackerman & Harris, have effected a deal for a lease on the Hippodrome Theatre on O'Farrell street for a term of fifteen years at a gross rental of about $1,000,000. This theatre was built by G. M. "Bronco Billy" Anderson and was originally operated as The Gaiety. Taken over several years ago by Ackerman & Harris, it became their first downtown house and formed the nucleus for the Hippodrome Circuit, which has since spread over the Coast. Within the next six months improvements costing in the neighborhood of $50,000 will be made. It is the plan to continue to operate it under the present policy of vaudeville and moving pictures.

Orpheum Treasurer Dead.

Franklin Maurice Leavy, treasurer of the Orpheum Theatre, and one of the best known men in the amusement business, passed away at his home in San Francisco on February 10, following a brief illness. Mr. Leavy, who was forty-two years of age, had been connected with the financial department of the Orpheum for the past eleven years and for the past five years had filled the position of treasurer.

Robert Barton Passes On.

Robert Barton, of the White Theatre, Fresno, Cal., is dead of influenza. For many years he was connected with the amusement business in the San Joaquin Valley and handled many of the large productions shown at Fresno.

Civic Workers View Films.

Miles Brothers, who maintain a studio at 1149½ Mission street, San Francisco, gave a private showing of business and educational films on the afternoon of February 14 to representatives of various improvement associations. The showing was for the purpose of illustrating the advantages of using the screen as a means of securing desirable publicity.

Publicity Expert Weds.

W. Harold Wilson, who handles the publicity work of the Kahn & Greenfield Circuit, as well as for other amusement interests, was married during the past week to Miss Josephine Martin, a well-known newspaper woman.

Producers Seek San Francisco Scenes.

G. B. Samuelson, a leading producer of England, arrived at San Francisco recently, accompanied by several London players, and is making pictures along the local waterfront. With him are Miss Madge Titheradge, a stage celebrity; Sydney Blythe, his general manager and chief cameraman; William Basson, associate manager; Malcolm S. Boylan, director of publicity; Campbell Gullan and C. M. Hallard.

Theatre License Fees to Rise.

The Board of Supervisors of San Francisco, is investigating possible sources of additional income and theatre owners are making preparations to pay higher licenses. The proposition of doubling all present license fees is being considered, but strenuous objections are being voiced against such a drastic advance.

Bids Taken for Theatre Construction.

Architect A. W. Cornelius, of San Francisco, is taking bids for the erection of a moving picture house at Richmond, Cal., for the Turner & Dahnken Circuit. The amount of the bids will determine whether the theatre will have a seating capacity of 1,600 or 2,000.

Edison Theatre Closed.

The Edison Theatre, conducted for years on Powell street, near Market, under the management of H. J. Gosliner, has been closed and the premises are being remodeled to furnish additional room for a confectionery store. A new site for the theatre has been secured a few doors away in the same block and efforts will be made to get this in readiness for patrons at the earliest possible date.

Additions to Coliseum Theatre.

S. H. Levin has awarded contracts for additions to the Coliseum Theatre, already one of the largest of San Francisco's suburban houses. During the short period that the theatre will be closed patrons will be accommodated at the Lincoln Theatre nearby.

American Photo Player Company Elects.

The annual election of officers of the American Photo Player Company, whose success is closely linked with that of the moving picture industry, was held recently at the headquarters at 109 Golden Gate avenue. The new officers are: President, H. J. Werner, vice-presidents, R. P. Matthews and A. L. Abrams, and secretary-treasurer, P. G. Jacobus, Jr. The past year has been by far the most successful on record, both in the sale of oFtoplayers and Robert-Morton organs.

Mrs. Barton to Manage Theatre.

Mrs. Nan Barton, widow of Robert G. Barton, of Fresno, Cal., who died recently, has been elected president and manager of the Central California Amusement Company, which operates the White Theatre. Those composing the company are S. A. Giesea, Albert Bettens, the Barton Estate, H. W. Lake and A. W. Burdick.

Atlanta Advices

Consult Atlanta's Mayor.

IN a telegram to the mayor of Bainbridge, Ga., Mayor James Key, of Atlanta, stated that he did not feel it was necessary to close the theatres, churches and schools because of the influenza epidemic, providing the buildings were well ventilated. The decision of the Atlanta mayor was given after the Atlanta health authorities had made an investigation, deciding that well ventilated buildings did not add to the spread of the malady even if crowds did gather therein. Several mayors of Georgia cities have asked the advice of Mayor Key in this matter.

Gish Film in Atlanta.

Dorothy Gish and other Griffith players have been in Charleston, S. C., for the past several days filming various scenes in a new production, "Her Majesty." Ralph Seigmann is directing the production.

New Theatres in the South.

J. G. Whitfield will build a $75,000 theatre at Birmingham, Ala., two stories, 50 by 140 feet.

Ernest Boehringer, of New Orleans, will erect a $250,000 theatre at Pensacola, with a seating capacity of 2,500.

L. D. Joel and others will build a $100,000 moving picture house at Jacksonville, Fla.

Work has been actively resumed on the new Howard Theatre in Atlanta, one of the largest and finest motion picture houses in the South. It will be completed this summer, it is believed.

W. L. McKenzie, owner of a building formerly occupied by the Montezuma, Ga., Georgian, a newspaper, is spending $10,000 having the building entirely remodeled into an up-to-date picture theatre.

Baltimore Brieflets

Daylight Bill in City Council.

AN ordinance has been introduced in the City Council of Baltimore City to provide a daylight saving law. The Ways and Means Committee of the City Council will take it up at a meeting which they will hold on Monday afternoon, March 1. A public meeting will be held in order to obtain the views of business men, merchants and others interested by the committee of which William G. Towers is chairman.

Schanze's Theatre Sold.

Schanze's Theatre, Pennsylvania and North avenues, which was built and has been operated by Dr. F. W. Schanze for a number of years was sold last week to Harry Reddish, who has been managing the playhouse for Dr. Schanze. Mr. Reddish also manages the Patterson Theatre in Highlandtown. He is well known to the film fraternity in Baltimore. Schanze's Theatre will still be operated as a high class moving picture theatre by Mr. Reddish, who has had wide experience in the moving picture business.

Blechman Buys Picture Garden.

The Picture Garden Theatre, property 31 West Lexington street, which has been operated under a lease by Joseph Bleachman for a number of years, was purchased by him on Wednesday, February 25. Mr. Blechman intends to continue the operating of the theatre on a high-class basis as formerly. This property extends from Lexington street to an alley in the rear and is four stories high.

Matthews Buys Govans.

The Govans Theatre, York road and Rossiter avenue, which measures 25 by 100 feet, has been sold to William F. Matthews by J. J. Jacobson. Mr. Matthews was formerly associated with Benjamin Cluster in the operation of the Liberty Theatre on South Broadway. The Govans is to be given a general overhauling and repainting and will then be reopened to the public.

Baltimore Theatre Sold.

The Baltimore Theatre, 3205-7-9 Fait avenue, which was owned and operated by the Broadway Amusement Company, of which J. Louise Rome is the general manager, has been purchased by the Greater Baltimore Theatres, Inc., of which Charls Nolte is the general manager. The purchase price is said to have been near $10,000. The Broadway Amusement Company also operates the Broadway and Arcadia Theatres. The Greater Baltimore Theatres, Inc., controls the operation of the Linwood, New Belvedere, Aladdin and New Belnord (now building).

May Have to Change Plans.

Unless some arrangement can be made with the lessees of the old Shriner lot on which the Marston University School is located, on the northeast corner of North avenue and Charles street, so that they will give the property before the expiration of the lease, the construction work on the new moving picture and vaudeville theatre in which Marcus Loew is interested, will have to be put off until that time. The working plans for the building will be started very shortly, it is thought.

Takes Lyceum Over May 1.

The attractions which will be put in Albaugh's Lyceum Theatre, on North Charles street, near Preston, will be decided upon after Frederick C. Schanberger, president of the James L. Kernan Company, returns from Florida. This company will take over the theatre on May 1, having recently purchased it.

Personals of Baltimore.

C. B. Price is now in Baltimore with his picture, "Log of the U-35," which he purchased from the British Admiralty.

In order to look over this territory for the National Picture Theatres, Inc., one of L. J. Selznick's enterprises, D. F. O'Donnell, who is well known to the film men in Baltimore visited this city during the week of February 23.

Frederick R. Hellman has now become the traveling representative of Palmore & Homand and Wallace High and is taking a trip over the Eastern Shore of Maryland to sell the pictures they are handling. Mr. Hellman served with the 110th Machine Gun Battalion in France during the war and was released from the army recently.

Hoosier Happenings

A MOTION picture theatre, to cost between $60,000 and $75,000, is to be erected at Columbus, Ind., in the near future by Frank J. Rembusch, widely known Indiana exhibitor, according to an announcement from Columbus.

Mr. Rembusch has his motion picture theatres incorporated under the name of "The Rembusch Enterprises." For a number of years he has owned the Alhambra Theatre at Shelbyville and two theatres in Indianapolis. He is also interested in the new Ohio Theatre in Indianapolis and has theatres in Anderson, Muncie and Martinsville.

Victor Buys Property Block.

The Victor Theatre Company, of Fort Wayne, which operates a chain of motion picture theatres in Indiana and Illinois, has bought a ninety-nine year lease on the Wakefield block in Richmond, Ind., and will erect a handsome motion picture theatre on the site. The proposed house will have a seating capacity of 1,500.

The Victor Company is identified with the Richmond Amusement Company, which has the controlling interest in the Washington Theatre at Richmond.

Hornbeck Sued.

Harley Hornbeck, president of the Hornbeck Amusement Company, which operates the Orpheum, Strand and Lyric theatres in Lafayette and other theatres in Kendallville and Monticello, has been sued for possession of the Strand Theatre at Monticello by Cy B. Williams, of Frankfort, owner of the building. Williams alleges that Hornbeck is occupying the building unlawfully. Mr. Hornbeck contends that he has a five-year lease on the structure and that the lease carries with it an option for the purchase of the building. The suit was filed in the White county circuit court.

Helping Irish Bond Sale.

Many of the motion picture theatres at Fort Wayne have been doing their bit recently in helping the sales of Irish bonds. The majority of the theatres have had special programs of Irish music and ballads and a number have used slides showing the Irish flag upon the screens.

Robertson-Cole Gets Albert Capellani's "Fortune Teller;" Is Based on Wood's Play

ROBERTSON-COLE sprang another surprise in securing Albert Capellani's "The Fortune Teller" as a super-special release, in which Marjorie Rambeau is starred. The releasing of "The Fortune Teller" is a forerunner to the calibre of productions which are to be offered exhibitors by Robertson-Cole. Following closely upon the announcement that this Capellani feature had been secured comes the statement that the French director will produce a series of eight master productions for Robertson-Cole within the next two years.

Screen Version Is Elaborate.

The drawing power of "The Fortune Teller" can best be estimated in bringing to light the fact that "Out of the Fog" and "An Eye for an Eye," starring Nazimova, were two pictures which were in big demand.

"'The Fortune Teller' is a story which grips from the opening scenes until the final fade-out," said Mr. Capellani after completing the cutting of that production. "The plot comes from the celebrated A. A. Woods production which had a continued success on Broadway and at the leading theatres in the country.

"The spoken drama was indeed a great drawing power, but the time necessary to convey the beautiful thought of the story was too great for the legitimate stage. Realizing this, I was quick to take the story at a high figure and worked it to the limit to bring human interest and heart drama to the front via the film.

"Every man, woman and child who has seen 'The Fortune Teller' on the stage will demand to see the improvement made upon the story by the screen version. The elaborateness of the motherly character played by Miss Rambeau is shown to perfection in the silent drama.

Production Not Scheduled.

"I was so impressed with this picture that I did not allow any one to edit the film or to touch it after I had perfected arrangements with Robertson-Cole to release 'The Fortune Teller.' In this manner I can take the public into my confidence and without fear of contradiction foretell that this screen version of a big play, with a well-known star, will add another page to successful motion pictures."

Release Will Be Deferred.

Robertson-Cole will be in no hurry to release "The Fortune Teller." So that the routine work of the company might go on as usual and to prepare the way for another series of startling announcements, the publicity, exploitation and advertising of "The Fortune Teller" will be carried out by a special corps of experts.

The lobby and paper display will be the most elaborate ever printed by Robertson-Cole. The advertising will be centered upon no one point, but will be nationwide. Nothing will be left undone to release this photodrama in keeping with the announcement that it is the best ever offered to the public by Robertson-Cole.

President Thompson of Special Pictures Names Comedyart Distributing Porsonnel

COMPLETE arrangements for the physical distribution of the "Comedyart" releases of the Special Pictures Corporation have been almost perfected, according to announcement made at Los Angeles this week by Louis W. Thompson, president of the new organization, and Sol Lesser, under whose general supervision the physical distribution is to be carried on.

Among the more prominent exchanges through which "Comedyart" releases will be handled are Ascher brothers, for the territory adjacent to Chicago; Arthur S. Hyman, for Detroit and vicinity, and Ruben & Finklestein for the Minneapolis district.

Other exchange affiliations include the Criterion Film Co., Atlanta; Major Film Company, Boston; Gardiner Syndicate, Buffalo; Masterpiece Film Co., Cincinnati; Masterpiece Film Company, Cleveland; Henry Dolman, Indianapolis; Alexander Film Company, New York; Twentieth Century Film Company, Philadelphia; Supreme Photoplay Company, Pittsburgh; All Star Film Exchange, San Francisco and Los Angeles; M. Rosenberg, Seattle, and Snyder Film Attractions, Washington, D. C.

D. M. Thomas is special eastern representative, with supervision over the New York, Buffalo, Washington, Boston, Philadelphia and Pittsburgh exchanges. Working with him are Theodore Williams, with G. J. Corbett in the Boston territory; George Wright, Buffalo; Dave Silverman, Dave Gross and Julius Schwartz, New York; Harold Rodner, Philadelphia; Harry E. Reiff, Pittsburgh; Dave Mitchell, Washington, D. C.

E. C. Davies and Frank Williams are representing the Chicago office; Harry Gribelle, Cincinnati; Frank Marshall, Cleveland; Frank Drew, Detroit; O. P. Fauchier, Indianapolis; Joseph A. Quinn, Los Angeles; Tom Kress, Minneapolis; W. E. Mathews, San Francisco; E. T. Wakefield, Seattle.

Irving Unger is in charge of the Toronto territory; Louis J. Arado, St. Louis; Sol Davis, Dallas; and W. F. Coleman, Kansas City.

Fifth Avenue Scenes in Jans Picture.

All exterior locations for B. A. Rolfe's second production to be released through Jans Pictures, entitled "Nothing a Year," have been filmed and work will begin immediately on the interiors at the Peerless Fort Lee studios.

One of the difficulties experienced by Director Rolfe was during the time of his filming the exterior views of the fashionable Fifth Avenue shops. In order to gain the desired effect he secured a police permit to use the new elevated traffic regulators along the avenue in order to perch the camera. Director Rolfe feels that the attention paid to detail will mean a lot to the value of the story.

Among Busy Exchangemen

Billy Watson with Robertson-Cole.

APPOINTMENT of Billy Watson, veteran Minneapolis motion picture house manager, as publicity and exploitation director, is announced by the Robertson-Cole Minneapolis exchange. Mr. Watson has for several years been manager of the New Garden Theatre, Minneapolis. Prior to that he was on the Orpheum stage. Later he managed a vaudeville house.

Quive Batting High.

Ralph Quive, Realart manager in Detroit, has booked first-run in Detroit at the Majestic Theatre, two more Realart star series pictures, "Erstwhile Susan" and "Anne of Green Gables." Tom Ealand, who books the Miles houses, which include the Majestic, will play "Soldiers of Fortune" first-run at that playhouse and then show it for a week at the Orpheum.

Author Visits Big V Exchange.

A recent visitor at the Detroit Vitagraph exchange to see Manager J. M. Duncan was Frederick Van Renssalaer Dey, the famous Nick Carter author. He came here to address a meeting of fathers and sons at the Detroit Board of Commerce and spent a few minutes talking "films" with Manager Duncan. Incidentally, he said that the first Harry Morey picture—the story of which he wrote, was very good.

Cohen Added to Realart's Sales Force.

Maurice Cohen, formerly connected with Universal and the Gardiner Film Syndicate, has been added to the sales force of Harry E. Wilkinson, the Buffalo manager of Realart Pictures Corporation.

A. R. Ninninger, formerly representative in Florida for Vitagraph, has taken the management of the Bonita Theatre, Tampa, Fla.

T. W. Brady, Buffalo manager for National Pictures, Inc., has returned to the office after being confined at his home for two weeks with a serious attack of grippe. Al Botham, booker at the Select office, has also returned following an attack of influenza.

B. C. Edlis, one of the best known film salesmen in the Pittsburgh territory, is now on the road for the Quality Film Corporation.

Al Brandt, special representative of Universal's Educational Films, spent a few days at the Pittsburgh Universal branch recently.

Ira Aronson, formerly special representative for the United Picture Theatres Corporation is now field representative for the National Picture Theatres, Inc., with headquarters at the Pittsburgh branch.

A. W. Woodward has joined the sales staff of Gardiner Pictures, Buffalo, in charge of Rochester and adjacent territory.

Atlanta's Colony of Exchangemen.

From a list published in Southern Picture News we are able to assemble some of the representatives who serve the trade in the Southeast with headquarters in Atlanta. Among the lot are listed:

Arthur S. Dickerson, Goldwyn; M. C. Coyne, United Artists; U. T. Koch, Consolidated; Jack Simpson, Enterprise; Frank Hudson, Pathe; Walter R. Liebman, Select; Charles E. Kesnich, Metro; C. R. Beacham, First National; Joe L. Marantette, Realart; O. P. Hall, National; Frank P. Bryan, Vitagraph; George R. Allison, Fox; William Sipe, Criterion; R. A. Davis, Robertson-Cole; Mrs. A. H. Sissons, Republic; J. W. Hanlon, United; Adolph Samuels, Southwestern, and Carl B. Rountree, Scenic.

Frank Drew, recent salesman for Fox, formerly with the Hyman Attractions, for ten years manager of the Avenue Theatre, Detroit, and former president of the Detroit Universal Film Co., releasing Universal productions, has been appointed Detroit manager for Special Picture Productions.

W. D. Ward, manager of the Detroit Universal exchange, recently gave a stag party to Detroit exhibitors as a token of his appreciation for the splendid support they gave himself and salesmen to help win second prize in the national $6,000 contest of Universal exchanges. It was strictly stag and everybody had a great time.

Congratulate Jack Simpson.

Everybody is congratulating Jack Simpson, and all his friends in the Atlanta territory are offering him that glad hand because of his recent appointment to the position of Manager of the Atlanta office of the Paramount-Artcraft exchange. Having been associated with the S. A. Lynch Enterprises practically from the start of this corporation, and for the past few years having functioned as the chief executive of the Enterprise Distributing Corporation at its local office in his own home town, Mr. Simpson has acquired a host of friends in the film industry.

Division Manager W. J. Pratt, in announcing the appointment of Mr. Simpson, who will start on his new duties March 1, reports that Former Manager R. S. Bradford, whom Simpson will replace, was transferred from the Atlanta Paramount offices to become chief executive of the Paramount Chicago exchange.

Good Work!

Harry V. Martin, publicity man for the Cincinnati office of Goldwyn, was the recipient of many telegrams last week from the home office and exhibitors for the excellent publicity he gave "Pinto," Mabel Normand's picture, while being exhibited in this territory.

The first of the 1920 Sales Dinners by Pittsburgh Universal sales force was held in the Blue Room of the Hotel Anderson Friday evening, February 20.

Vitagraph Office Visited.

H. Bradley Fish, Far Western Division manager for Vitagraph, spent a few days at the San Francisco office, coming up from Los Angeles. H. H. Hicks, Los Angeles manager for Vitagraph, has also been here visiting old friends. Larry Semon comedies have been booked at the Rialto.

On Screen and Stage.

Alice Brady, Realart Star, was in Buffalo at the Shubert-Teck the week of March 1 in her stage play, "Forever After," and at the Palace the same dates in her screen vehicle, "The Fear Market." During Miss Brady's stay in Buffalo she inspected the local Realart exchange as the guest of Manager Henry E. Wilkinson.

Clayton Sheehan, district manager for the Fox Film corporation, has returned to Buffalo from a trip to the Pacific Coast, during which he visited the principal Fox exchanges en route. Clayton is a brother of "Winnie" Sheehan, general manager of Fox, who is a former Buffalo newspaper man.

It's in the Atmosphere.

Following the announcement last week of an addition to the Al Sherry family, the World correspondent must needs report another gain in Buffalo's population in the arrival of "the prettiest baby in the world," at the home of C. A. Taylor, local Pathe manager. Congratulations "Buck."

F. C. Bonistall, Pittsburgh manager of the National Pictures, has his head bandaged as a result of a fall which he sustained on the icy street. The genial "Bonny" was knocked unconscious by the fall and three stitches were required to close the wound made by it.

William Humphries, late Philadelphia manager of Triangle, has resigned from the United Picture Theatres Corporation in company with Joseph Green, representative. Mr. Humphries is at present looking over the field for future connections.

The vacancy recently caused by the resignation of George Ames, former manager at the Philadelphia Pathe Exchange, is being temporarily filled by assistant manager Epperson.

Harry Tyson, a pioneer in the film business, has succeeded J. Starkman as salesman with the Fairmount Feature Film Exchange, Philadelphia.

Emanuel Marks, who has been in the film business for eight years and until recently worked in the New York territory, is now in Baltimore for the present to represent the United Picture Theatres of America. Mr. Marks covered the Connecticut territory for W. W. Hodkinson prior to his connection with United.

Joins First National Staff.

M. Edwards, formerly connected with Realart Pictures Corporation and Gardiner Pictures, Inc., has been engaged by P. H. Smith, Buffalo manager, as a First National salesman. Mr. Edwards has many friends among Western New York exhibitors. He will cover the southern tier.

Ralph Myerson is now manager of the Pittsburgh branch of the United Picture Theatre Exchange, located at 414 Penn avenue, which distributes the United, Triangle and Hallmark productions. Mr. Bronstetter, formerly manager of the Triangle, and Mr. Aronson, formerly district manager for the United, resigned their positions recently.

Harry Garson presents

Clara Kimball YOUNG

in

"The Forbidden Woman"

From the Famous Book by —— **Lenore J. Coffee**

The most lavishly staged CLARA KIMBALL YOUNG Picture in years, A dazzling love story of two continents, carrying a Worldwide appeal

Distributed by

EQUITY PICTURES

CORPORATION

AEOLIAN HALL ··· NEW YORK

EQUITY

EQUITY'S Policy of big, sensational, dignified productions done on a scale surpassing anything ever attempted in the industry is meeting with spectacular success everywhere in America and abroad. Equity is providing pictures that set the pace for artistry and investiture, story and KNOWN DRAWING POWER of the Star. Equity is also open to exploit and market big pictures from other producers. If you have that character of attraction communicate with us at once.

"EYES *of* YOUTH"

entering now in its most popular period is playing return engagements in hundreds of the finest theatres in the land, with reports of capacity everywhere. For example after a full two weeks' record breaking run in the Rialto Theatre in Rochester, "EYES OF YOUTH" has been re-booked for another run. This is one instance in hundreds of houses enabling millions to see it who could not do so on account of the record crowds on its initial run. Capacity on return engagements MUST mean something to you as a showman. HAVE YOU PLAYED "EYES OF YOUTH" as yet?

"SILK HUSBANDS AND CALICO WIVES"

Get this from Tulsa, Oklahoma:—"'Silk Husbands and Calico Wives' opened yesterday to biggest Wednesday Matinee business in history of theatre. For first time at afternoon showing had to turn crowds away. Consider this amazing for day business never more than average on ANY picture. (Signed) Rialto Theatre, Tulsa, Okla." With a dominating box office Star in an alluring present-day story, "SILK HUSBANDS AND CALICO WIVES" furnishes a new brand of entertainment. Write us and we will inform you where you can book this picture in your territory. INDEPENDENT EXCHANGES wire for terms on this picture.

EQUITY PICTURES
CORPORATION

H. A. Somborn
[illegible]

J. I. Schnitzer
[illegible]

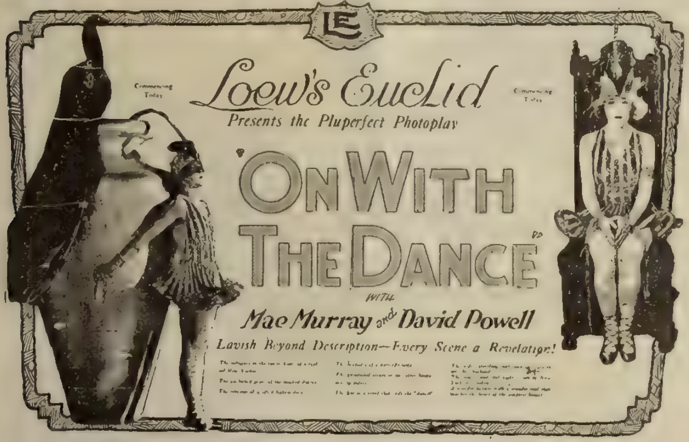
AEOLIAN HALL · · · NEW YORK

Advertising and Exploitation

By Epes Winthrop Sargent

Open Displays from Loew's Euclid Are Models for Smaller Sized Ad Spaces

SOME of the half pages coming in from M. A. Malaney, advertising manager for the Loew theatres in Cleveland, are among the prettiest we have reproduced, and they run to a high average of excellence, but we think that this for "On with the Dance" is about the best of the lot, thus far. For one thing it offers more cut attractor and gets the cut in artistically. Cut attractors are less essential in so large a space as in smaller displays where these must reach out and get attention, but they serve their purpose when they help to sell the story, as they cuts undoubtedly do. And you will find that this space will look just as well, save for the bottom lines, from one column up to the width of the page. That is the real test of a good large space. It is no more than an enlargement of a smaller advertisement as a rule. The only exception is where the extra space is taken to give room for a lengthy statement, and then it is not really an advertisement.



Loew's Euclid

Presents the Pluperfect Photoplay

"On With The Dance"

with

Mae Murray and David Powell

Lavish Beyond Description—Every Scene a Revelation!

A Half Page from Cleveland Which Stands as a Model.

—*P. T. A.*—

Personal Contact With Your Printer Gets Results in the Small Offices

WALTER C. BENSON, of the Haines Theatre, Waterville, Maine, writes: "I am having a little better luck with my printer of late. I adopted your suggestion and am spending a little time in the printing shop myself." That is about the only way to do where the printer does not know. Get on friendly terms with the man who actually sets your stuff, then get him interested in results and help him to find out how to get those results. You do not have to actually be able to stick type to know what you want. Tell him what you are after and if he is any sort of a printer he will, in time, catch your ideas and give you results. Mr. Benson is now using a ready print colored cover with the picture on the back so the house can get the display. This is something new and it is by no means a bad idea, though it eats up an entire page, which is a consideration in a four-page program.

—*P. T. A.*—

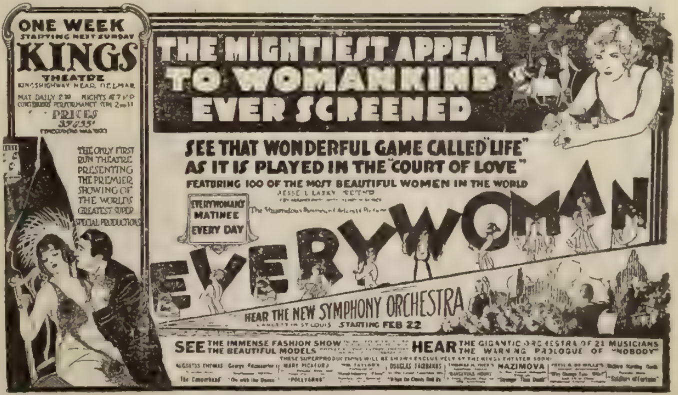
Put This Away Until Next Christmas Then Use It for Your Midnight Mat

HANDLING the special crowd at midnight matinees is sometimes something of a problem. An excellent scheme worked by the Grand, Columbus, Ga., is to be recommended. Make a note of the idea for next New Year's Eve if you do not try it before then, but there is no reason why you cannot work this on some big special. The regular attraction was Marguerite Clark in "A Girl Named Mary," while "Male and Female" was to open New Year's Day. Regular tickets were sold for the last regular performance as well as a special double ticket entitling the holder to remain for the special screening of the big production. After the regular show was done these special tickets were taken up and tickets were sold those waiting in the lobby to fill the house to capacity. A large number of persons took in the double-header not only because it saved them a wait in the lobby, but because it gave them first choice of seats for the special, so that the scheme worked two ways.

—*P. T. A.*—

Large Spaces Should Merely Be Smaller; Advertisements Properly Magnified

ALTHOUGH we have shown many capital advertising examples from the Kings, Pershing and allied houses in St. Louis, this half page from the Kings does not come into this class. Apparently it was felt that a half page called for much more copy than the usual smaller spaces, and the result is a display so stuffed with type that you despair of reading it all. The eye does not feel equal to the task. This is a common error among advertisers who do not habitually use large spaces. They seem to feel that if it takes a certain number of words to fill a given space it will take twice that many words to stuff the larger area. This is not true, however, for often it is good practice to cut down the text to get over big what you still have to say. This space carries about three times too much for the play itself, and yet, in addition, is made to carry the underline for nine coming attractions. It would have been better had the title run clear across the page, instead of being crowded by the cut in the left-hand corner. Then there should have been white space above and below to throw the cut into prominence. To do this the orchestra picture should have been dropped a little toward the bottom of the column and the nine underlines should have been wiped out entirely. This would have also given more space to the fashion show which was run in conjunction with the picture. We think "The mightiest appeal to womankind ever screened" is excess baggage, and this space might better have been given to the fact that this was the first and exclusive showing in St. Louis, which would have done away with the awkward phrasing "The only first run theatre presenting the premiere showing of the world's greatest super-special productions." "If it's new and good it's here first" would have meant much more to the average reader. But the chief thing to remember is that a half page merely calls for larger, not for more, type, or the chief value of the space is lost.



ONE WEEK
STARTING NEXT SUNDAY
KINGS
THEATRE
KINGSHIGHWAY NEAR DELMAR
MAT DAILY 2:30 NIGHTS AT 7 & 9
CONTINUOUS PERFORMANCE SUN 2 to 11
PRICES
35 & 55¢

THE ONLY FIRST RUN THEATRE PRESENTING THE PREMIER SHOWING OF THE WORLDS GREATEST SUPER SPECIAL PRODUCTIONS

THE MIGHTIEST APPEAL TO WOMANKIND EVER SCREENED

SEE THAT WONDERFUL GAME CALLED "LIFE" AS IT IS PLAYED IN THE "COURT OF LOVE"

FEATURING 100 OF THE MOST BEAUTIFUL WOMEN IN THE WORLD

JESSE L. LASKY PRESENTS

EVERYWOMAN'S MATINEE EVERY DAY

EVERYWOMAN

HEAR THE NEW SYMPHONY ORCHESTRA
STARTING FEB 22

SEE THE IMMENSE FASHION SHOW
THE BEAUTIFUL MODELS

HEAR THE GIGANTIC ORCHESTRA OF 21 MUSICIANS
THE WARNING PROLOGUE OF "NOBODY"

THESE SUPERPRODUCTIONS WILL BE SHOWN EXCLUSIVELY AT THE KINGS THEATER SOON

AUGUSTUS THOMAS' The Copperhead — "On with the Dance" — MARY PICKFORD "POLLYANNA" — DOUGLAS FAIRBANKS "When the Clouds Roll By" — NAZIMOVA "Stronger Than Death" — "Why Change Your Wife?" — "Soldiers of Fortune"

A Half Page Far Too Full of Type.

—*P. T. A.*—

Manager Uses Form Letter and Enclosures to Interest Patrons in Future Dates

SOMETHING a little different from the usual form letter was recently put out by Fred McCoy, of the Liberty, Fort Scott, Kansas. He does not hold it to one attraction or a week, but tells of the coming events for a month ahead, enclosing heralds and other copy. His last letter, for example, enclosed a folder for a road show, the poem "Lasca" for that attraction and a herald for "In Old Kentucky." He told in detail of five attractions coming, and talked a little about the house policy. It is overlong for the average letter, yet he makes it interesting by adopting an easy, chatty style that disarms resentment.

A Lobby Can Be Attractive Yet Not Circusy

the three enclosures it would be doing well, but this does more than that. It works by itself.

—P. T. A.—

Jazz Copy Breaks the House Records for H. A. Albright at the American

SENDING in a four fifteens for the American, Butte, H. A. Albright writes that the attraction broke the house records back to Christmas, 1917, the previous high water mark. We think it was the copy rather than the design which sold, though Mr. Albright had drawn a very neat frame design of scythes and pitchforks surmounted by a talf tone of "Fatty" Arbuckle to advertise him in "The Hayseed." He has had Arbuckle comedies before, and he has run them with features as good as "The Miracle of Love," so it must have been the presentation. The copy reads:

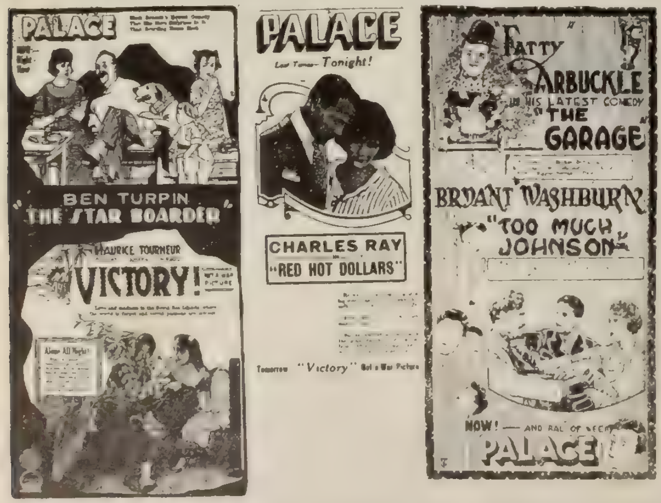
> Speed, action, avoirdupois and hayseed go to make this rural outburst a genuine **"slicker"**—Al St. John, Buster Keaton, Mollie Malone and Luke (**the well-known German "K-9"**) assist Fatty in parting you from chuckles that will quake your frame!
>
> **"THE MIRACLE OF LOVE"**
>
> The eternal triangle de lux—Cosmo Hamilton's throbbing romance that appeared in the Cosmopolitan Magazine—an all-star Paramount-Artcraft cast.
>
> PEARL WHITE
> —in—
> **"THE BLACK SECRET"**
>
> Robert W. Chambers' story, "In Secret," made into a serial—gripping—tense—but reasonable. Shown every Saturday and Sunday at the Matinee only; all day Mondays and Tuesdays. Get in while it's still young!

There does not seem to be a lot to the copy, but if you read it over a couple of times you will begin to like it. It sounds as though it had been written by a man who was dead certain that he had just about the best show he could very well put together. He is by no means modest in his phrasing, but at the same sime it avoids extremes and he does carry conviction. It makes you feel that Mr. Albright means what he says. Starting as an artist, Mr. Albright has developed into a very good copy writer, which makes the ideal combination. Few artists can write good copy and fewer copy writers can illustrate.

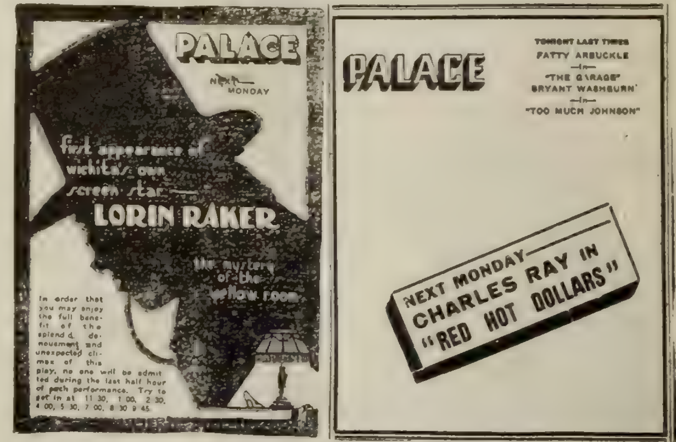
—P. T. A.—

White Spaces Show to Best Advantage and Get Selling Argument to Patron

THEY all fall sooner or later, according to Rube Goldberg, and Stanley Chambers, of the Palace, Wichita, is the latest to step on a cake of ice. We've been applauding Mr. Chambers as one man who used white spaces intelligently, and then he comes along with the Arbuckle-Washburn display to the right of the first cut. It is not bad to look at, but the lines obscure the titles. Just as he was slipping, Mr. Chambers maneged to gasp out that he wanted mortises cut for the selling talk, so he saved that much, but it is not what we would call a good display for Mr. Chambers, though it is not distinctly bad. The display on the left is better. It combines black with type talk and the hand lettering is not distinctly bad save that "Victory" in which the artist seems to have done his worst. The letters look worm-eaten and are twice as difficult to read as they would be in a straight outline. It may not matter much, but when you are paying space rates for display, the clearer your appeal the better. The smaller space in between is only two nine and halfs against twelve and a halfs, but it stands out with double the display because you can read every line and are not too busy looking at pictures to want to read. If the pictures will sell better than talk, then pictures are all right, but few pictures sell as well as good, strong talk. If you give a quick look to the next pair of examples it wouldseem that the open cut is a three against a two column space, but they are both doubles; the one on the right merely looks larger because it is not so crowded. At that we like the silhouette display because it is unusual. A straight cut similarly handled would not be good, but the black is odd and will attract attention, especially as the text announces the appearance of a local man in his first picture. This same drawing was made in several sizes for different days and probably got over. The right hand display is a Saturday advertisement with a last times' announcement up in the corner and a larger space for the coming favorite. Mr. Chambers also sends in a very pretty post card for the house showing two views and intended for free distribution. Not alone is the idea good, but it is a very pretty piece of color work.



Three Displays from Stanley Chambers, Two of Which Are Not in His Usual Style.

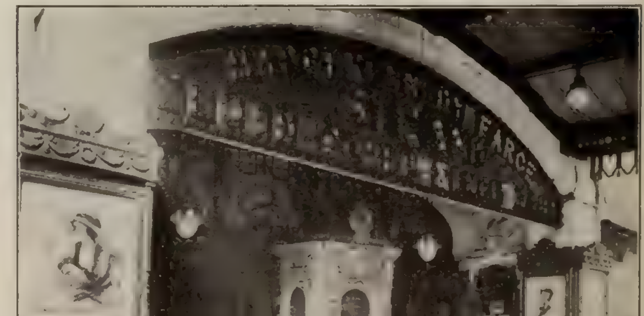

PALACE
NEXT MONDAY
first appearance of wichita's own screen star—
LORIN RAKER
the mystery of the yellow room
In order that you may enjoy the full benefit of the splendid denouement and unexpected climax of this play, no one will be admitted during the last half hour of each performance. Try to get in at 11 30, 1 00, 2 30, 4 00, 5 30, 7 00, 8 30 9 45.
PALACE
TONIGHT LAST TIMES
FATTY ARBUCKLE
—in—
"THE GARAGE"
BRYANT WASHBURN
—in—
"TOO MUCH JOHNSON"
NEXT MONDAY
CHARLES RAY IN
"RED HOT DOLLARS"

An Odd Silhouette and a Nice Underline.

—P. T. A.—

New York Lobby Made Attractive with Its Painted Posters Neatly Displayed

ATTRACTIVE lobbies are seldom plastered with one sheets and plenty of them. The best results are generally gained without recourse to too much paper unless the house is a transient one dependent wholly upon the chance of getting the passer-by. This picture of the lobby of the Strand, New York, shows an exceptionally pretty display without the use of any lithographs, these being replaced by original drawings in colors. For the week in question Harold Lloyd got the inside displays and Madge Kennedy the street side of the column.

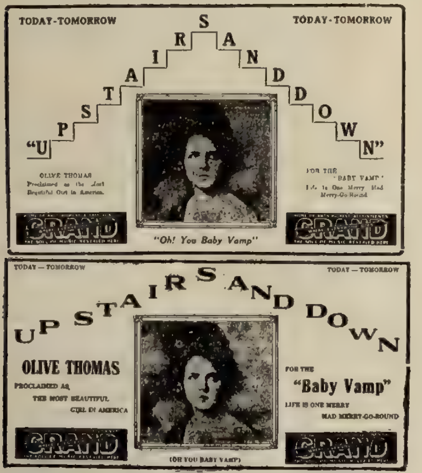


The Lobby of the Strand Theatre, New York.

If Your Printer Grouches; Book "Pollyanna"

Grouchy Printer Takes All Joy Out of Living

LATELY we showed some samples from H. L. Boek, of the Grand, Newark, Ohio, and told how he was out of luck with one of the two papers in his town. He sends in another example of the general cussedness of some printers. His copy for "Upstairs and Down" called for a stair effect. It was better handled than many big town displays, because Mr. Boek took fives and got a width for an ascending and descending stairway that looked like something. One man told him that they would have to make an extra charge for the composition. The other foreman said he would set it up himself to make certain it would be right—and it was.


TODAY-TOMORROW
"UPSTAIRS AND DOWN"
TODAY-TOMORROW
OLIVE THOMAS
Proclaimed as the Most Beautiful Girl in America.
FOR THE "BABY VAMP"
Life is One Merry Mad Merry-Go-Round
GRAND
"Oh! You Baby Vamp"
GRAND
TODAY — TOMORROW
UP STAIRS AND DOWN
TODAY — TOMORROW
OLIVE THOMAS
PROCLAIMED AS THE MOST BEAUTIFUL GIRL IN AMERICA
FOR THE "Baby Vamp"
LIFE IS ONE MERRY MAD MERRY-GO-ROUND
GRAND
(OH YOU BABY VAMP)
GRAND

Two Results from the Same Copy. Compare Them.

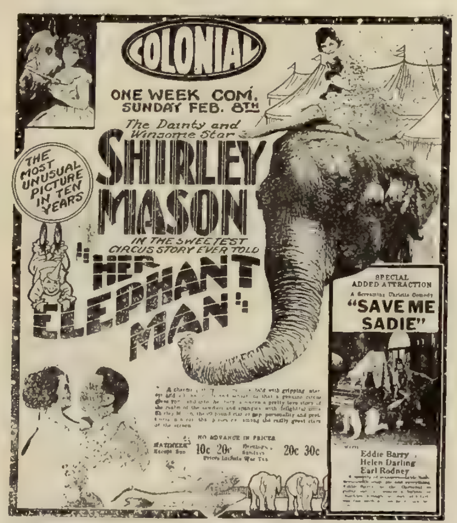
In a sense the first printer was justified in making an additional charge, for the stuff is not easy to set and involves a loss of time, but Mr. Boek is a liberal advertiser and a live man would have figured that he would get back his lost time on some simpler copy and would have put the job through without a time charge. He is losing right along, for that matter, for Mr. Boek always gives a larger space to the other paper because it is more willing to work with him to get a good effect.

There is a mighty short-sighted printer out in Newark and he needs to get clearer vision. The grouch also spoiled a half page for Fairbanks by poor selection of type. He had all the chance in the world to make a fine display, but he was not "there" and he set it all up on the machine and made a botch of it. Mr. Boek surely has his troubles.

—*P. T. A.*—

Hand Lettering Is Bad But When It's Jazzed—

EVEN at its best hand lettering is bad, but when an artist goes crazy and puts line or spots of blotches into the stuff, his crimes exceeds the limit of human endurance. The Colonial, Toledo, sends in a five twelves in which the design overshadows the lettering, and then, to make matters worse, the artist "jazzes up" the star and title by marking white lines down through the letters. Probaby he imagines that this helps, but he entirely overlooks the fact that the chief value of the space is to sell tickets and not supply him with proof of his crimes. This broken letter was fashionable about a year ago and ran from coast to coast, but it never has been and never will be excusable in advertising. It may be all right in some classes of work, but in an advertisement, the main point is to get over house, star and title in the plainest, most legible letters so that even the man who is not looking at the space cannot fail to get unconsciously as he runs through his paper. Hand lettering will not do this as well as will type and mussing up the hand lettering merely aggravates the defect. Block type would have made something out of this space, but as it stands, it is not a pretty display no matter what the artist may think.


COLONIAL
ONE WEEK COM. SUNDAY FEB. 8TH
The Dainty and Winsome Star
SHIRLEY MASON
IN THE SWEETEST CIRCUS STORY EVER TOLD
"HER ELEPHANT MAN"
THE MOST UNUSUAL PICTURE IN TEN YEARS
SPECIAL ADDED ATTRACTION
"SAVE ME SADIE"
NO ADVANCE IN PRICES
10c 20c
20c 30c
Eddie Barry
Helen Darling
Earl Rodney

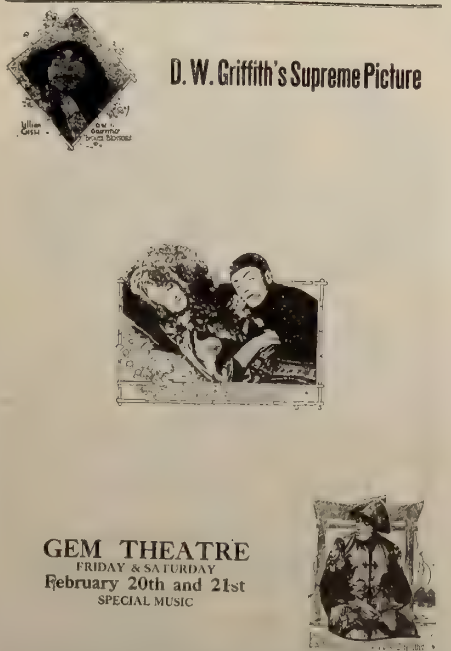
A Five twelves Spoiled by the Lettering.

—*P. T. A.*—

Took a Full Page Month in Advance of Feature

FULL-page displays are getting more common all the time, but the Gem, Philip, S. D., used a full page for "Broken Blossoms" a month in advance of showing. We think the management must also run the paper, for in addition to the full page, the front carries a four twelves for Douglas Fairbanks in "His Majesty, the American," a two sixes for Miss Gish in "Broken Blossoms," and a small current display as well as a number of readers in the local news. The entire layout must be close to a page and a half. White space is a virtue, but we think that this is almost too bare a space.

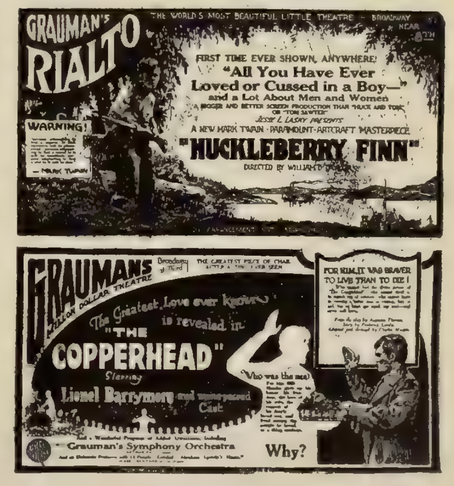
A pair of twelve point banks, one above the house signature and the other below the title would not only have helped to sell the play, but would have bettered the appearance of the page. It would also have been a good plan to have added the title below the "D. W. Griffith's" line, instead of trusting to the cuts. Even white space may be carried to excess. It is not white space itself which counts, but white space used to throw up the message, and here there is no message.


D. W. Griffith's Supreme Picture
GEM THEATRE
FRIDAY & SATURDAY
February 20th and 21st
SPECIAL MUSIC

A Full-Page Display Run a Month in Advance of the Showing.

This Grauman Is Reverse But There Is a Reason

USUALLY Grauman does not use reverse, but trusts to a cut frame and all type talk, but in the lower of these two displays there is a good reason for the use of reverse. It will be noted that the black gives a white outline of the figure of Lincoln with the legend, "Who was this man?" running into a thirty-three word paragraph which sells the story. The outline perfectly suggests Lincoln, yet spares us the result of a poor drawing of a difficult subject.


GRAUMAN'S RIALTO
THE WORLD'S MOST BEAUTIFUL LITTLE THEATRE — BROADWAY NEAR 8TH
FIRST TIME EVER SHOWN, ANYWHERE!
"All You Have Ever Loved or Cussed in a Boy—"
and a Lot About Men and Women
A BIGGER AND BETTER SCREEN PRODUCTION THAN "HUCK AND TOM" OR "TOM SAWYER"
JESSE L. LASKY PRESENTS
A NEW MARK TWAIN - PARAMOUNT-ARTCRAFT MASTERPIECE
"HUCKLEBERRY FINN"
WARNING!
— MARK TWAIN
GRAUMANS MILLION DOLLAR THEATRE
The Greatest Love ever Known is revealed in "THE COPPERHEAD"
Starring Lionel Barrymore and unsurpassed Cast
FOR HIM, IT WAS BRAVER TO LIVE THAN TO DIE!
Who was the man?
Grauman's Symphony Orchestra
Why?

A Pair of Six Sevens from Grauman, of Los Angeles.

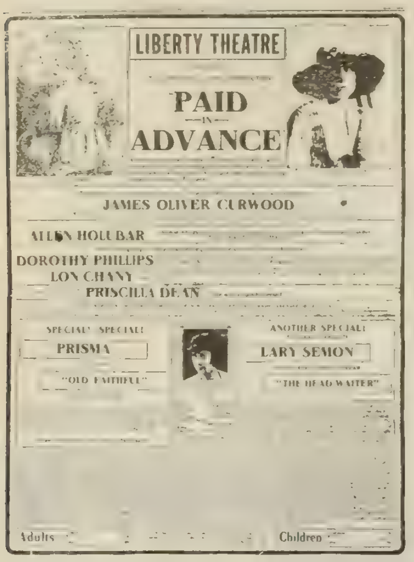
The title does not come up as well as it might in the original for the black is a bad surface, but the selling is done with the two banks, one set in type within the figure of Lincoln and the other above the figure of Milt. Both are exceptionally well done. The Rialto space is more nearly typical of the usual Grauman display with the cut nicely framing the type display. If you will make a collection of these Grauman displays as they are reproduced here you will presently have a valuable study in the combination advertisement. Start your collection now. Some day you may need it.

Telling Too Much in a Full Page Display

TELLING too much is a common fault in full page displays. As a rule a full page is nothing more than a threes set large so it will attract more attention and to try to get a page or even a half,

Mr. Smith Makes His Trade Mark Save Space

page of text into the space just because it is paid for is largely to defeat the end aimed at. This full page from the Liberty, Fort Scott, Kansas, is a good example of what not to do, plus poor composition. To take a full page and get only a six-line letter for the main title is bad typography. The title is short. It should have been thrown across the page.



LIBERTY THEATRE

PAID
—IN—
ADVANCE

JAMES OLIVER CURWOOD

ALLEN HOLUBAR

DOROTHY PHILLIPS

LON CHANY

PRISCILLA DEAN

SPECIAL! SPECIAL!

PRISMA

"OLD FAITHFUL"

ANOTHER SPECIAL!

LARY SEMON

"THE HEAD WAITER"

Adults

Children

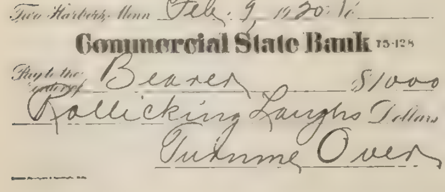
A Full Page Display Far Too full of Type.

This entire layout suggests that having purchased the space, the manager did not know what to do with it all. It is filled with type, but it doesn't say much. Some of the argument is good, but it is spread so that nothing takes hold and makes you want to see the play. If you have the patience to read all the way through you will get the idea that "Paid in Advance" should be pretty fair, but even if you read the entire argument you do not put the paper down feeling that nothing short of death can keep you away from the theatre that particular night. It is space largely wasted save for the moral effect which comes from the use of a large space, no matter how it is employed.

—P. T. A.—

Write a Check to Provide Funds for Deposit Slips

FAKE checks have been used in many forms, but this check from the Happy Hour Theatre, Two Harbors, Mich., is something new. It is signed by "Turnme Over" and when your turn it over you find on the back a printed endorsement which reads: "This check is endorsed by the Happy Hour Theatre. Bert Lytell will supply a thousand rollicking laughs in his presentation 'Easy to Make Money'." The date and prices follow. Fictitious checks are always good advertising because people will keep them and show to others and a single check may pass through many hands where a throwaway will be dropped when read, if it is not dropped before being read. They work best as mail enclosures. These are apparently real bank checks and are filled in with pen and ink, instead of being printed.



Two Harbors, Minn Feb. 9 1920 No.

Commercial State Bank 75-128

Pay to the order of Bearer $1000

Rollicking Laughs Dollars

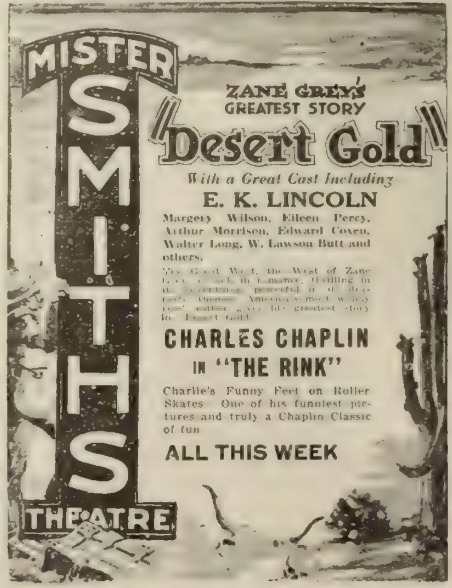
Turnme Over

Something New in Advertising Checks.

—P. T. A.—

Mr. Smith's Trade Mark Cut Cuts Down His Space Bills

NOBODY knows better than S. Barrett McCormick the value of a good trade mark cut, and for Mr. Smith's theatre, a little brother or sister to the Circle, he uses the trade mark which is apparently a reproduction of the house sign. This runs in every display and gives an eighty line, double column space the value of a quarter page. You can't overlook Mr. Smith no matter what else runs on the page. Outside of the cut, "Mr. Smith" works as he pleases. This display for "Desert Gold" is neatly framed in the cut, yet the cut, at no point, intrudes on the type space, for Mr. McCormick wants his advertising read, and to have it read he puts it in type, save for the title, which is hand lettered and in this case not particularly well done. We like better a display for Louise Glaum in "The Lone Wolf's Daughter." Although this looks smaller than the other in the reproduction, it is three columns by 100 lines, the only extra large display sent in. The contrast between the face of the star and the wolf's head in silhouette is unusually good. It is not often that the story permits such a contrasty attractor, but it does happen now and hen, and his artist has been quick to perceive his opportunity. It is a little late to help the early run houses, but it is a fine stunt for those who have not yet played the picture.



MISTER SMITHS THEATRE

ZANE GREY'S GREATEST STORY

"Desert Gold"

With a Great Cast Including

E. K. LINCOLN

Margery Wilson, Eileen Percy, Arthur Morrison, Edward Coxen, Walter Long, W. Lawson Butt and others.

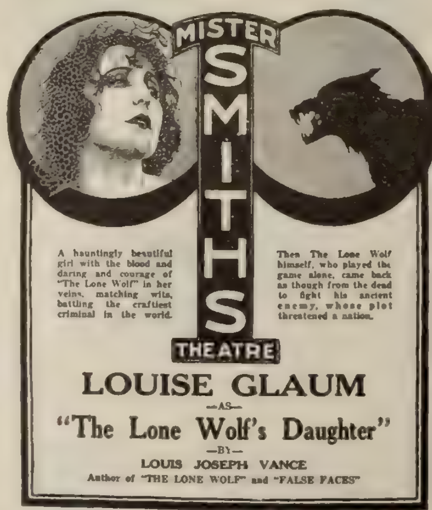
[illegible]

CHARLES CHAPLIN
IN "THE RINK"

Charlie's Funny Feet on Roller Skates One of his funniest pictures and truly a Chaplin Classic of fun

ALL THIS WEEK

A Small Cut in Which the Trade Mark Replaces Extra Size.



MISTER SMITHS THEATRE

A hauntingly beautiful girl with the blood and daring and courage of "The Lone Wolf" in her veins, matching wits, battling the craftiest criminal in the world.

Then The Lone Wolf himself, who played the game alone, came back as though from the dead to fight his ancient enemy, whose plot threatened a nation.

LOUISE GLAUM
—AS—
"The Lone Wolf's Daughter"
—BY—
LOUIS JOSEPH VANCE
Author of "THE LONE WOLF" and "FALSE FACES"

A Striking Contrast in a Small Display

—P. T. A.—

The Best Way to Drive a Balky Horse Is to Back

APPARENTLY capitalizing a well-known tendency on the part of the average man to do what he is told not to, the Penn Theatre, Springfield, Ohio, offers some unusual copy for "Broken Blossoms." The first paragraph is rather involved and does not read smoothly. It announces that the management wishes to warn the public that the picture deals with the seamy side of life. It reads on:

This picture, "Broken Blossoms," has not one ray of sunny life in it—that you may expect. Rather you must expect a gruesome spectacle as pertaining to the traffic and the lowness of its habitat. The picture was shown in New York at three dollar prices and ran several weeks to tremendous business. No person but D. W. Griffith could detail and direct such a theme without public criticisms to the detriment of its success as a picture of moral uplift. The management makes the future announcement that the public is forewarned of its gruesomeness and what they must expect—again this announcement gives you an idea if you should see it or not.

We have had many requests to show this picture and feel it our duty to do so only for two days next week. Monday and Tuesday. Ordinarily, this picture should be shown a solid week, but we are led to believe that the picture will not be appreciated and again thousands will fully appreciate it because of the advice and moral teachings for the young and innocent that are enticed into such societies and environments.

THINK IF YOU OUGHT TO SEE IT OR NOT.

This is the chief item of a six fulls, nicely displayed. It is set three columns wide in a heavy twelve point, with a very legible letter. It is topped by the title and Griffith's name in five line letters, with a picture of the producer at the left and a home-made ornament composed of two point rule, twelve point linear border and cap O's. Below, the house signature and admission prices run at the left, and there is a cut to the right of that. It makes an open, legible display hat is out of the ordinary and attractive in appearance. There may be some question as to the value of this angle, but we do not believe that any business will be lost, and it is more probable that business was created by this attitude.

PICTURE THEATRE ADVERTISING
(P. T. A.)
Is only $2 the Copy by Mail, Postpaid
MOVING PICTURE WORLD
516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.
To save time, order from nearest office.

McCormick Introduces Old Idea in New Form

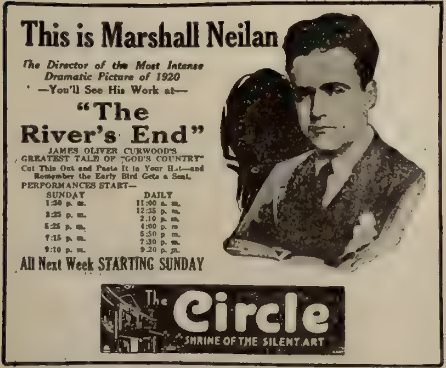
S. Barret McCormick Tries New Style Ads to Get Over "The River's End" to a Clean-up

TESTING the value of his advertising for the Circle Theatre, Indianapolis, S. Barret McCormick made his work for "The River's End" somewhat of a test of the position the theatre held in the esteem of the theatregoers. In each of his advance spaces for this First National attraction, he made use of some phrase to fortell an unusually large business, and he had the satisfaction of being able to say "I told you so" in a less irritating form in his during-the-week announcements. In other words, in addition to a carefully planned interest campaign, he invited the reader to play his hunch.

His opening gun announced "The hardest thing to find in town next week will be an empty seat at the Circle." This was not merely a brag. It was a virtual declaration that the story would be unusual. Week after week his elaborate campaigns have filled the house, but he put this in the nature of a test. He wanted to see if his word was believed, and the box office statements give the answer.

A Semi-Teaser Campaign.

Starting in this idea, he did not advertise the play as a whole. He did not at once dwell upon the play and its production. Instead he took up the characters and introduced them singly, commencing with the producer in a three fives. There is no superlative praise apart from that "Most intense dramatic picture of 1920." He does not pile description on description. He makes a statement and adds: "Cut this out and paste it in your hat, and remember that the early bird gets the seat." The time table follows. It is up to the reader to believe Mr. McCormick or not, as he may elect.



This is Marshall Neilan

The Director of the Most Intense Dramatic Picture of 1920

—You'll See His Work at—

"The River's End"

JAMES OLIVER CURWOOD'S GREATEST TALE OF "GOD'S COUNTRY"

Cut This Out and Paste It in Your Hat—and Remember the Early Bird Gets a Seat.

PERFORMANCES START—

SUNDAY	DAILY
1:30 p. m.	11:00 a. m.
3:25 p. m.	12:35 p. m.
5:25 p. m.	2:10 p. m.
7:15 p. m.	4:00 p. m.
9:10 p. m.	5:50 p. m.
	7:30 p. m.
	9:20 p. m.

All Next Week STARTING SUNDAY

The Circle

SHRINE OF THE SILENT ART

One of McCormick's Test Ads.

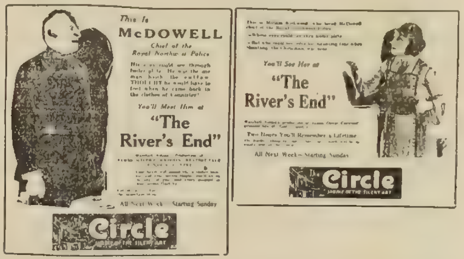
This was the introduction to a series of personal displays much along the idea of the familiar nursery rhyme of the House that Jack Built. Each display was sized to carry its cut, and each space introduced but one of the characters of the play, first Keith, the outlaw, then McDowell, the chief of the Mounted, whose scrutiny the outlaw-impostor feared, then the girl who loved McDowell, the Chinaman who loved the girl, and so on. Each advertisement led naturally to the next and so held the interest over. Each, moreover, carried a snapper line such as

Get in early—that's the important thing.

Begin planning now the day you will go and see the performance.

Next week will break all of the Circle's attendance records.

In all of the displays there was nothing definite about the play other than it was taken from the Curwood novel. The only play angle read "Marshall Neilan's production of James Oliver Curwood's greatest tale of 'God's Country'." They all read alike and the aim was to play interest in the characters plus the assurance of the management. Mr. McCormick wanted to see if the public would take his word for it. He was trying to sell the reputation of the house. He wanted to see just how the Circle stood in the estimation of its patrons.



This Is

McDOWELL

Chief of the Royal Northwest Police

You'll Meet Him at

"The River's End"

All Next Week Starting Sunday

Circle

You'll See Her at

"The River's End"

Two Hours You'll Remember a Lifetime

All Next Week—Starting Sunday

Circle

Two of the Advance Personality Advertisements.

The Friday advertisement, the last of the series, introduced Mary, the girl who loved Keith yet supposed him to be her brother. This was the largest space of the series, 125 lines across three columns. This opening read "This is Mary, who Loved Keith, the Outlaw—Yet She Thought Him Her Brother and He Was Helpless to Tell Her What Was in His Heart."

A New Teaser Form.

Even here there was no suggestion of the story; nothing to motivate the explanation. In a sense the advertisements were teasers and intended to arouse curiosity to the point of wishing to see the play. All of the introductory paragraphs wound up with "You'll meet him at 'The River's End'," running into the "Marshall Neilan's production" line quoted above.

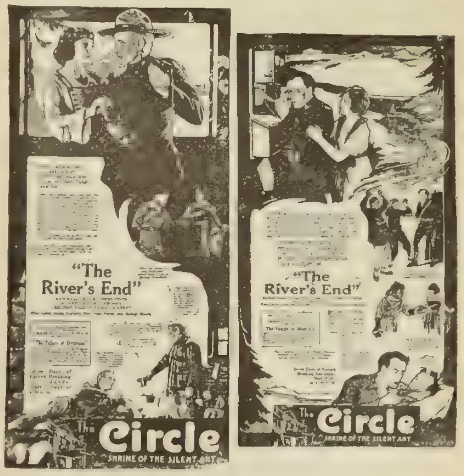
This is not a wholly new style of interest getter, but it is a radical departure from Mr. McCormick's usual style and where a week of advance work can be done for a play with something more than a single star part there is nothing better.

If Mr. McCormick had done nothing more than work this idea to its full and logical conclusion he would have been doing much, but he put in the prophetic angle as well and made two approaches.

Broke on Saturday.

In Indianapolis, as in many towns, the big break comes on Saturday instead of waiting for Sunday to announce the new shows. The afternoon papers on Saturday carry practically the same advertising as the Sunday space. The Saturday space was about eighteen inches across four columns, with the Sunday space a trifle smaller. The cut shows the Saturday on the left and the colored Sunday display on the right. This last does not come up as well as it might because of the greens and reds. The Saturday space plays up three scenes from the play and the Sunday gives four situations.

The Sunday business was tremendous even for the Circle. Mr. McCormick had his answer, and here the second angle of his scheme came to the top. He was now in a position to use the "I told you so" with the business to back him up. This worked not only for the current attraction, but it will be of service for weeks, until the stunt is forgotten. The Monday advertisement started off "Did you meet them?" reciting the characters and the billing and running into "Or were you one of the several thousand who could not get in? Try again today." Below was the schedule of performance.



"The River's End"

Circle

SHRINE OF THE SILENT ART

"The River's End"

Circle

SHRINE OF THE SILENT ART

The Saturady Space on the Left and Sunday on the Right.

An Idea for Others.

The entire campaign is unusually interesting, even for McCormick, but the advance work is the best, for it gives a suggestion which will work for many other plays and which will arouse interest as few other schemes can. This is partly due to the fact that but a single approach is made each day, the displays being so worded that the interest becomes cumulative. By the time the story of the play is touched upon you have become so familiar with the characters that you feel that you already know them and, therefore, are interested in what happens to them.

To break a record at the Circle, where so many records have been made, is no longer an easy task, but this campaign succeeded in giving a new standard for "The River's End," and gave the house something which will last long after the film has passed.

Used 500 Throwaways for Population of Only 900

USING 500 throwaways for a town of only 900 population seems to be a record for intensive advertising. J. G. O. Klink, of the Opera House, Primghar, Ia., held Fairbanks for two days in "When the Clouds Roll By" and he made up a throwaway 15 by 22 inches, chiefly from press book cuts and phrases. He had 500 of these printed up and put into every house in town. The others were just passed around, and as a result he played to 80 per cent. of the population in the two days. He did it in two nights and a matinee with prices 25 and 10 cents for the matinee and 40 and 20 for the evenings. That may not sound like doing much to the man who has a thousand seat house, but in a town that size it means a lot. It means, for one thing, that the manager is waking up and presently he will be going into the country for more business. Mr. Klink laid out a very neat bill with the material at hand and made a better disposition of the cuts than some of the larger managers have done. More power to him

Pass Along Your "Selling Schemes" to Help Others

Utilize Plan Book Covers for Special Designs for House Advertising Spaces

UTILIZING plan book drawings and the special designs done for the trade press is becoming increasingly common and often better results are had by this means than could be gotten from the ready made cuts designed to meet a more general demand. Many managers want something out of the ordinary run and are willing to pay for special art work where they can get away from the beaten track. The cut with this story shows how two managers used the plan book for "The Fear Market" to get art work at a minimum of cost.

The central cut shows the title page of the plan book. This was designed by Realart to attract attention to the offering, and was not included in the cut and mat service because it was believed that not many would desire to work reverse cut in newspaper spaces.

Painted Out in Part.

The design on the left is 175 lines across four columns. The house is the Colonial, but the town is not stated. Here only the lower half of the panel was painted out and relettered. The name of the director; balancing that of the author, was painted out as was the Realart signature below. In the latter space the house lettered eight lines of description picked up from the press book. The trade mark below was also painted over to read: "Liberty Quintette. Music That Charms. American Harmonists." The band was also broken to let in the house title and "All Week, Starting Sunday," and the comedy was also titled in.

At comparatively small cost for art work the house had an effective design and the space was sufficiently large to permit the white lettering to be read with comparative ease, though chief reliance was placed on the strong title and the portrait of the star.

What Baltimore Did.

The smaller space on the right is a three nines picked up from the Sunday edition of the Baltimore Sun. This space is rather too small for good reverse work, but it is interesting to note the variety in treatment.

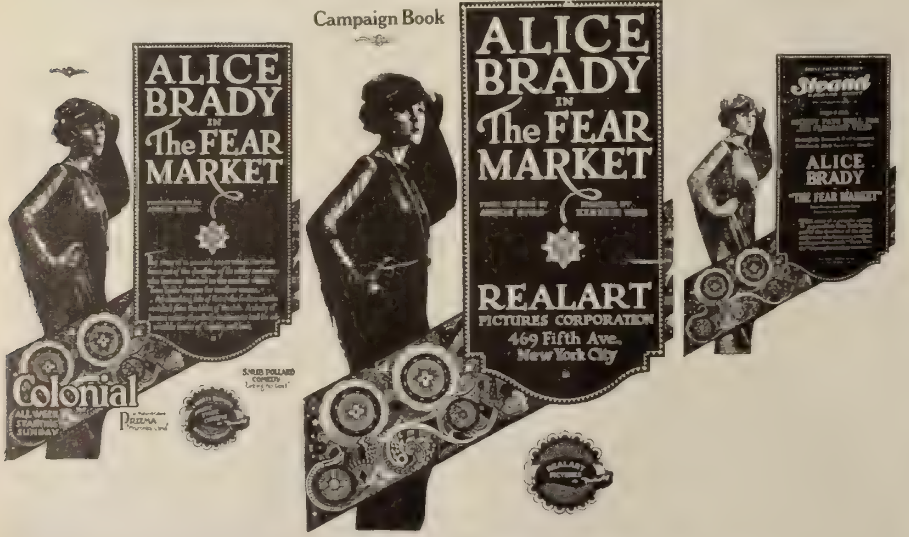
Here the artist merely blacked out the entire panel, letting in the house signature at the top and giving star and title further down the space. Some selling talk is added in addition to the same paragraph from the press book used in the larger space. The rest of the design was not touched other than to paint out the trade mark and the "Campaign Book" above Miss Brady's head. The signature comes up better than in the other display, even though it is a third smaller, but in both instances we think that it would have shown up better in black against the white ground, either in type or lettering.

Plenty of Chances.

It frequently happens that some design in the press book or in the trade press will end itself better to art displays than the prepared cuts, which must be of a nature to appeal to the majority of the exhibitors rather than to the few, and houses employing staff artists no longer complain because the press book cuts are not what they want. They simplly lift out whatever they want from plan book or advertising and with a clever letter painter can get a better result because they have at their command the services of artists whose salaries would be prohibitive if charged to a single house.

It is not even necessary to employ an artist. In this cut, for instance, it would have been possible to have reproduced the design, eliminating the undesired portions, and by mortising the panel to let in type against a white ground an even more readable advertisement would have resulted. A little brains and a little brush work will go far.

Save $4.80 by subscribing direct for Moving Picture World. News men charge the 15 cents per copy price. Send $3 and get your paper every week, by early mail, and miss no issues. That will give you $4.80 for War Savings Stamp investment.



A Press Book and the Advertising Copies.
How exhibitors in Indianapolis and Baltimore worked over a press book cover to get art work without heavy costs for figure drawings.

Rothstein Campaign Book Unites Art and Utility

STRIKING a happy medium between the handsomely printed campaign book which appeals to the exhibitor but does not help him sell his patrons, and the more useful if less ornamental books which give selling plans in the plainest forms, Nat G. Rothstein has prepared for Clara Kimball Young's "The Forbidden Woman" a campaign book which is at once an unusually handsome piece of printing and a helpful guide to selling. The cover is in black, green and orange, intelligently handled, with buff tint blocks on some of the reading pages, while much of the art and photographic material compares favorably with Mr. Rothstein's well-remembered book on Dorothy Phillips issued some years ago.

But where the Phillips book was merely to sell to the exhibitor, this booklet is a complete plan book with about everything a manager can need. There is a wealth of scene and ad cuts as well as all-type displays in various proportions which will give the local printer a guide to style, as well as stunts and schemes, letters, teasers and about all that even the most energetic manager can need.

One notable point is the offering of the art work in cut form. Too many of these "artistic" books hold all of their best drawings to the descriptive pages. Mr. Rothstein repeats them in practical cut form for exhibitor use. In this it is an advance upon the old idea worthy of imitation.

Doob Gets New Kink for a Missing Word Contest

OSCAR A. DOOB, publicity man for the Famous Players-Lasky Cincinnati exchange, got out a new idea in the old missing word contest. He wanted something to help get over "Male and Female" in Charleston, W. Va., and evolved a hook-up page with some words represented by blanks. Ticket prizes were given to those who best filled in the blanks. Some of the words were so easy that they made the other blanks all the more aggravating, but we would like to know if it was Mr. Doob or John Lee who called it a "Gloria-us" picture. Men have been shot for less than that. Anyhow it was a good page with the stores nicely hooked in even to goods for "The Little Female and Male."

The picture was booked in for a whole week in Charleston, which is about equivalent to a six weeks' run on Broadway, and they had to work to keep interest up. The house was able to use the stuff from the Strand, Cincinnati; the house names being the same, and got a lot of good cut copy which might have been specially drawn. That helped a lot and was a distinct service from the Exchange.

Mr. Doob also worked the "A Day with Gloria Swanson," which he first ran in a Cincinnati paper. This was not a special series, but was cleverly faked from stock stills. He also brought down from Cincinnati a set of window cards, hand painted in blue and gold, which T. L. Kearse, the owner of a string of theatres including the Strand, got into some of the best windows in town; windows which would have been barred to lithographs or even ordinary window cards.

With paper ranging from 24-sheets to ones plastered all over town business held up for the entire week—and a week is a long long time in some places.

Try a Circus Front for "Her Elephant Man"

Projected Popularity Test a Failure Because Patrons Saw Both Attractions

ATTEMPTING to discover whether patrons prefer the strong drama to the lighter comedy-drama led the Pantheon and Valentine theatres, Toledo, to enter an amiable contest. The Pantheon had "The Thunderbolt," with its rather sombre theme, and the Valentine selected, "A Virtuous Vamp" as a good type of the more sprightly entertainment.

The natural conclusion that the competition would prove nothing whatever by virtue of the fact that no matter how beautiful an oparatic gem might be, it would not appeal to jazz music lovers, and no matter how syncopated ragtime might be it would not influence those with a taste for classical music was offset by an agreement that box office receipts from the third side of the triangle that made the test practicable.

Was to Be a Test.

Before the "battle" started it was silently agreed that, everything equal, the contest would be a good insight to just what sort of motion picture plays the Toledo photoplay public preferred. Was it drama or lively comedy? The occasion to bring out a test had been found for Katherine MacDonald, the American beauty, was appearing in her initial production for First National Exhibitors' Circuit, "The Thunderbolt," at the Pantheon Theatre.

It was logic that justified the Pantheon management in believing that if anyone could make the drama appeal to Toledo drama advocates it was Katherine MacDonald. Her national popularity as the most beautiful woman on the screen was well established locally. And "The Thunderbolt" was possessed of just such elements as might lend themselves to splendid dramatic exploitation. The beauty of the star was emphasized by special type matter through which an American Beauty rose was entwined, and the story was billed as "The Screen Sensation of the Year." All of which clearly demonstrates that the Pantheon was nobly upholding its side of the argument against any line of jazz exploitation the Valentine might advance.

Copied the Titles.

The art matter depicted the beautiful star attempting to sympathize with Thomas Meighan, whose face wore a dark expression. Excerpts from the word matter show such statements as:

"Hating his beautiful wife long before he had seen her—marrying her to make sure she would be the last of her family—denying to her the right of motherhood—this unnatural husband's unique revenge was frustrated by the Providence that watches over mothers."

A most significant bit of word matter in the Pantheon's ad was the announcement that:

"Owing to the immense crowds the management has concluded to hold over for another week, Katherine MacDonald, in 'The Thunderbolt,' to give the people of Toledo and vicinity a chance to view one of the finest productions ever shown in this city."

Valentine Needs Jazz.

"The Sweetest Vamp in the World.—Doctors, lawyers, merchants, elevator boys, lingerie drummers and crap shooters, Nellie vamped 'em all. She even set four inmates of the Old Men's Home to writing love letters," and

"The story of a miss with principles as pure as the ten commandments, with a pair of eyes that made Cleopatra look like a consumptive selling-plater and with a list of vamped victims stretching from Frisco to Main street, New York.

A close watch on the audience drawn by the two pictures revealed a fact of unusual interest. Young people, it was found, were favoring the drama and the elderly folk were flocking to the light, breezy Constance Talmadge "vamp" picture.

But when final totals were checked it was found that the majority of people went to see both pictures and all bets were declared off.

Many Wedding Presents Help Out Hook-Up Pages

MAKING an offer of $25 to anyone who would get married on the stage the opening day of "Please Get Married" the basis for a hook-up page, the Liberty Theatre, Zanesville, Ohio, made a clean up.

Enough merchants came in to make it a double truck, and in the centre the house reproduced the window card with the prize offer of $25, the license and the minister to any couple who would be publicly married on the stage at the opening performance. A leading jeweler offered to contribute the ring, a shoe store offered the bride a pair of pumps and a department store added a georgette blouse, while a meat market kicked in with five dollars' worth of steaks and chops and a furnishing house offered a hat to the groom. In this part of the country it would be necessary to have a real estate concern offer to rent the happy couple a flat before anyone would dare get married, but perhaps housing conditions are better in Zanesville.

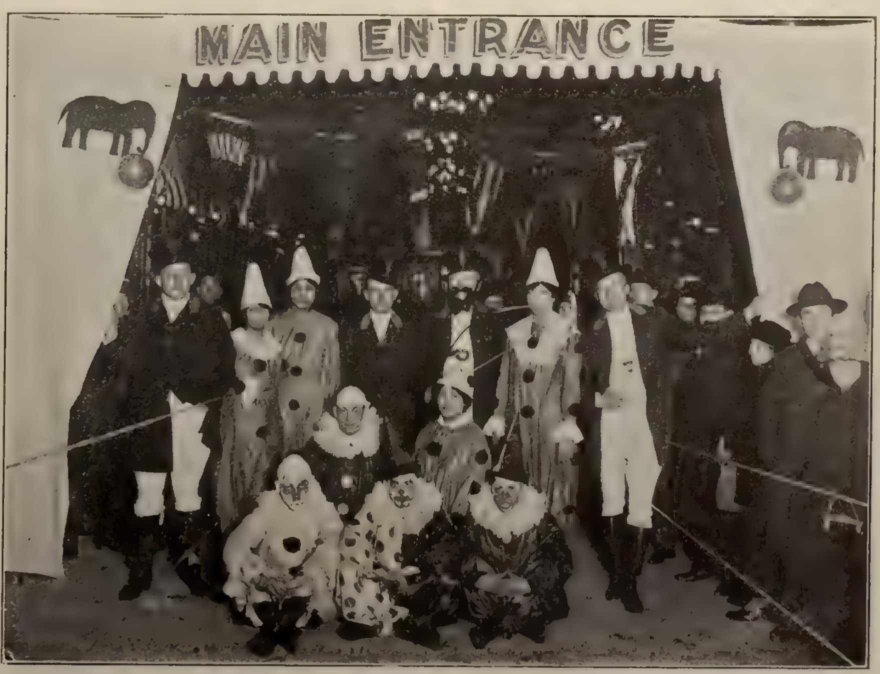
It is not recorded that anyone took up the offer. It probably was not expected that anyone would, but it certainly made advertising in plenty.

Cabaret Hook-up Another Exploitation Possibility

JOHN D. HOWARD, the San Francisco exploitation man for the Paramount, hit upon a new idea when he hooked up with a cabaret to advertise "Huckleberry Finn" by putting on a Huck Finn dance with the cabaret troupe of ten girls at the Portola-Odeon restaurant, one of the best patronized of the San Francisco eating places. The picture was playing at the Imperial and a statement to this effect was made prior to each performance of the dance, which took its name from the fact that the girls were dressed in overalls and danced in bare feet, more or less in imitation of the film here. There are many other plays which will lend themselves to this form of exploitation perhaps even better, and Mr. Howard has opened up a new field of endeavor.

Same Old Circus Front; Same Old Ticket Lines

ALTHOUGH the circus front dates back several years, it still works as strongly as ever. It ranges all the way from a cheap muslin false front with entrances cut to a real canvas with side show posters, sawdust and pink lemonade. The cut shows how Fred N. Schaefer, of the Corona, a New York neighborhood house, worked the stunt for Shirley Mason in "Her Elephant Man." The ushers were dressed as clowns and the ringmaster and other factors of a "real" circus were impersonated by the ticket seller, the doorman and other house attaches. The stunt is inexpensive, but it pays large returns.



"Bring Your Own Peanuts, We Have the Rest."
How a New York exhibitor cashed in on "Her Elephant Man," the Shirley Mason-Fox feature, using the time-tried circus front to overcome his lack of newspaper space.

Oscar Dorb Offers a Stunt Anyone Can Use

Charles Scribner's Sons to Assist Paramount on "Treasure Island" Drive

GENERALLY book drives have been worked by means of cheaper editions put out especially for use in connection with the photoplay version of the novel, but it is announced that the Famous Players-Lasky presentation of "Treasure Island" will have behind it the cooperation of the house of Charles Scribner's Sons in getting over the film.

"Treasure Island," almost from its first publication, has been a wonderful seller and wholly without advertising could still command a large sale, but the Scribner's, who publish the American edition, have spent huge sums in pushing its editions; about $50,000 having been spent on advertising for this single book in 1919.

They realize the tremendous advertising possibilities to be derived from the film presentation and have arranged to give all possible assistance to the picture play not only directly, but through efforts to hook up the stores handling the Scribner publications throughout the country, of which there are more than 2,000.

Booksellers Will Help.

Arrangements have been perfected whereby exhibitors showing the film will have all possible help from the publishers and their selling representatives, and the Scribner publicity department is sending out material to the literary editors to supplant the Paramount publicity handled through the photoplay departments.

The value of this is clear to the active exhibitor. There are a vast number of persons who are more interested in books than in photoplays. They cannot well be reached through photoplay departments, but they can be interested—and vitally—through their favorite literary magazine or book department which can be reached only through the publishers. Just as the film will create a demand for the book among theatregoers, the book notices will bring to the theatres many who do not know what the modern motion picture is like.

It may seem absurd to argue that there are today any unfamiliar with modern pictures, but it will be found that where the Scribner hook up extends, new business can be made not alone for "Treasure Island," but for pictures in general.

This Balloon Stunt Was Mob Proof, So Got Over

PROFITING by the recent experience of the Moon Theatre, Omaha, which tied passes to gas balloons and had its truck mobbed by small boys, the Colonial, Indianapolis, recently advertised Alice Brady in the Realart feature, "The Fear Market" by making a distribution of tickets via air balloons dropped from an upper story window. The stunt was pulled off during the noon hour and it gave the lunch crowd a half hour of keen enjoyment. The balloons are so light that they will bounce around in the air for some time before landing and then elude the would-be captor at the slightest touch. A couple of dozen balloons will make a ballyhoo worth a hundred times the price of the tickets. And working from an upper window is the safest plan, so go upstairs if you try this stunt.

This Camel Humped Himself to Fan the Desert Flame

CAMELS are not popular birds in these dry days, but the Goldwyn Denver office found a camel in the winter quarters of a circus and gave him a job advertising "The Flame of the Desert" at the American theatre, to help make business for A. G. Talbot. Painted banners were tacked to the regular show blanket and the ship of the desert cruised up and down the main streets and shooed the people into the American to forget all that the camel typifies.

A Camel Cannot Go Through the Eye of a Needle.

But this double humped emblem of prohibition promenaded the streets of Denver for a whole week for "Flame of the Desert" and cleaned up.

Impromptu Stunts Offer Advertising Suggestions

BECAUSE one of the Cincinnati papers wanted some cut copy to go with the announcement that the Paramount-Artcraft exchange was moving to the Paramount Building, Pioneer and Broadway, Cincinnati, Accessory Manager, dug up some ideas which will be just as useful to theatre managers.

The simpler of the two stunts was to show two film cans, one containing seven reels, while the other held but two. They were offered with the statement that big Fatty Arbuckle came to town in the smaller can while tiny Marguerite Clark required the larger box for her conveyance. The next time you have Arbuckle, try showing the cans either in your lobby or in some prominent window. It will attract more attention than you will probably think possible. If you have some reserve reels and are showing in a window, set the wound reels beside the cans, for greater contrast.

The Arbuckle and Clark Cans.

This should be good for a sizable press story in any town under 20,000 population, particularly if you have a photograph to give the editor, so make a photograph in advance and have it ready.

The other stunt was merely to cut out the fact from a one-sheet and insert the face of one of the girls in the office. In the original the lithograph was one of Miss Dalton and the girl selected was not unlike her in appearance. You might prepare two posters, one mounted uncut and one with the face out and offer a prize to the girl who can most acceptably fill the blank, placing the two posters in your lobby or a window to which any girl can have access, or you might use some local girl and offer a prize to anyone guessing her identity. In this case extreme care should be taken to screen the model from view, and as much mystery as possible should be thrown about the stunt.

It's simple, but that is why it is good.

Every time a local newspaper carries an advertisement concerning your theatre, have a "reading notice" go with it in another column. Get the full value of your investment. Reviews printed in Moving Picture World are valuable as "readers." Copy them when you play the film they refer to.

The Window Proposition Is Merely 50-50

The Gentle Art of Window Grabbing Is Now Made Plain by First National Heffernan

THE art of obtaining window displays and the little inside tips that make this method of exhibitor advantage possible are here given by a field "exploiter" whose expertness in this line has won the friendship and esteem of exhibitors throughout the state of Michigan. This man, who seems to have an almost uncanny ability of inducing any mercantile establishment, from jewelry stores to groceries, to gladly accommodate with window space for the promotion of motion picture attractions at local theatres, is Harold Heffernan, in charge of the Exploitation Department of the First National Exhibitors Exchange at Detroit.

"How does he do it?" is perhaps one of the most popular exhibitor questions that arise in any discussion of exploitation around Detroit film circles. The "he" refers to Heffernan. The "it" reverts to the difficulty of coaxing a grocer to use his window for a display of Constance Talmadge when he is almost bent upon devoting it to the promotion of his sale on pork and beans—or a like case. And in the explaining of his knack at this art, Mr. Heffernan begins with this foreword:

Shows Mutual Benefit.

"What little I know about the show business I am willing to scatter broadcast. It's been my aim to plug along with the exhibitors, and if the few things I've learned about window displays can be of any service I'll gladly submit to any interview you see fit to put to me."

Thereupon, Mr. Heffernan was asked upon what basis he asked the various store owners or managers or department superintendents for co-operation in the matter of window displays.

"My system is a thoroughly co-operative one," answered Mr. Heffernan. "The most popular error, I believe, that occurs in showmen's efforts to get window displays is the failure on the part of our brotherhood to properly put the case before the owner of the store window.

"Just look at it in this light and the matter can be well understood. The proprietor of any store—it may be a hole in the wall or it may be as big as any of New York's emporiums, is justly proud of his window space. To him it means a means of bringing his selling inducements before the public. The very fact that exhibitors the nation over realize this value of window space is double reason why the man whose property it is should appreciate it. Hence, when an exhibitor frankly calls upon a store manager to turn over to him (I mean the exhibitor) something that means dollars and cents, do you wonder why the store manager is going to think twice and with a good deal of accent on the negative side of the question before he allows such a thing.

Showmen Should Plan It 50-50.

"I don't think there is any science connected with the art of getting window display space. "It is mostly a matter of showing the man from whom you want to obtain this display that by serving your interests he is serving his own, that by helping you he is helping himself. Once this is impressed upon him, the coast is clear and your purpose is accomplished.

"But what are some of the arguments you would advise exhibtors to use?" Mr. **Heffernan was asked.**

"Any argument," he responded, "must be advanced from an unselfish viewpoint. "For instance, when I went into a jeweler's to ask that pictures of Anita Stewart, playing in 'Old Kentucky,' in Jackson, be placed in some of their sterling silver frames, the first thing that occurred in the mind of the jewelry man was what he would gain from the arrangement. A little argument like this sold him the proposition: "Anita Stewart is going to play here this week. The theatre will spend lots of money advertising this girl and her picture. You could hardly find a more prominent person to feature in your window and hardly a more popular favorite. This display will strengthen your window and attract many people who would otherwise not be interested in your line of unfilled picture frames. The gain will be mutual. We will furnish the attractive portrait photos and you furnish the frames and window. Both of us will be the winners. The co-operation will help sell tickets to the theatre and will help you sell picture frames.' The argument was accepted and we got our display, while many people wondered how it could be accomplished—what in the world could have induced a prominent jeweler to give space in his window to the promotion of a photoplay star and a new attraction."

To Get Song Hook-Ups.

"With the many songs being issued with almost every picture today, what chances are there for getting a window display?" Mr. Heffernan was asked. "There is a popular conviction that the day of the motion picture song is passing, due to the fact that the 5 and 10 cent stores will not grant window displays."

"Whenever the exhibitor is disposed to come half way with co-operation in plugging the song, I have found that the Kress or Woolworth or any of the other music stores are very willing to help out. It is unfair to expect a store to give a window display for a song and plug the same at their counters when they realize that the theatre is not disposed to cue the song into the orchestral score or have it sung at the program. The exhibitor who wants a song tie-up can have one. But he must devote space on his program to the billing of the number.

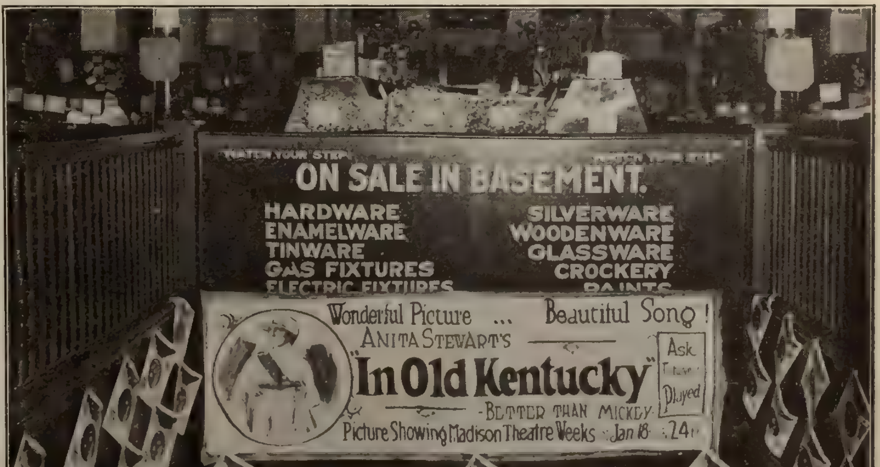
Work It a Week Ahead.

"I have found that the best use for the song can be found a week in advance of the initial showing of the attraction. In boosting our song for 'In Old Kentucky,' when the picture was showing at the Madison Theatre, in Detroit, we found that we interested every local music store when we told them that we were going to use the song a week ahead of the first showing of the picture. We had two singers give this number at every show. We knew enough about the music business and the show business to know that our having the song given on our program was bound to make it popular.

5 and 10 Cent Stores Agree.

"At one 5 and 10 cent store in Detroit, the manager accommodated us with a large framed floral wreath, with a large head of a race horse forming the centre of the display. Copies of the song were arranged neatly about the window. Another Detroit 5 and 10 cent store chose the basement stairway for its biggest smash on the song. With the music department in the basement, the first thing that caught the eye of music lovers was a huge banner of Anita Stewart in jockey attire, and the title of the song and picture.

"Above all, the exhibtor who wants any shop man to help him in the way of a window display must remember that the proposition can't be one-sided. **Unless you have doped out the other fellow's gain as well as your own, your proposition is not good and you're wasting your time to try to put it through.** When you've got something that's logically profitable for both parties you're on the right track and can put it through with surprising ease."



Sure, the Ten-Cent Stores Will Hook-Up.

But the way to work it is to give the ten-cent store an equal chance for a profit, says Heffernan.

"Bulling" Broadway Works As On Main Street

Sold His Patrons Strong on Stars New to Town

BREAKING Realart pictures into Lancaster, Pa., was a simple stunt for the Hamilton Theatre. Instead of merely announcing the new stars, the management inaugurated a "Leave-your-heart-at-home Week," with Constance Binney in "Erstwhile Susan" and Alice Brady in "The Fear Market."

The slogan was started in the newspapers, taken up in window cards and finally hooked up to the house lobby with innumerable hearts of colored card, pendant from the ceiling with streamers running to a central sign with the slogan. Additional press work was had from the fact that many of the locations for the Binney picture were made in the vicinity of Lancaster.

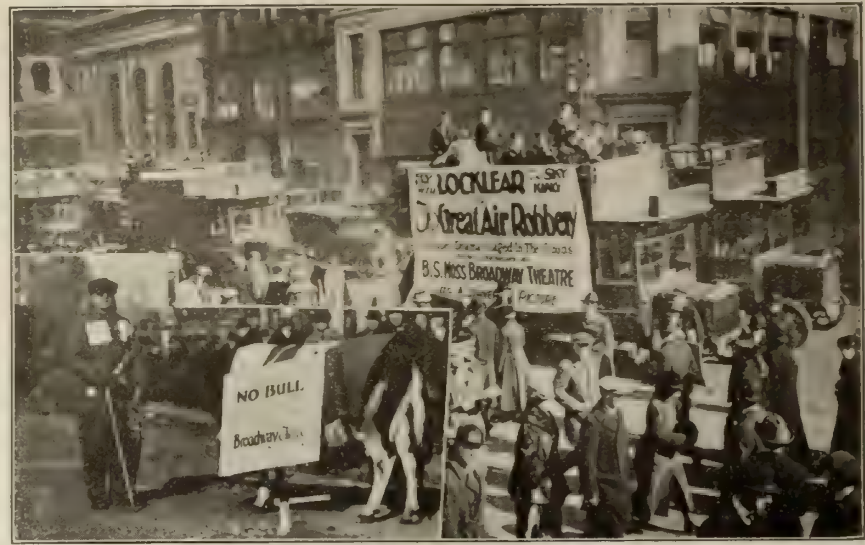
By means of this special drive, the pictures were better established in a single week than they could have been otherwise.

Paintings and Phonograph Used for "Desert Gold"

PAINTINGS and a phonograph hammering away at the "Desert Gold" plugger song formed the lobby boosters for that play at the Alhambra, Los Angeles. H. H. Bosley had two large paintings made one for either side of the lobby, each suggesting a vista through a broken away wall. These were elaborately done and lighted and were much more effective than straight framed paintings since the novelty demanded attention.

The phonograph was enclosed in a box similar to those in which gold shipments are made, and was placed just at the entrance as seen in the cut. The title was lettered on the sidewalk, as well as being set out in letters of light above the awning, and the combined effect brought crowds the entire week.

The plugger song was ground out continuously, being helped by hook-up displays in the store windows.


FLY WITH LOCKLEAR SKY KING
The Great Air Robbery
B. S. MOSS BROADWAY THEATRE
NO BULL
Broadway

Sure, New York Is a Rube Town!

A ballyhoo will hit Broadway just as hard as it strikes Main Street, and perhaps a little harder, for more people see it.

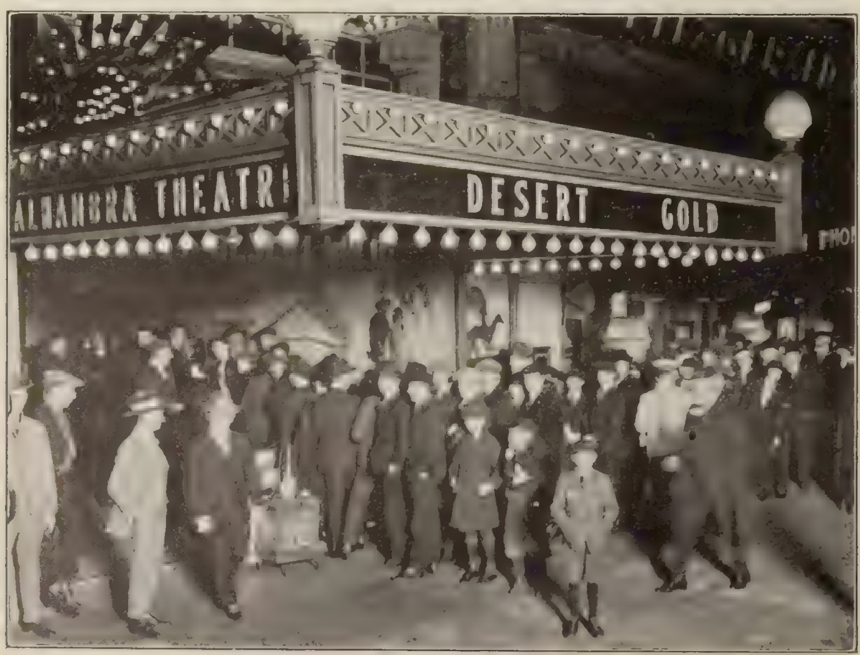
New York Falls for Same Stunts as Country Towns

ABOUT the only real difference between New York and the town with 800 population is in the number of people. They are the same sort of people and respond to the same appeals, only there are more New Yorkers to be reached, though if you can reach enough, it does not matter how many more there are.

The Cow Was No Bull.

Only a couple of weeks ago B. S. Moss tore the town up by having a cow led down Broadway with a statement that "This is no Bull," adding that the best show in town was Universal's "The Great Air Robbery" with Lt. Locklear, at the Broadway Theatre. For Fifth avenue one of the regular stages was hired, provided with a banner and run up and down the street "Special" with a section of the Naval Militia band on the roof garden. It's the same old special street car stunt, but it worked in the good old way. A more novel idea was to send a couple of aeroplanes over the city to drop aerograms advertising the show, and these messages were given out at all of the many Moss theatres in New York.

The stunts were simple, but they made for a big second week, and it could have stayed a third.



"Music Hath Charms," Says Los Angeles.

The phonograph seen in the foreground of this picture ground the plugger song morning, noon and night; and see how they piled in!

Milk Bottle Publicity for a Twilight Baby Effective

GEORGE FISCHER, of the Alhambra, Milwaukee, found his exploitation props ready made for First National's "A Twilight Baby." He decided that this first Lehrman comedy was worth real exploitation, and in casting about for publicity means he recalled that a local dairy company had used some huge paper milk bottles some time previously. He borrowed these, lettered them with suitable legends and not only used them in his lobby, but he sent them to a Motion Picture ball one night, provided with manpower motors, and they proved the hit of the show, enabling the baby to pay many milk bills through the box office takings.

Margarita Fisher Contest Worked Along New Lines

OFFERING some departures from the regular similarity contest, Miss Florence Fenyvessy, of the Strand, Rochester, recently made a clean-up with a Margarita Fisher Contest. All girls who thought they looked like the star were invited to send in photographs. Competent judges made a selection of the six who bore the closest. This is where the average contest ends, but Miss Fenyvessy had slides made of these six portraits, sent a pair of seats to each of the contestants, threw the selected pictures on the screen and let the audience vote, getting double value from the idea, and building up a large interest in the outcome.

PROJECTION

By F. H. RICHARDSON

The Same Old Trouble

NORTH CAROLINA has the same old trouble that many who use a combination moving picture and stereopticon projector experience. He thus describes it:

Am projecting pictures here in (names suppressed for very obvious reasons); also occasionally do relief work in a nearby town. Projectors at both places are Powers.

At one place a current is taken through a 110-volt D. C. generator, belt driven by gasolene engine, using regular Power rheostat on next to highest contact. Don't know focal length of objective, but think it is 5.5`inches. Distance of projection is 70 feet. Picture is about 12.5 feet. Condenser is 6.5 and 7.5, with the 7.5 next the arc. National cored carbon, with Silver Tip below. Get fine light on both moving picture and stero. Am well satisfied, but here we have a 5.5 E F Bausch and Lomb (other objective same make) and a 22 inch stero lens, also B. & L. Picture is 13 feet at 88 feet. Amperage between 30 and 35.

Home-made generator set consisting of Holtzer-Cabot motor and Lincoln generator. Condensers .5 and 7.5. Lamphouse back as far as it will go. National cored carbon above, Silver Tip below. Regular Power rheostat, set at third position. One setting of carbons lasts not more than two hours—somewhat less than at the other house.

Light is poor, though I get a clear field for the moving picture. As for the stero, it is just plain bunk. Cannot get a clear field.

A Hard Job.

We use many Radio typewritten slides and the reading of their outer margin is a hard job. Am unable to get crater near enough to condenser to clear stero field. At the other place the spot is round, clear cut and with a light haze of blue surrounding.

Here the spot is not clear cut on the edge, but blends from dark to light; exactly as though out of focus. Have Handbook, though not the last edition; also have not the lens tables.

Was with the A. E. F. Just got back. Saw and ran some Dutch projectors and while they are not the equal of the United States machines in optical results (terrible ficker), they are SOME machine mechanically. Their lens is nearly as large as our stero lens.

Now, for land's sake, help me out. My manager gets the Moving Picture World and I get a glimpse of the projection department, all I am interested in.

First and Foremost.

First and foremost, the very greatest real help I can possibly give you is to give you what is commonly termed the devil—a "laying out," and I'm going to do it too, just because it is the one BIG help I can give you.

You are projecting pictures upon which the income of a theatre depends. You are handling the presentation of productions costing tens of thousands of dollars.

You are controlling the actions of the shadow forms of artists whose art is for the time being entirely dependent upon your knowledge and skill. You are putting on the show that your fellow townsmen pay to see, and yet you calmly tell me you have only a handbook published so long ago that I've forgotten the date.

You have not even invested fifty cents in a lens chart. You do not subscribe to the Moving Picture World, but depend on a "glimpse" of the projection department, which is "all that you are interested in."

Ought To Be Ashamed.

You ought to be ashamed of yourself. If your profession is not worth investing a few dollars in text books, subscribing to the trade paper which gives you real information, and if its various branches other than the one you are in do not interest you, my advice to you, given in all kindness and good faith, is to get out of it and get into some business you will be really interested in, or into something which has no knowledge requirement—though the Good Lord only knows what that would be.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired, remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, by mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents . United States stamps accepted; cannot use Canadian stamps.

THE LENS CHARTS.

Are You Working by "Guess," or Do You Employ Up-to-Date Methods?

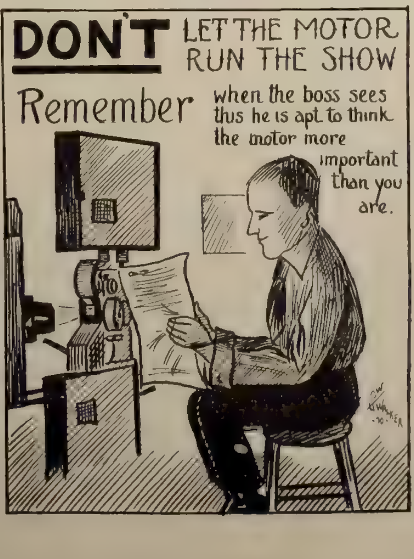
You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you ofe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Schiller Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

As to your lens problem, for thirty amperes D. C. you need the following: Two 6.5 plano convex condensers, spaced not to exceed 1/16 of an inch apart, with 21 inches from center of condenser combination to aperture. This would give you the right thing for 30 amperes D. C. for moving picture, and I really don't see any reason why it would not work perfectly for the stero as well.


DON'T LET THE MOTOR RUN THE SHOW
Remember
when the boss sees this he is apt to think the motor more important than you are.

The Nicholas Power Company, 90 Gold street, New York City, will supply rods long enough to let you get the lamphouse back that far, BUT, mind you, I am assuming your amperage to be between 25 and 30.

As to the Dutch projectors, the large diameter objectives, unless stopped down to the actual requirements of the individual case, would set up additional flicker tendency by reason of excessive revolving shutter master blade width required.

The fact that your spot is "clear out" is not necessarily a commendation and the blue haze shows the aperture to be on the back focus, which is not good.

The projector in question is giving a clear field, but it is my judgment that you have very small reason to feel satisfied. A clear field is important, but that is just one point of many.

The condenser combination of that machine is wrongly placed; also it is too far from the aperture. One must never be satisfied with a good result, unless that result is obtained efficiently. The spot should be round, but that is a matter of lamp angle and carbon adjustment to get a round or nearly round crater.

Now don't fly off the handle at my criticism. The best friend is sometimes the surgeon who causes us terrific pain. He finds the unhealthy spot and cuts it out that we may be well.

You eat crackers and milk for a week if necessary and save enough money to get an up-to-date handbook, the lens charts and question booklets.

Then be a sport and support, by your subscription, the paper which is honestly, and perhaps we may venture to say, efficiently fighting your battles.

Suggested Possibilities

Recently R. P. Smith, Jacksonville, Florida, made an inquiry which suggested possibilities, as follows:

A very great many theatres are using such high amperage that it is not practical to use on objective of sufficient diameter to pick up the entire light ray, under the condition thus set up.

Suppose, for instance, we use a hundred, or even ninety, amperes D C, which calls for not to exceed 16 inches from center of condenser combination to film; in fact ,a little less is usually the rule. Also, as a rule, the working distance of the objective in the present top-of-the-balcony-above-the-ceiling-line location foisted on all too many present day high class theatres, is long.

With condenser sixteen inches from film and a six inch working distance a 2.5 inch diameter would not pick up the entire ray, and at seven inch working distance a three-inch-diameter objective would be lacking in size.

Now we all well know there is objection to such large lenses, from at least two viewpoints, and certainly there is no benefit in a light ray larger than the lens.

What Is It All About?

And now here is what I am driving at. By reducing the condenser diameter we reduce the diameter of the ray where it encounters the objective. Query: Would reducing the diameter of the condenser by means of a carefully designed shield on the arc side of the lens allow us to advance the crater nearer the lens without breakage which would, of course, call for the use of a shorter focal length arc lens; also would there be any

Guys We Know.

"Didn't cha see the fuse go out—you poor sardine?"

"N-o-o. Was he here?"

real advantage in so doing under those conditions. What say the Wise Ones? My ear is to the earth, listening for reply.

Auerbach Backs Up Stringer

John Auerbach, New York City, approves of John Stringer's working out of the shutter problem. He says:

My dear Mr. Richardson:—In my opinion the palm should be awarded to Mr. John Stringer. Until his article was published I was of the opinion that it was going to be very difficult to arive at a definite solution of the shutter blade problem on paper that would be absolutely correct.

I had though Mr. Jackson's solution as close as we could come in theory to the right answer, although it was evident that it was a little out of the way.

As Mr. Stringer points out, Mr. Jarden's mistake was in assuming that the tangents AH and AF representing the angle of blade sufficient to cover the light beam, intersected the light beam at the points ED, the extremities of the diameter of the beam perpendicular to the radius of the shutter drawn to the center of the light beam. Mr. Stringer's diagram showed this error clearly.

Error Is Small.

The margin of error in Mr. Jarden's solution is very small indeed. As a matter of fact, the difference in final result between the answers of Mr. Stringer and Mr. Jarden is only 13 minutes, 12 seconds, a difference of less than ¼ of a degree or 1/1240th of the whole circle. But, after all, there is a difference, and Mr. Jarden's answer does not absolutely satisfy the conditions of the problem, while that of Mr. Stringer does. The further distant the light beam is from the shutter shaft, the less the error in Mr. Jarden's method, but when the distance is very short the error becomes fairly large, while the method of Mr. Stringer meets every condition entirely.

It was very clever of him to dig out just the geometrical theorem needed and apply it so aptly. In case any readers have not his particular geometry book at hand, the theorem in question may also be found in Wentworth's Plane Geometry—page 125.

Statement Ambiguous.

While Mr. Stringer's theory is absolutely correct, I think he has stated the thing a little ambiguously. He says for instance, "if line AB be rotated about point A," etc. What he means is, if line AB be rotated about a point halfway between A & B, for if line AB be rotated about point A, AB and AC would be equal, an impossibility of course, if BCA is a right angle, but this is merely a slip in expression, and does not affect the result.

Using his theory then, the answer to your shutter blade problem would be as follows: Find the distance from center of shutter shaft to center of light beam. Measure diameter of light beam. This formula would then result:

$$\frac{\tfrac{1}{2}\text{ diameter of light beam}}{\text{disance from center of shutter shaft to center of light beam}} = \text{sine of angle BAC}$$

Refer to a table of natural sines and find the number of degrees in the angle. Then apply this formula:

Angle BAC multiplied by 2, plus intermittent angle, equals total number of degrees for main shutter blade.

I think this somewhat condenses and simplifies his solution, although the entire credit belongs to Mr. Stringer, and I think he should be awarded this prize. It seems to me that the above formulas, in some form or other, should be included in your next handbook and in every standard text book on moving pictures, and should be known as "Stringer's Shutter Blade Formulas", as they are the first concrete formulas to give the exact width of the main shutter blade in degrees, to meet any local conditions.

Shutter Pattern

R. P. Smith, Jacksonville, Florida, sends in a shutter pattern for examination. Says that he is getting good results from same, using a Powers machine.

The shutter has an 85 degree main blade, then a 30, 25 and 30 degree blade, in the order named, leaving two 70 degrees and two twenty-five degree light openings.

I would not expect good results from such a shutter when using brilliant illumination, though it gives ten degrees more than fifty per cent. of light, hence is efficient. He has perforated the master blade with 1/16th inch holes, spaced a quarter of an inch apart, which certainly would have the effect of injuring the contrast.

As to Non-Flam Film

Charles Roach, Visual Instruction Section Iowa State College, Ames, Iowa, propounds important inquiries, as follows:

I have not yet been able to reconcile the statements made by exchange managers and manufacturers. The latter claim that non-flam film is the equal of flam film, while exchange managers claim it is so much inferior that the industry has not yet seen fit to adopt it for general use. I know of no other individual who can give us correct information, which will be unbiased by commercial or other considerations, hence please give us such information as you can and will.

Exchange Manager Correct.

What the exchange manager says is the exact truth. The question is one which has been, in some of its phase, taking up a vast amount of the time of the last two meetings of the Society of Motion Picture Engineers. It has been very thoroughly discussed by that body, which called into conference Dana Pierce, head of the Underwriters Fire Prevention Bureau. There were Eastman film experts present and Mr. Cook, head of the Pathescope Company of America, which corporation uses nothing but non-flam film.

The general opinion of all those competent to speak with authority was that non-flam costs more and has only about eighty per cent. efficiency as compared to flam film, meaning that it would last only about eighty per cent. as long. At all meetings men were present who fought for the adoption of non-flam stock for general use in the industry.

But they accepted the fact that it would cost more and have a shorter life as fact, arguing that the industry should shoulder the additional financial burden for the sake of the added safety.

This discussion was not directly brought about through advocacy of either non-flam or flam film, but through opposition to the special width non-flam film standard adopted by the society at its Rochester meeting.

These are the facts: Cost about one cent per foot more than inflammable stock; lasts only about 80 per cent. as long.

At the last meeting the fact was brought out (Eastman representative being the authority) that while quantity production would probably operate to reduce the cost of non-flam to some extent, it would never be as cheap as the inflammable stock because of the costly chemicals required in its manufacture.

In the foregoing, having quoted from memory, the actual figures of relative cost may be slightly in error, but the main facts are absolutely correct.

Looks Practical to Me

Robert P. Smith, Jacksonville, Florida, proposes the following as a simple, easily applied, practical solution of the shutter question:

I submit herewith my idea of a simple, easily applied and thoroughly practical solution of the shutter problem. I may be in error, but believe my plan will give desired results, and that, too, without the necessity of applying either geometry or trigonometry, both of which were so successfully employed by brothers Jardin and Stringer, but with both of which the average projectionist is perhaps not very familiar.

Smith's Solution.

My solution is as follows: Draw rectangle A, B, C, D, the EXACT size of light ray at point it is to be intercepted by shutter blade.

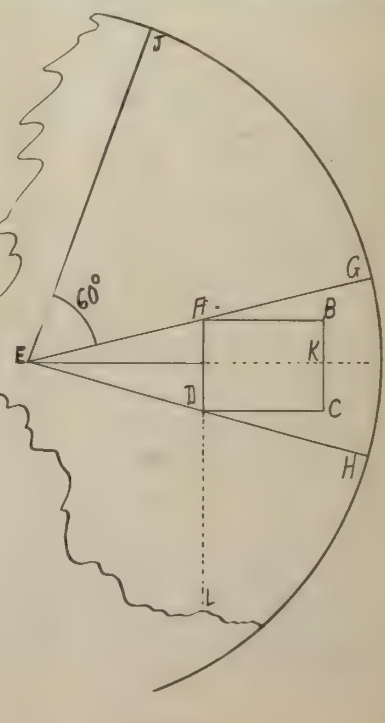
From exact center of side of rectangle nearest where shutter shaft will be located in pattern, draw a line perpendicular (at right angles to) side of rectangle, said line to be the exact length of distance from center of shutter shaft of your projector to edge of rectangle of light, at point where it is to be intercepted by shutter blade.

The end of this line (line E, K) will be point E, which will be center of shutter shaft. From point E, using a compass, draw curved line J, G, H about an inch beyond edge B, C of light rectangle.

Outer Edge of Shutter Blade.

This will be outer edge of your shutter blade. Next draw line E, G and, by means of a project r, line E, J. This will be the sixty degrees necessary to cover a pin point when using a 5 to 1 movement.

Next draw line H, D and then cut out your pattern with E, H, J as the master blade, and



the exact requirements of the question propounded in the question will have been fulfilled.

It Seems Right.

Seems to me this is absolutely right, except in cases where the ray is, by reason of too-small objective, round.

In such case, however, it would not alter the correctness of the solution, though it would modify or change the method of its application to this extent: we would then draw the line E K straight through center of circle representing exact diameter of light ray at point shutter intercepts it and draw lines E, G and E, H to just pass sides of circle.

On Second Thought.

On second though it would be very difficult for the average man to get line E K exactly at right angles to line AD. I would, therefore, suggest adding point K exactly half way between B and C. A line drawn exactly through points F and K, as per dotted line, would, of course, of necessity be exactly at right angles to line AD.

Still another way would be to extend one side of line AD a foot or so, as per dotted line D, L. One could then apply a triangle or an ordinary carpenter's square with very tolerable accuracy.

Oh, Boy!

The story goes that a certain union in a certain city received from a certain exhibitor the following letter in response to a demand for increased emolument in return for services to be rendered. We cannot vouch for the correctness of the yarn, but, anyhow, it is mighty good reading, and so close to the truth, in many cases, that the two could not be told apart. Here is the letter:

Local Union No. X Y Z, International Association of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada.

Gentlemen:—For the following reasons I am unable to concede the raise for which you ask. I have been held up, held down, sandbagged, walked on, sat on, flattened out and squeezed, first by the United States Government for federal war tax, excess profit tax, income tax, liberty bonds, thrift stamps, capital stock tax, merchant's license, then by the state of New York for an income tax, and an auto license tax next; by the city for water tax, theatre license, dog tax, special assessment tax and property tax, and afterward by every society and organization the marvelously ingenious mind of modern man can suggest or invent to subtract me from that which I may or may not possess.

The Society of John the Baptist, the G. A. R., the K. of C., the Women's Relief, the Navy League, the Red Cross, the Purple Cross the Black Cross, the Double Cross, the Y. M. C. A., the Y. W. C. A., the Boy Scouts, the Girl Scouts, the Jewish Relief, the Belgian, Italian, Turkish, Armenian, French, English and United States Orphans and every hospital in the city insist upon separating me from my hard won coin, and just for good measure the Associated Charities, which picks up any stray crumbs the others may have inadvertently overlooked.

One Sweet Dream.

And to the end that life be but one sweet dream, our beneficent government has so hedged my business about with must and must nots that I don't quite know who owns it.

I am inspected, suspected, scrutinized, examined, overhauled, re-examined, investigated, supervised, informed, required and commanded until I really don't know who I am, why I am or whether I shall much longer continue to be.

The one thing I do know with surety is that I am supposed to be a sort of Christmas tree, from which money may be plucked throughout the year—a horn of plenty from which an inexhaustible supply of money may be drawn for every known need, hope or desire of the human race.

And because I have failed in some degree to live up to that idea—because I will not go out and beg, borrow or steal sufficient coin to make up the deficit, I am cussed, discussed, boycotted, talked to, talked about, sworn at, hung up, robbed and all but ruined.

Projection Experience
MOTION PICTURE
HANDBOOK
For Managers and Operators
By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled booked will not save its purchase price each month.

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MOVING PICTURE WORLD
516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.
To save time, order from nearest office.

The only reason I still stick around is that I may bet money I have not got with myself on what in H— is going to happen next.

Gentlemen, I am sorry, but you are too late. The others beat you to me. I cannot accede to your very reasonable request, because in a well-sucked egg there is no meat. I am the egg. Very truly yours.

Screen Surfaces

From Ellenville, New York, comes an inquiry as to the advisability of purchasing a metallic screen surface. It would seem that as we have many times set this matter forth and it is thoroughly treated in the handbook, such inquiries would be a thing of the past, yet scarce a week goes by without one or more reaching us.

From the purely artistic projection viewpoint, while one may equal it, that man does not live who ever has or probably ever will improve upon plain white plaster, calsomine, non-gloss white paint or fine woven white muslin.

Another Story.

But when it comes to the power required to give different surfaces a given brilliancy it is quite another story.

The benefit in the semi-reflective surface, such as a metallic surface, lies in the fact that it reflects back to the eye a much greater percentage of the light received upon its surface per unit of area than do the other surfaces named.

It is therefore possible to do two things with the metallic surface screen, viz.: get a more brilliant screen with less amperage, or the same brilliancy with less, as compared with plaster, cloth, etc. It is possible to get a brilliant picture of large size which could not be made brilliant if the other named surfaces were used.

Other Points for Comparison.

The other points for comparison are fade-away, which does not exist in any degree in the non-reflective surfaces named, and may or may not exist in the metallic surface screen, according to whether it is or is not rightly made.

In connection with the screen problem, you will remember that a few years ago many were vociferating loudly in favor of yellow in the screen surface.

This department withstood a storm of censure for not "falling for the yellow." Well, you don't hear any one declaiming about yellow screens now, do you? It is just another instance out of dozens where this department and its editor have refused to follow the crowd, when it was thoroughly convinced that the crowd was wrong, being roundly abused for such refusal and then, long afterward, being acknowledged right.

Questions and Answers

George J. Homer, Mankato, Minnesota, wants something we are now engaged in preparing to give him, in the very best possible form. He says:

I purchased the questions, lens charts and handbook. With regard to the questions I think some of them are a bit confusing. I believe, and the belief is shared by others, that it would be an excellent idea to publish the questions and answers in book form.

It would give those who are anxious to make the most of their profession and reach its real heights a chance, and they would want the book, regardless of what its price might be.

We have no local here, as in larger cities, which fact places us at disadvantage.

In the larger cities they get together in club rooms and discuss various things,, which is a privilege denied us of the smaller towns.

Regarding "Get Together."

With regard to the "get together and discuss things," it is quite true that city union men do do that very thing, more or less. But such meetings and discussions will be helpful or harmful, according to their nature.

As citing the possibility for harm, we visited the rooms of the projectionist local in one of the largest cities of the country a couple of years ago.

This local had letter-heads and stationery suggestive of a high class membership. The union president accompanied us through the rooms, in one of which were many members engaged in animated discussion.

Discussing Cubic Contents.

On a large table certain cubes were rolled and according to computation of the sum of the uppermost spots each discussion was decided. True, all our feeble intellect could see in the discussion which pertained to projection was the fact that the aforesaid cubes were projected.

However, the above was merely an isolated exception, not, praise be, representing anything even faintly resembling a general condition. It is only mentioned as showing that gatherings of city men for discussion may be harmful as well as helpful, so you have no reason to feel discouraged by your semi-isolation. As a matter of fact, however, let it be said that more and more is it becoming the fact that city men really do meet, more or less regularly, for helpful discussion.

As to Questions and Answers.

As to the questions and answers, we could not publish them in the form you propose without supplying an encyclopedia of questions and answers to examination questions, thus turning loose upon a defenseless profession a horde of men who secured license without anything in the way of knowledge except answers to questions, which they had learned to repeat like a parrot.

We have, however, finally hit upon a plan which will give you exactly what you want, and give it you in a helpful way. It will supply the questions and answers all in one book, but not in just the way you mean. The way will, however, be entirely practical. We cannot, for purely business reasons, tell you what the plan is at this time; also we will not be able to get it into shape for a year or more—probably more, but take it from us that it will be well worth the waiting.

The advertising pages of Moving Picture World tell the story of picture production as it progresses week by week. The text pages give the minute details. What the style pages represent to the up-to-date merchant so do the advertising pages of Moving Picture World inform and keep posted the picture showman.

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Grammatical and Mathematical Problems To Be Solved by the Moving Picture

ALICE WARD BAILEY, well known as a writer of magazine stories, and particularly beloved to the children of Minneapolis, was one of the interesting figures met in Cleveland during the week of the N. E. A. convention. She has a tiny, fragile personality, and one wonders in looking at her how she is able to put so much vim into life. But looking down the line of people who have accomplished much, we find that not all of them—in fact, a small majority—have gained either great height or avoirdupois. So, perhaps, it is not so surprising after all that Mrs. Bailey has attacked big problems and been able to get away with them.

One of her latest accomplishments is the making of a moving picture intended to lessen the difficulties of the study of grammar. This production is called "Mr. Noun and Mrs. Pronoun," and was enacted by girls and boys, with the author in the role of Old Mr. Grammar. The story opens with a little girl trying very hard to understand the relations of the different parts of speech. Finally, she falls asleep, and dreams that Old Mr. Grammar steps from the book, calls his nouns and pronouns, verbs, adjectives, adverbs, etc., around him. And like real people they enact the story, in which they are kept in order by rules who appear as policemen.

The picture is not yet in the hands of distributors, and in fact there are but four prints made. The inspiration for making the film came from the fact that Mrs. Bailey has for several years been looked upon in Minneapolis as an elucidator of problems of the schoolroom. Cases of children who found it impossible to understand through ordinary mediums were brough to her. And it is an interesting fact that the little trick through which she arouses their interest, and brushes away the cobwebs, was learned by accident when a little girl of her acquaintance tearfully acknowledged that she was beaten by the complications of the text book on grammar. Mrs. Bailey solved her problem for her by lining up the parts of speech and representing them to her as real people. The little girl was happy, and many other children have since been made happy through her experience. In her apartment in Minneapolis, Mrs. Bailey now retains a clinic to which children with like problems are brought to have them simplified.

We will no doubt hear more of this picture, and of another which she is about to make, called "Fractions," intended as an elucidation of the subject in the classroom.

Brussels and Rhine in Burton Holmes Latest

IN the Paramount-Burton Holmes travel number for February 29 the American soldiers watching on the Rhine affords some interesting scene in the occupied territory of Germany. The cameraman guided the onlooker through cities under control of the American military police and to the Royal Palace, a favorite residence of former German royalty, especially Empress Augusta, grandmother of the onetime Kaiser. The cafes, the Y. M. C. A. huts, the water fronts are all visited by Mr. Holmes in his camera-chaperoned tour including the famous pontoon bridge over the Rhine which leads up to the citadel of Ehrenbreitstein where, with the Stars and Strips flying overhead, the tourist looks down upon Coblenz, picturesquely situated between the Rhine and Moselle rivers. The picture is called "The Watch on the Rhine."

The Holmes number for March 7 shows that last summer, at the time the picture was taken, there was more life on the streets, more eating, drinking and entertaining in the beautiful cafes and on the sidewalk terraces of "Bustling Brussels" than in Paris itself.

For five years the Belgians had lived under every conceivable restriction and under the shadow of every fear. When the armistice was signed and their liberty assured, the Belgians quickly rejected this restraint and horror, and Mr. Holmes shows Brussels and the Belgians enjoying life to the utmost. He gives a glimpse of everything worth seeing in enchanting, rejuvenated Brussels: the celebrated Guild House, the lovely flower markets and the famous city hall. The hard working dog doing carrier duty, the interesting phases of daily life in and about the streets, the wonderful displays of Brussels lace give the finishing touch to an unusually interesting and timely picture.

Diversity of Subjects in Screen Magazine.

The fifty-seventh issue of the Universal Screen Magazine heads off with a fashion feature "Inspirations from the Court of King Arthur, directed by H. Christensen. Following this are other interesting scenes, in which appear James Hunter, manager of the Denver Municipal Zoo, and some of his pets. Interesting shots are shown of prize antelopes, mountain lions, bears, and "Snowball," said to be the only pink-eyed, white-haired coyote in the world. Denver's prize bison herd is also shown.

Another subject on this reel, and one which will be of absorbing interest to the naturalist is "Monuments of the Microscope World," showing reproductions, enlarged a millionfold, of the numerous skeletons of polycystina, the fossilized remains of which, accumulated through the ages, composes the undersea foundations of the Barbadoes and other island groups.

Boys, earning while they learn, are shown at work in the Vocational School at Kansas City. They build a complete house in full view of the camera.

GRAMMAR ROW
REAL ESTATE
Adverbs qualify verbs adjectives and other adverbs
Compound

When Adjective Modifies Verb Then the Trouble Commences.

Scenes from "Mr. Noun and Mrs. Pronoun," co-stars in Alice Ward Bailey's production which simplifies the learning of grammar by backward children.

Educational Receives First Shipment of Negative from North African Party

THE first shipment of negative from the Educational-Interchurch Expedition in North Africa has been received in New York by Vice-President E. W. Hammons, of the Educational Films Corporation of America, together with a detailed report of the activities of the camera party.

The North African expedition is in charge of Willard Price, editor-in-chief of World Outlook Magazine, and includes Horace D. Ashton, of the Educational staff, cameraman. It is one of two expeditions sent out early last December by the Interchurch World Movement, in co-operation with Educational.

The second party, under the direction of E. Lloyd Sheldon, the well-known author, includes Dr. S. V. Casselman, of the Interchurch Movement, and Harry Keepers, cameraman. This party, known as the India-Expedition, is now in China, and is to spend some months in India as a part of a program which will carry it around the world.

To Release in Two Groups.

The purpose of both expeditions is to secure a better type of travel film, built to conform to present-day standards, which Mr. Hammons has carefully planned in advance to insure a maximum of entertainment and action. All the subjects thus produced are to be edited and released in two groups, the first under the title, "World Outlook on the Screen," for general release through the Educational organization, and the second classification for the use of the Interchurch movement.

Mr. Price and Mr. Ashton have had unusual success to date and the material now in hand proves that the arrangement is certain to result in a different sort of travel subject. In the first place, Mr. Hammons states, the camera party has enjoyed extraordinary privileges, which was anticipated, and therefore things that have heretofore been inaccessible have at last been photographed.

Each of the subjects thus far completed conforms to the original plan of containing more than mere scenery, combining it with a thread of story that is accepted before the party sets out and which guarantees a greater degree of success. Mr. Hammons' present plans will result in a regular release of the World Outlook films through the Educational exchanges, beginning about August 1.

Atlas Appoints New Vice-President.

The following interesting announcement comes from the Atlas Educational Film Company, of Chicago, which is now making more or less elaborate preparations for future educational film requirements:

"At the last meeting of the board of directors of the Atlas Educational Film Company, John Melville Boggs was elected vice-president by a unanimous vote. Mr. Boggs served with distinction during the late war as major in the Ordinance Department. He was assigned by the department as supervising port ordinance officer at Philadelphia, Pa.-Wilmington, Del., and had charge of the shipping of high explosives to Italy and France.

"Prior to the war Mr. Boggs was known to the business world as the vice-president and general manager of the Philadelphia Casualty Company, also the Pittsburgh Casualty Company, which was taken over by the National Life Company of Chicago, Mr. Boggs retaining his position of general manager."

Atlas has recently been busy sounding out the possibilities and requirements of the school market, and will doubtless be one of the educational concerns to whom we may look early for interesting developments.

Films on Fruit Packing and Road Building Shown

THE Ontario County Fruit Growers' Association, an organization having hundreds of members in one of the most prosperous rural counties in New York State, met in Canandaigua on March 4, and the sessions were held in the Liberty Theatre. The movie house was selected as a meeting place in order that the members of the association might have the benefit of motion pictures showing the latest and most improved methods of growing, packing and handling fruit in Niagara county. The members are interested in co-operative packing houses, among other things, but before they invest hundreds of thousands of dollars it was decided that it would be a good idea for the whole membership to become thoroughly acquainted with the subject through special motion pictures.

Motion pictures are also playing a big part in the building of town roads in Western New York. In the towns the superintendents of highways are elected, and as often as not are practical road builders, rather than scientifically trained engineers. For the firms selling road machinery and material to reach these men with convincing reasons for buying their product has not always been an easy matter, until the recent advent of motion pictures as salesmen. Road building and machinery are now demonstrated with the aid of film for the benefit of highway officials who are in the field for such equipment, and the screen has proven far superior and more convincing than the usual sales talk of the glib-tongued salesman.

At a meeting of the Town Superintendents' Association of Monroe County, held in Rochester, and also attended by representatives from Ontario, Genesee and Livingston counties, pictures were used to demonstrate the use of local materials, including gravel and broken stone, to meet the traffic requirements of the present day. At a meeting on March 2, a film entitled "A Concrete Romance" was presented, showing the benefits of modern road-building methods. A love story runs through the film to make it doubly interesting, but it is closely interwoven with the possibilities of using cement not only on highways, but also for general farm use.

Films Used to Instruct Dry Goods Employees

MOTION pictures for instructing salespersons in their work are now available for retailers. The Department of Research and Information of the National Dry Goods Association, anticipating the interest of our members in the use of motion pictures for educational work, has been gathering together information relative to the work now being done and possibilities for the future.

Very often sales are lost because of the ignorance of the salesperson as well as that of the customers. There are comparatively few books on the process of manufacture of the various commodities sold over the counter and what books have been published are not attractive to the average sales girl. Everyone realizes the popularity of motion pictures and there are very few salespeople who do not find them one of their chief methods of entertainment. If the sales force can see the story of their wares they will be able, more intelligently, to guide the choice of their patrons and by stressing valuable points could almost invariably sway the undecided buyer. If, on the other hand, the public knew more about the character of goods they were purchasing, they would make fewer unwise selections and many returns would be eliminated.

Because of the fact that the expense of production is so great, few retailers have been able to employ this valuable method of instruction. However, two or three of the very large concerns have made a good beginning. These productions were along the lines of delivery and window decoration, and a community film to attract rural trade.

F. H. Richardson's Projection Department in Moving Picture World is admittedly the best and most useful compendium of projection knowledge extant. Week after week, Richardson talks with authority on the subject of projecting pictures—and he talks to the future theatre manager, who is the present projectionist.

China's Famous Yangtse River as Caught by One of the Cameraman of C. L. Chester.
Some Yangtse types are seen, left and right, while in the center, the junks laze along through the meadows.

Ottawa Teachers Hear Screen Blamed for "Vulgarizing" World War Ideals

MOVING pictures are now being blamed for "cheapening" the great war. A statement to this effect was made by Prof. J. L. Morison before the Ottawa Teachers' Institute at Ottawa, Ontario, on February 20. Moving pictures, he believed, were largely responsible for the "vulgarizing" of the great cause for which the war was fought. He illustrated this assertion by telling of a motion picture which he had seen in a theatre in Scotland. This picture was called "The Beast of Berlin."

"The impression one received from witnessing this picture," he said, "was that the war was won by a succession of parades down Broadway and that peace was obtained by a meeting in Europe at which one nation was the predominant factor."

So disgusting had this propaganda become, he continued, that a certain British officer had told him that "he thought he was fighting for the Allies, but found that he was fighting for Horatio Bottomley."

Soldiers "Howled" at Front Line Scenes.

Prof. Morison declared that British soldiers in a hospital had "howled" when films from Lord Beaverbrook's department, which were supposed to depict scenes in the front line, had been shown to them. He ventured the opinion that indulgence in flag-waving is a great evil.

At the same convention the proposal was made by Dr. F. A. Jones, of the Ottawa Normal School, to have moving picture projection machines as permanent equipment in all schools for the teaching of geography, history and other subjects.

At a meeting of the National Educational Council in Ottawa on the same day, one of the delegates from Winnipeg, Manitoba, told of having seen a private screening of rejected portions of moving picture subjects which had passed through the hands of the Manitoba Board of Moving Picture Censors. He referred to the exhibition as "nauseating."

Shown Despite Protests.

The presentation of these condemned scenes before a gathering of clergymen and others at Winnipeg a few weeks before had aroused a protest from local exhibitors on the ground that such a screening would only add to the prejudice against moving pictures that is held by a number of preachers. The exhibitors pointed out that if the scenes had been condemned by the censors for showing in Manitoba, they should not have been shown to a select few, and it was also argued that the condemned portions of the films, when presented without proper sequence of context, could not help but appear crude.

Game Birds, Sports and Fun in Goldwyn-Bray Pictograph

AN unusual study of the scientific breeding of game birds as practised by the New Jersey Fish and Game Commission at Fork River, N. J., is the lead-off subject in the Goldwyn-Bray Pictograph, B-7029, scheduled for release at an early date. It is entitled "Pheasants—Aristocrats of Birdland."

The scenes photographed at Fork River show how thousands of pheasants are raised every year under the most scientific conditions. After the nests in the main hatchery have been pictured; also the method of feeding the chicks, the spectator follows the growing birds through their various stages of development until they are crated and shipped to distant hunting grounds. The picture closes with shots of rare varieties of pheasants.

The second subject in this Pictograph, "Knife Throwing," deals with the remarkable performance of Chief Zatzam, an Aztec Indian, sixty eight years old, whose proficiency at knife throwing is marvelous. In all the fifty-one years that he has been hurling knives he has had but one accident, and that was not his fault.

A boxing contest in which the participants are mice instead of men is the subject of the cartoonist's humor in Krazy Kat in "Best Mouse Loses." The artist shows a grotesque view of the match with the ring-side bet makers.

Some Things Worth Knowing

That the Prizma release for March 2 is painfully reminiscent of the days when John Barleycorn was in his prime. This reel reproduces in colors the preparation of various alcoholic drinks. The latter part of the reel is a clever burlesque on the methods which are supposedly employed in the home to produce substitutes.

* * *

That International News No. 48 shows the resumption of pre-war industries in the near east, furnishing interesting scenes in which Persian men and women are shown turning out the fine rugs for which their country is famed. In the same issue American marines are shown in lively work at the president's palace in Hayti, where they are helping to quell the frequent revolutions which make life interesting in this little South American republic. Other items of interest show coal being doled out to shivering Austrians, and penny lunches being provided for hungry children of the New York schools.

* * *

That a three-reel moving picture story of the manufacture of an automobile tire, starting with a view of the crude rubber as it arrives after its long journey from the Goodyear Tire and Rubber Company's plantation in Sumatra. The picture takes the spectator step by step through the various intricacies of the manufacturing process, showing wonderful machines at work mixing and rolling the rubber, and looms for the weaving of the fabric. The dexterity of the tire builders, and the huge steaming pits in which the casings are cured provide interesting sights. The picture was made by the company's own corps of experts and cameramen, under the direction of Ralph M. Lambeck, formerly a cameraman with big producing concerns.

* * *

That the filming of Mount Timpanogoa, one of the highest peaks in the Wasatch ridge, will be the feature of Utah's campaign for advertising its scenic wonders this year. Dana Parkinson, supervisor of the Wasatch forest, has made arrangements with the International Film Company to make pictures of the mountain. E. L. Roberts, professor of physical education at the Brigham Young college at Logan, will accompany the photographers on the hike up the mountain.

* * *

That the bad effects of the incorrect handling of apples were graphically shown by a moving picture which was exhibited at the Maryland State College of Agriculture at College Park, Md., recently in the auditorium. This picture was shown by the State Extension Service and the correct method of handling apples and how incorrect handling will hurt them was depicted. The county agent of Washington County, Maryland, and the College Extension Service members made the demonstrations.

Bally Much Algerian Atmosphere.
H. T. Cowling, cameraman for Paramount-Burton Holmes Travelogues, making films in North Africa.

* * *

That in order to thoroughly expose the methods used by crooks in forging checks and to show how to detect false checks, Robert A. Bond, president of the Credit Men's Club of Baltimore, arranged for the showing of a moving picture entitled "A Modern Black Art," which was exhibited at the monthly dinner of this association at the Hotel Emerson on Wednesday night, January 21. This picture was shown through the courtesy of the Todd Protectograph Company. It is estimated that about $250,000 is lost each year by Baltimore merchants by bad checks. The same subject was treated by George E. Darrell, of the William J. Burns International Detective Agency, and the principal address was made by Assistant State's Attorney Horton S. Smith, in which he showed that the existing laws are insufficient to cope with forgers even though detected.

* * *

That a three-reel film made for the government by Major L. C. Mitchell with the purpose of teaching the men in the military camps the proper care of mouth and teeth is called "Come Clean." This film was not quite finished when the armistice was signed, and it was therefore in a measure diverted from its original purpose. In finishing the picture Major Mitchell had the foresight to inoculate into it certain things which pertained particularly to the child. The film is now awaiting certain formalities preparatory to its distribution. Thirty copies of the picture have been made.

That the Pathe Review, No. 41, contains a remarkable animal study by Raymond L. Ditmar called "The Dog that Taught Men to Cuss." This is a series of scenes showing the prairie dog and his habits. A Pathecolor of views in Tangier, Morocco, an Algerian Dance, a Novograph number, "Just Legs," in which the New York mounted police perform, and German prisoners rebuilding France complete the reel.

That "Reflections of a Bachelor Girl" by Helen Rowland makes its reapparance in film in the Paramount Magazine for March 7. This issue also contains a subject called "On the Wings of the Morning," which shows the valuable service rendered by ice boats in facilitating the work of the U. S. Life Saving Corps.

Softly Cooing As the Old-Cradle Rocks

We Glance at the Infant Industry Ten Years Ago

JUST to start an argument, and perhaps to be called down for making a few misstatements, we'll begin this week's lesson in ancient history by recording a few "firsts" and to get to them, the earlier years of the Infant's life must be delved into. As, for instance:

The first slide manufacturer was Joseph F. Coufal, of the (then) Novelty Slide Company. He's here still and going strong.

The first "Imp" picture was "Hiawatha" with Florence Lawrence and King Baggot leading—although their names were never mentioned. It was against "policy" then to *let the names of the players be known.* Different now.

The first publicity writer for films was R. H. Cochrane. He was then in Chicago, head of his own advertising agency. Carl Laemmle was getting into the film game via reel-renting and Mr. Cochrane gave a few moments of his time to devising advertisements and reeling off publicity.

"Old Mamma 10 Per Cent."

In Moving Picture World dated March 12, 1910, there is a lively sample of the Cochrane skill in putting the "punch" into an argument. At that time Imp was battling the Patents Company and the Independents were fighting the Trust.

"She is Dead," wrote Mr. Cochrane as the caption under a drawing of an old lady stretched out on a cot with men labeled "Certain Licensed Exchange" mourning her demise. The cut of Carl Laemmle's smiling face held down the southeast corner of the same page.

"She's dead!" wrote "R. H."

"Old Mamma Ten Per Cent is dead!

"Deadernell!

"Get out the crepe!

"Sound the doleful drums of death. *Boom!*

"Let the mournful trombone croon its agonizing dirge!

"Oom-pah! Oom-pah! Toll the bells! *Ding-a-ling!*

"For she's dead!"

R. H. Cochrane "Nails a Lie."

Gives you an idea of advertisement writing; advertisements that put Carl Laemmle "on the map" (with exchanges in Chicago, Minneapolis, Salt Lake City, Portland, Evansville and Denver) and all over the map ten years later. And some mighty printable publicity went along with the advertisement writing.

On another page of the same issue Imp advertising said: "The blackest and at the same time the silliest lie yet circulated by enemies of 'Imp' was the story foisted on the public of St. Louis last week in effect that Miss Lawrence (the 'Imp' girl, formerly known as the 'Biograph' girl) had been killed by a street car." *Gradually the names of players were getting into print!*

What Were YOU Doing TEN YEARS AGO

Drop us a line, whoever you are, if your film record covers ten years in harness.

Tell us what you were doing and where you were doing it ten years ago.

Help us "jazz this thing up" and make it the most interesting section of Moving Picture World.

"Kick in." Don't be modest.

It wasn't modesty that made the goldfish famous.

Samuel L. Rothapfel, destined to later on become quite well known in the industry, broke into type with a contribution to Moving Picture World concerning picture theatre management. This was the first of a series of arguments and expressions of opinion that later came into full operation at the hands of the same Rothapfel on the street called Broadway in the city of New York.

In the history of moving pictures that is still to be written these letters from Rothapfel should find place. For "Roxey" has done more for pictures *than pictures can ever do for him.*

Thanhouser's First Release.

New Rochelle flared forth on the map of moving pictures when Thanhouser released his first picture—and Bert Adler wrote his first tradepaper advertisement. "The Actor's Child" was the title; release date March 15, 1910. "St. Elmo" was underlined for March 22.

Four stills were used by New York Motion Picture Company to advertise, in a page of space, as many Bison releases. Nowadays Clarence R. Yearsley uses a dozen stills to tell the story and advertise one First National on two pages of tradepaper advertising. *The Infant is just that much grown and more sensible.*

Panning the movies was a popular pastime ten years ago—*as in* 1920. We quote the remarks of Dr. Anna Shaw, whoever she was: "There should be a police woman at the entrance of every moving picture show and another inside. These places are the recruiting stations of vice." ("Doc" was also a "Reverend.")

Like the rest of her ilk, "Doc Ann" made no exceptions. *She swept 'em all into the ash-heap* and covered 'em with her apron. Note, also, the "policewoman's idea. Woman's suffrage (and suffering) was coming on—*like prohibition*—ten years ago and *nobody seemed to realize it!*

"Education, Science and Art and the Moving Picture" was the caption on the first educative department ever established by a moving picture tradepaper. "House Fly Actors Make Their Debut Upon the Screen" was the leading article. And there were other interesting educative film references.

The First Educative Department.

"Nick Carter, the Acrobat" (Eclair) indicated that the slippery detective, dear to millions, was being filmed in some of the aforesaid "dens of iniquity." We'll say for Nick we'd rather read one of his tales than to have heard "Doc" Shaw rave. (*Bet that hurt!*)

Pause also to remark that Essanay filmed "The Egg Trust" in 1910. *Been generally revived lately.* "Mexican Faith" (Essanay) was filmed to make things harder for Taft and Wilson later on. *The synopsis set forth the "Greaser" as a very treacherous sort of a cactus.*

Chris Taylor was signing Vitagraph publicity. The boys are not *signing their stuff* now-times, for some reason or other. Chris entered about three inches of matter in competition with Edison Notes, Essanay Notes, Bison Notes and Lubin Notes—and *not a "Statement of Policy" in the lot.*

Just to lend a dash of personal interest to this stuff—tell us what YOU were doing *ten years ago.* Something like this, for instance:

Lynde Denig, now writing publicity for Goldwyn, was on the staff of the Springfield Republican, a Massachusetts newspaper with national circulation.

Tell us about yourself.

W. K. H.

P. S.—Read that last line again.

This Is "Miss Jerry," Produced in 1894, the First Photoplay to Be Exhibited.

The pictures were a series of slides, following in quick succession, while someone recited the story of the play. "Miss Jerry" has been put into the Paramount Magazine and should be of great interest to picture fans, old and new.

"F. B. O., the Great Filmway," Explains Its Method of Feature Exploitation

A SPECIALLY notable fact in connection with the English exploitation of D. W. Griffith's masterpiece, "Broken Blossoms," is the fact that before the trade show has been arranged, Film Booking Offices (1919), Ltd., was able to secure the opinion of the leading film and dramatic critics at a press view held in its private theatre at 22 Soho Square, when forty of the leading English pressmen pronounced a unanimously eulogistic verdict.

The Times led off with the statement that "Broken Blossoms" is "the greatest achievement that stands to the credit of the silent stage — pictures of rare beauty which have rarely if ever been surpassed."

As this was achieved within two days after the arrival of the film in England, it is something of a record in press views.

"F. B. O." are also responsible for the highly successful launching of Clara Kimball Young's latest vehicle, "Eyes of Youth," which is breaking all previous records achieved by this star. The fame of Film Booking Offices (1919), Ltd., better known on the British side as "F. B. O., the Great Filmway," is an outstanding example of how scientific methods applied to film exploitation in Great Britain can secure the ultimate of financial results.

Under the managing directorship of Arthur and Albert Clozenberg, who have been closely associated with the film trade during the past eleven years, Film Booking Offices, Ltd., has made a close study of the most effective methods of putting a feature over. The two salient points in the policy have been scientific salesmanship and expert publicity. Having taken infinite pains to secure the most fully-equipped system of film distribution for Britain and the Isles, film exploitation plus the salesmanship and publicity referred to became an easy matter, and it is worthy of note that during the past two years their most prominent successes have occurred in connection with American productions

The unparalleled results achieved in Great Britain with the film version of ex-Ambassador Gerard's "My Four Years in Germany," which appeared in over 1,000 picture theatres, is famous in the history of the British trade. Starting off with private views given on two consecutive days in London West End picture theatres, to audiences numbering, among them, 400 of the leading members of Parliament, ambassadors, agents, admirals and generals as well as famous clerics, the Gerard film was screened before H. R. H. Prince Albert and thirty members of the House of Lords, while the lord mayors and the principal city officers of leading British cities, who had been invited to see it, sent in a long stream of testimonials to its value.

The W. J .Flynn Secret Service Serial, known in England as "The Eagle's Eye," launched by "F. B. O." under the title of "Count Bernstorff's Secrets," had a phenomenal run at every leading theatre, and the British press devoted nearly 400 columns to it. It was under their aegis that Essanay Chaplin Comedies achieved their supreme popularity in Britain, while the "Great Filmway" holds the record for bookings on features like "Raffles," "On Trial," "The Argyle Case," "Sherlock Holmes," the Bairnsfathers Cartoons, and well-known American productions.

Twice a week the "Great Filmway" issues its celebrated news picture film, "The Topical Budget," which is screened daily at most of the picture theatres in the United Kingdom.

The head office of "F. B. O." is situated in the hub of the London film-world at Soho Square. The premises consist of a modern eight-floored self-contained building, housing a staff of over 120 persons. There is a luxurious private theatre on the ground floor reserved for the use of exhibitors, and a second private theatre which is used for viewings, etc.

From the central office in London, the F. B. O. activities radiate in every direction of the United Kingdom, and the "Great Filmway" is linked up with nine branches situated at such central points as Manchester, Birmingham, Leeds, Liverpool, Newcastle, Glasgow, Cardiff, Sheffield and Dublin. Each of the exchanges is equipped with travellers, private theatres, hire and despatch departments and the other impedimenta of an up-to-date exchange.

It is worthy of note that the governing director of Film Booking Offices, Ltd., Sir Edward Hulton, Baronet, is one of Britain's press magnates, being the owner of the Hulton Press, which operates eleven dailies and weeklies covering a circulation of 8,000,000 readers.

Film Booking Offices, Ltd., is prepared to pay spot cash for any acceptable production in hand.

Say, Now, Would You Think He Could Keep All These on "$30,000?"
Must be a dream or sumpin'—this view from J. Warren Kerrigan's latest Hodkinson, "$30,000."

Batavia Showman Is Willing to Build Community Theatre

OPPOSING the efforts of Harry Crosby to secure money for the erection of a community theatre in Batavia, N. Y., and offering to provide half the necessary capital for such a project, operate the theatre on a fifty-fifty basis and guarantee a return of 6 per cent. to subscribers to the fund, Nikitas Dipson, exhibitor, has carried his fight to the citizens with a large advertisement in the local newspaper. He explains that the statement is made because of the use of his name by Mr. Crosby at a recent meeting in Odd Fellows' Temple.

Mr. Dipson sets forth four general arguments why a community theatre running in opposition to his theatrical interests could not be financially successful. Among them is the charge that the moment the Crosby theatre was opened, exchanges would double the rentals of films and admission prices would have to soar. He gives figures to prove that Mr. Crosby's estimate of $20,000 for expenses is far from sufficient.

Mr. Dipson offers to turn over his new site on Main street for the erection of a community theatre, or to rebuild his Family Theatre on Jackson street and operate it on the community plan.

"I stand ready to give my experience, invest my own money and turn over my property to the community theatre plan," says Mr. Dipson in closing.

Hugh Ford Takes Company to Cuba.

Hugh Ford, with an entire company of Paramount Artcraft players headed by Thomas Meighan, has gone to Cuba to make a series of scenes for a new production about which little information has been given out beyond the fact that it promises to be one of the most notable to be made by Famous Players-Lasky in some time.

In the party, which went by rail to Key West and thence to Havana by boat, were Martha Mansfield, Frank Losee, Alfred Hickman, Warren Cook, Marie Shotwell, Maude Turner Gordon and Albert Gram, all members of the cast; Clara Beranger, who wrote the scenario; Hal Young, cameraman, and Joseph Boyle, assistant to Mr. Ford.

They will remain in Cuba about ten days and upon their return to the United States will go to one of the large army camps in the South for some more exteriors before coming to New York for the studio work.

Monkey Comedian in Rolin Comedy.

In "Flat Broke," the Rolin comedy which Pathe will release March 14, the little comedian "Snub" Pollard has a strange partner in fun in Jocko, the Rolin comedy monkey, who makes his first bow to the films. Jocko proves that he has a true sense of humor. Eddie Boland and Marie Mosquini display their talents in the laugh-making line, making "Flat Broke" the funniest comedy Rolin has produced to date.

Senator Capper Congratulates Kane.

The latest to extend the hand of friendship to the Arthur S. Kane Pictures Corporation is Senator Capper of Kansas, one of the biggest publishers in the country and a well known political figure, having been formerly Governor of the Sunflower State. Senator Capper has written a letter from the national capital offering the wish that Mr. Kane's new venture be his "crowning success."

President Kane was associated with Senator Capper during his Kansas days when the film executive was a newspaper man on the Topeka Capital, one of the many organs owned by the Kansas publishers.

Baltimore Crowds Flock to Witness "In Old Kentucky"

REPORTS from all over the country indicate that there has been no let-up in the business being done by Anita Stewart's massive production, "In Old Kentucky." The latest has come from Baltimore in the form of a telegram from Louis A. De Hoff, manager of the New Theatre, where the picture opened on Monday, February 23.

Mr. De Hoff states that not only did "In Old Kentucky" break all records for his theatre, but is the most profitable production he has played in five years. He has extended the engagement a week.

Mr. De Hoff is entitled to credit because of the splendid exploitation he gave the production—pickaninny bands, trained jockeys on thoroughbred racing horses and girls costumed to look like Anita Stewart as Madge. An effective prologue preceded the picture and the stage setting was a work of art. A local singer scored with Anita Stewart's own song, "In Old Kentucky."

"In Old Kentucky" has opened at the Regent Theatre, Toronto, for an extended run. It will be presented in Philadelphia, Washington and Boston within the next few weeks.

List "Tarnished Reputations" as Pathe Feature March 14

"TARNISHED REPUTATIONS," a Leonce Perret production, starring Dolores Cassinelli, is announced by Pathe as the special feature for release of March 14. The production was directed by Mme. Alice Blache. Exhibitors are unanimous in praising the work of Dolores Cassinelli by virtue of her splendid emotoinal work in such box office successes as "The Virtuous Model," "The Right to Lie" and "The Web of Deceit." In "Tarnished Reputations" she has again been provided with the type of a role that gives her the greatest opportunities.

As with most Leonce Perret productions, the story evolves around but few characters. Albert Roscoe plays opposite Miss Cassinelli. George Deneubourg appears as a playwright and impresario. Ned Burton also has an important role.

It's "Dangerous to Men."

"Dangerous to Men" is the title under which Viola Dana's next Metro special production will be released. The picture is an adaptation of "Eliza Comes to Stay," a stage drama by H. V. Esmond, author of "When We Were Twenty-one" and other theatrical successes. In the process of translation to the screen, however, the character of Eliza has been developed on somewhat more sensational lines than planned by the dramatist, and the new title chosen by Metro officials was considered not only more applicable to the amplified story, but infinitely more valuable from the angle of the box office.

Dolly and Howard Spurr Are Exonerated of Charge of Desecrating the Sabbath

MISS DOLLY SPURR, head of the Mutual Theatre Company, operating the Indiana, Lyric and Royal-Grand theatres at Marion, Ind., and her brother, Howard Spurr, who is associated with her, were exonerated of a charge of desecrating the Sabbath by a jury in the Grant County circuit court at Marion last week. The charge against them resulted from the operation of the Lyric Theatre on Sunday, October 12, 1919.

The verdict of the jury, however, will have no bearing at this time on the Sunday show questions at Marion. Both Miss Spurr and her brother stated after their acquittal that no attempts will be made to reopen their theatres on Sunday until the legality of the city ordinance, prohibiting Sunday shows, and passed at a time when the Spurrs were trying to get Sunday exhibitions for their patrons, is tested.

Although the fate of the Sunday show question at Marion rests with a decision of a higher court on the legality of the ordinance, the verdict of acquittal by the jury is regarded as an important step gained in the fight for Sunday motion pictures.

Fourth Time Acquitted.

The exoneration of Miss Spurr and her brother marked the fourth time they have been acquitted on the same charge. In almost any other city one or two acquittals would have been enough to convince the most skeptical authorities that Sunday shows are not a violation of the law and that the people are demanding them, but the Marion officials, it seems, ignore the decisions.

"Although the acquittal fails to give us Sunday shows because of the existing ordinance, it is still a decided victory from a moral standpoint," said Miss Spurr in commenting on the case. "It is just another forward step gained in our fight to give the thousands of people of Marion what they want and what they should have—a harmless, clean Sunday recreation for the entire family."

There are still two cases pending against Miss Spurr on the violation of the city ordinance governing the Sunday shows, and it is on these cases that the legality of the ordinance will be tested.

Her Fight Began in 1914.

Miss Spurr's fight for Sunday opening started in 1914, when she opened the theatre, was arrested, appealed her case to the circuit court and there was acquitted. The same thing happened in 1916.

On October 12, 1919, she opened her theatre and when the authorities arrested her the enraged people threatened violence. Miss Spurr, herself, prevented rioting by appealing to the crowds to disband and go to their homes. Within the next few days 4,000 citizens petitioned the city administration to permit the Sunday opening.

The following Sunday, October 19, she opened her smallest theatre, charging no admission. More than 2,500 attended. She was not molested by the police. On October 26 she opened again, taking donations for the Roosevelt Memorial. It rained all day, but more than 5,000 people attended, donating a good-sized sum to the memorial fund.

On November 2 and 9, after the new ordinance providing for a jail sentence became effective, Miss Spurr did not open because her attorneys were not prepared. She did open a week or so later and was arrested and arraigned in the city court. She waived arraignment and appealed the case to the higher courts.

Miss Spurr's plucky fight at Marion aroused state and national interest, and many letters pledging her their moral and financial support were received from exhibitors, producers and exchange men throughout the country.

Rapid Work on "Silent Avenger."

Word comes from the West Coast that William Duncan is making splendid progress on "The Silent Avenger," his new Vitagraph serial. Already five episodes have been completed. Mr. Duncan, as usual, is directing his own picture.

This Is "Invisible Divorce"; But the Divorce Visibility Is Very High Here.

A release of National Picture Theatres, Inc., of which Lewis J. Selznick is president.

Advertisers at "Summernight Festival" Defy Cold and Royally Entertain Friends

THE grand summernight's festival of the Associated Motion Picture Advertisers at the Cafe Boulevard on the evening of February 27 took place on a cold evening, but after the affair was over every one present declared he had enjoyed a "hot time." Nearly a hundred members of the organization and their friends were present. When the Advertisers had finished with display copy of an intimate nature concerning themselves, they turned on their friends. Meantime the jazz band played and the laughing saxophone shrieked.

President Paul Gulick opened the gathering with dignity. Mr. Gulick always tries to be dignified. With universal blandness he gave one flash of quiet reserve and then Jerome Beatty jumped up. Mr Beatty, with Tom Wiley, Harry Reichenbach, George Landy and "Bill" Yearsley, had charge of the entertainment. He announced that they were there for fun. Then he introduced three mysterious guests, whose names were not announced, but who started the merriment going within a few minutes. After the three guests had finished with the crowd every one tried to make a speech, but Messrs Beatty, Reichenbach, Yearsley and Landy held the gathering in check. When one wasn't speaking another was, and each time a speech was made President Gulick was introduced under a new name.

A feature of the evening was a sketch in which Nat Rothstein. Paul Lazarus and Mr. Beatty were the stars. Lazarus and Beatty represented two publicity men sitting in a restaurant kicking against the world in general. Then entered Rothstein, who impersonated Arthur James. He preached a doctrine of mildness until someone mentioned a rival advertising expert, and then began a war of words. Another feature was the repartee indulged in by Harry Reichenbach and Charles Pettijohn and the stories told by the pair.

A. H. Blank, exchangeman and exhibitor from Des Moines, Iowa, and Sam Katz, of Chicago, were present, and after hearing themselves "panned" they got up and good naturedly returned the compliments. One of the features of the evening was the presentation of a pair of gold cuff buttons to Ben H. Atwell, of the Capitol Theatre.

Among those who attended the "festival" were Earl Gulick, H. H. Schnitzer, Victor M. Shapiro, Russell Mitcheltree, Sam D. Palmer, William Mulligan, Frank Hyman, Mark Larkin, W. H. Leahy, J. R. Quirk, Jack Alicoate, Edgar O. Brooks, Phil Ryan, Frank Duffy, J. E. Storey, J. I. Greene, H. B. Crooker, W. E. Milligan, C. F. Chandler, S. F. Clark, J. J. Craven, Paul M. Sarazan, Terence S. Reiss, Sig Schlager, A. L. Selig, Nat G. Rothstein, Hugo Mayer, Julius A. Louirs, P. A. Parsons, Sam Katz, A. H. Blank, Joe Dannenberg, Harry H. Poppe, Wetzel Swartz, Charles Pettijohn, Fred Beetson, John A. Gentile, John A. Archer, George Blaisdell, John Meador, Arthur M. Brilant, Edgar J. Carney, Burton Rice, Harry Graf, Charles Ryan, Hal Phyfe, Walter F. Eberhardt, George Landy, Jerome Beatty, Paul Gulick, Tom Wiley, R. W. Baremore, Theodore Liebler, Jr., Horace Judge, Vincent Trotta, James Beecroft, C. L. Yearsley, Worthy Butts, J. M. Loughborough, Harry King Tootle, A. J. McCosker, L. W. Boynton, Wells Hawks, Fred E. Baer, Sydney Singerman, J. A. Gausman and L. R. Thomas.

Gardner Pictures to Open Exchange in New York City

THE Gardiner Pictures, Inc., extensive state right distributors, with offices in Buffalo and Albany, are arranging to open a state right exchange in New York City, at 729 Seventh avenue. T. A. Gardiner, president of the company will be in charge.

This company has recently secured rights to extensive territory on "The Lost Battalion," and will begin booking in Pennsylvania early in April. A second company of Jazzophiends which have proved a hit with the first road show has been organized to accompany the big production.

The Gardiner Company have secured the New York rights on "Tillie's Punctured Romance" and "A Trip to Mars Ten Years From Now."

Must Be Looking for Either the History of Camden or the Cookery Year Book.
Doris Kenyon is a bit of a bookworm in this view from "The Harvest Moon," Deitrich-Beck production for Hodkinson.

Lightman Visits New York; Buys Two Arrow Westerns

A VISITOR to the offices of the Arrow Film Corporation recently was M. A. Lightman, president of Criterion Film Service, Atlanta. He reports that the greatest demand in the South is for red blooded stories where adventure and daring predominate.

Mr. Lightman is well known to exhibitors in his territory, and during the past two years has built up his exchange to a point where it is a big factor in the independent field.

Two of the subjects which he purchased from Arrow for Georgia, Florida, Alabama, North and South Carolina are "Fool's Gold," a six reeler starring Mitchell Lewis, with Florence Turner and Evelyn Brent, and "The Desert Scorpion," a six-reeler, with Edmund F. Cobb and Vida Johnson.

Chamberlain Made General Service Head of F. P.-L.

AL LICHTMAN, general manager of the department of distribution, Famous Players-Lasky Corporation, has just announced the appointment of Fred V. Chamberlain as general service manager, with supervision over all those departments and divisions which control the physical distribution of the Famous Players-Lasky product. These include the purchasing, exchange service, inventory, central warehouse and warehouse printing departments.

In the course of his duties Mr. Chamberlain will supervise the physical operation of the branch exchanges, embracing matters of standardization, routine, expenses, service, equipment, quarters, etc.

Mr. Chamberlain takes up his new duties with a splendid equipment of experience in matters connected with exchange operation, having been identified for a long time with the Famous Players-Lasky organization as special representative.

"Oriental College Boys and Co-Eds."

The Burton Holmes release for February 22, released through the Famous-Players-Lasky, is "Oriental College Boys and Co-Eds." In this picture we visit a Philippine university. The principal building of the university isa wonderfully beautiful structure of classic design, typifying the high standard of education therein obtainable. Here you are introduced to undergraduates of both sexes; you see the cadets of the university being put through their military manoeuvres, and the girls playing all sorts of American games and out-of-door sports. You also see the pupils of the normal school in some of the most interesting branches of manual training, especially in the branch of art industrial training, the boys making baskets and the peculiar heelless slippers of the Philippines called "Chinelas," popular as house slippers among the Philippino ladies. The manual training of the girls is principally present in the markets of the civilized drawn-work, especially sought after at devoted to the far-famed embroideries and world, because of the war-time cessation of this kind of work in the one-time busy European centers where lace and embroidery and drawn-work were the staples of export. This mingling with the "Oriental College Boys and Co-Eds" will be an eye-opener to those who do not know of the wonderful educational facilities to be found in the Philippines.

Arrow Announces New Series.

The Arrow Film Corporation is now distributing a series of two-reel westerns, known as the Border Pictures, featuring Harry Myers and Allie Ray.

This series of six is said to be full of action of the sort demanded by lovers of thrilling westerns. The titles are "Squatters' Rights," "The Trail's End," "When Lad Came Home," "On the High Card," "A Modern Lochinvar," "The Wildcatter."

Greenwich Villagers to Have Film Theatre All Their Own

GREENWICH VILLAGE, New York City, will have its own motion picture theatre soon, negotiations having been completed whereby the Sheridan Realty Company has obtained a long-term lease from the Rhinelander Real Estate Company on a triangular plot of ground bounded by West Twelfth street, Seventh avenue and Greenwich street.

Despite the leaning of villagers toward a brevity of everything but speech the program will not be monopolized by short subjects. Feature pictures will be presented to the accompaniment of a large orchestra and vocal and instrumental selections. Here, producers will probably try out their picturizations of George Bernard Shaw and Ibsen. The theatre will seat 2,500.

The Sheridan Realty Corporation has just been formed by Max Spiegel, Sol Brill and William F. Rafferty. Mr. Spiegel is vice-president of the Mitchel H. Mark Realty Corporation which controls the various Mark Strand theatres; Mr. Brill is a theatre owner and Mr. Rafferty is a banker with theatrical interests.

Many Simultaneous Showings on Semon's "Grocery Clerk."

BOSTON and Chicago are adding their "day and date" approval to that of New York in behalf of Vitagraph's latest Larry Semon comedy, "The Grocery Clerk." Vitagraph reports that the number of simultaneous showings of this picture establishes a record.

On the basis of its advance bookings, Larry Semon Comedies hereafter are likely to abandon completely the rule of exclusive first runs. "The Grocery Clerk" is appearing day and date in nine of the chief downtown theatres of Boston, and in all the theatres controlled by the two chief chains in Chicago.

The same thing happened in New York, when the Loew circuit set nine prints of the comedy to work, beginning on Washington's birthday, in its twenty principal theatres of that city.

C. W. Sawin, Vitagraph's branch manager at Boston, reports that the comedy is appearing there this week simultaneously in the following big downtown theatres: Keith's Boston Theatre, Loew's Orpheum Theatre, Loew's Globe, Gordon's Scollay Square Olympia, Gordon's Washington Street Olympia, Lowrie's Modern Theatre, Lowrie's Beason Theatre, the St. James and the Star theatres.

In Chicago the comedy is having day and date first runs in the theatres controlled by Lubliner & Trinz and the Ascher circuit. Each of these two chains control fifteen large film playhouses in Chicago. Even with the maximum number of prints playing on the day and date system, the comedy is booked for a long, continuous run in order to cover that territory.

Wesley Barry with Tourneur.

Wesley Barry, the freckled faced little boy who has been attracting unusual attention of late, is now under contract with Maurice Tourneur, and will appear in one of the roles of his new production, "The Pavilion on the Links."

Jesse L. Lasky Announces Purchase of Rights to Several Plays and Novels

AUGUSTUS THOMAS'S celebrated drama, "The Witching Hour," in which the late John Mason scored his great success as a legitimate actor, heads an imposing list of plays and novels recently acquired for early production in motion pictures, the purchase of which is announced by Jesse L. Lasky, vice-president in charge of production of the Famous Players-Lasky Corporation.

The other plays included in the list are "A Celebrated Case," by D'Ennery and Cormon; "What Happened to Jones," by George Broadhurst; and "The Shulamite," by Edward Knoblauch. The books purchased for picturization are "The Conquest of Canaan," Booth Tarkington's famous novel, which is considered by many second only to "A Gentleman from Indiana" in popularity among his works, and "The Husbands of Edith," by George Barr McCutcheon.

"What Happened to Jones" and "The Husbands of Edith" will be used respectively as starring vehicles for Bryant Washburn and Wallace Reid, and all the others will be produced as Paramount Artcraft Specials.

Has Spiritualistic Theme.

"The Witching Hour" is probably one of the strongest dramatic works which American playgoers have seen. It was first produced by Charles Frohman at the Hackett Theatre, New York, in 1907, and ran almost two full seasons. Coming at a time when spiritualism was little talked of, it was for this reason perhaps the more startling. The play was fictionized and published by Harper & Bros. and Grosset & Dunlap.

"The Conquest of Canaan" was published by Harper's in 1905 and later republished by A. L. Burt. The simple story of country life and politics had a tremendous appeal and the book attained a phenomenal sale for a work of fiction. It has never been presented before the footlights.

"What Happened to Jones" is a sample of George Broadhurst in his best mood of light, farcical comedy. The play is of the general style of "Why Smith Left Home," which in its Paramount Artcraft version furnished a splendid role for Bryant Washburn. It was first produced in London some twenty years ago, and soon after in New York. It was revived here for a short run in 1917-18.

Back to the Battle of Fontenoy.

"A Celebrated Case" deals with the days of the Pretender in France, centering at the time of the battle of Fontenoy. Following its premiere in London in 1878, the play was produced in New York in the early '80s by A. M. Palmer at the Union Square Theatre, with Charles Coughlan and Sarah Jewett in leading roles. It was revived in 1898 and again in 1915 at the Empire Theatre.

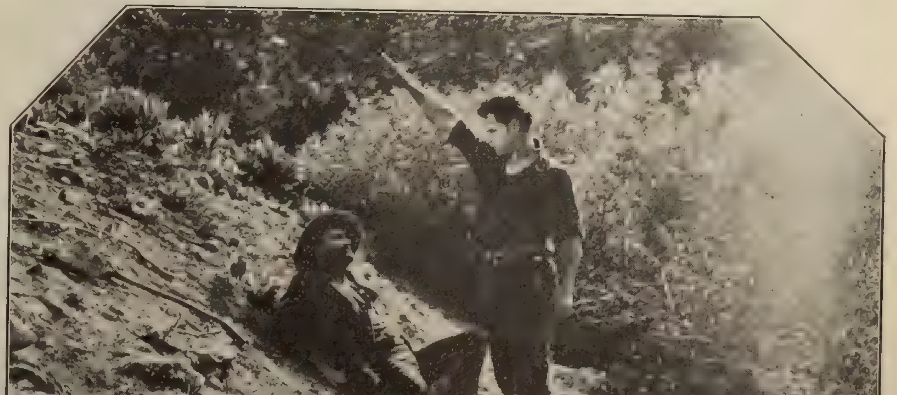
"The Shulamite" was founded on a book written by Alice and Claude Askew, authors of "Eve and the Law," "Anna of the Plains" and "The Etonian." It was published in this country by Brentano's in 1907. Dramatized by Edward Knoblauch, it was presented at the Savoy Theatre, London, in 1906.

"The Husbands of Edith," from the pen of George Barr McCutcheon, was published by Dodd, Mead & Company in 1908 and later republished by A. L. Burt. It has a distinct vein of light comedy suited, it is said, to Wallace Reid. Mr. McCutcheon's "Black Is White" was recently produced for Paramount Artcraft by Thomas H. Ince with Dorothy Dalton in the stellar role, and his "The City of Masks," starring Robert Warwick, is now being produced at the Lasky studio.

To Handle Comedy Art Program.

Contracts have been closed between Sol Lesser and the Alexander Film Corporation whereby the latter will do the distributing in the New York and northern New Jersey districts for the new Comedy Art program, which consists of a two-reel novelty and a single reel comedy each week. Release date on the initial release is set for March 22.

Busy Exchangemen?
Read 1794!



This Is Where the "Heavy" Gets the Well-Known Demobilization Orders.
Bill Russell does the shooing, helped by Mary Thurman in the American feature, "The Valley of Tomorrow."

Battle for Open Sunday in New Jersey Will Be Fought at Trenton on March 8

THE battle for the liberalizing of the blue laws of New Jersey and the enactment of a law which will permit the localities of the state to decide whether or not the motion picture theatres will be open Sunday afternoons and evenings will be fought out at a hearing in the State House in Trenton on Monday, March 8. The thousands of picture patrons who are attending the 400 motion picture theatres of the state every day are giving splendid co-operation to Dr. H. C. Hespie, representing the exhibitors, and to the other branches of the motion picture industry, which have been mobilized for the fight.

The Motion Picture Bureau of the Philadelphia Chamber of Commerce at a recent meeting unanimously indorsed the bill which has been introduced by Senator Albin Smith, of Passaic. This bureau is interested in the southern section of the state. Many chambers of commerce and boards of trade in New Jersey cities which in other years have taken no action on the Sunday opening bill have come out unreservedly this year for the abolition of the stringent Sunday laws.

Reports Are Encouraging.

Reports received from all sections of the state are encouraging for the success of the bill. Employers and others in large industrial centers declare that the opening of the theatres will do much toward allaying the unrest which is engendered when the workers see men and women automobiling and playing golf Sundays while they are deprived by law from any amusements. This has been a potent argument in bringing to the support of the bill many localities which in other years have opposed Sunday opening.

Another very effective argument with men who are open to conviction has been the experience of the New York cities which opened the theatres after the enactment of the local option Sunday law in that state last year. Reports compiled by William P. Capes, director of the New York State Conference of Mayors, show that in the cities which adopted Sunday opening there was a marked falling off in the number of cases in police courts. This feature of the benefits of Sunday opening has won the support of many ministers who had opposed the Sunday opening.

It has also been found that the women are very much in favor of Sunday opening where it has been in vogue. Men who formerly found their recreations away from their families, in gambling and other ways, now take their families to the motion picture theatres.

The theatres have been using the screen in arousing the people and gaining their support for Sunday opening.

Appropriation Asked for Circulating Dental Film

THERE is now before Congress an amendment to the Legislative Appropriation Bill to provide for printing and circulating in the states the dental film, named "Come Clean," prepared by the army during the war. The amendment carries an appropriation of $15,000. Part of this sum will be used by the Bureau of Education, if the item is approved by Congress, to print copies from the negative now owned by the Government and the remainder for paying the expenses of Major L. G. Mitchell, who was responsible for and directed the preparation of the film. Major Mitchell will be engaged by the Bureau of Education and sent to the various states to co-operate with the State institutions in promoting better health through care of the teeth.

The film, although prepared for army use, shows by means of pictures and diagrams the proper care of children's teeth. It is woven about a story of keen interest. An exciting fist fight is one of the most interesting features of the picture.

The School Hygiene Association and the Society on Oral Hygiene have approved the film and requested Congress to appropriate the money for its use in the states.

Pathe Appoints J. E. Storey Assistant Exchange Director

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., has announced the appointment of J. E. Storey as assistant director of exchanges. Mr. Storey, who has been in charge of the western district for Pathe, has already assumed the duties of his new position. He has been associated in the film business with the Pathe director of exchanges, Elmer R. Pearson, for several years, and, like Mr. Pearson, he enjoyed a long commercial experience in organization and salesmanship before entering the motion picture industry.

John E. Storey

Appointed assistant to Elmer E. Pearson, Director of Exchanges for Pathe.

Mr. Storey was for several years in the engineering and operating departments of the Union Pacific Railroad and became chief clerk of the general manager. He was later made secretary to the president of the Kansas City, Mexico and Orient Railroad. Given control of the land development of the railroad, he is reputed to have sold more land by mail than any other man in the country.

Border troubles resulted in a receivership for the railroad and Mr. Storey joined the selling organization of V. L. S. E. in Kansas City. He became branch manager there for the Kleine System and held that post until he became manager of the Pathe branch in Kansas City. His exceptional work brought him promotion to the post of manager of the western district last October.

International Elects Hobart.

At a special meeting of the board of directors of the International Film Service Company, Inc., held Tuesday, March 2, Henry M. Hobart was elected vice-president of the company.

Mr. Hobart has been general manager of the International for a number of months and his election to this important office, while coming a little sooner than anticipated, was predestined by the excellent work he has done during his short connection with the company. He came to the International from the Hearst Magazine, of which he was general manager.

Training of the Deaf Shown in Ford Weekly No. 191

THE Ford Educational Weekly, No. 191, "Broken Silence," treats of a subject unlike those usually presented in these pictures. It shows how deaf children are taught to talk, read, write, and become as thoroughly educated as any normal child. Scenes were photographed in a school for deaf children where the class room work was depicted during the hours of patient instruction in talking, singing and rhythm.

By careful training, the unfortunates are taught to read the lips of others and then to make their own lips duplicate the motions. Next they are taught to control their breath, so that they can not only make the movements with their lips, but also sounds, and finally to talk. They learn to read and write and solve difficult problems in arithmetic, until in point of knowledge, they are on a par with other children.

One of the most interesting parts of the picture concerns the method by which the pupils are taught to "feel" music through the vibrations communicated by the keys of a piano on which their fingers are placed. Much the same system is employed in teaching them to talk. As they place their hands on a violin or piano to "feel" the music, so they learn to talk through feeling the vibrations of the vocal cord.

Fox News Reel Has Good Material.

Among the items in Fox News No. 42, released Feb. 28, is a record of the day in Berlin when the workmen stormed the Reichstag building causing a counter-attack by troops in which many persons were killed and scores of others injured. A Fox News cameraman was on the scene as the mob gathered and he obtained excellent views of the rioters being harangued by their leaders to attack the building, of the troops on the steps with their machine guns covering the crowds, and of Frau Luise Zietz, the independent member of the Reichstag, who left the building and called on the people to drive out the legislators who were passing an unpopular factory law.

Another extraordinary subject consists of views of the first woman to leap from an aeroplane with a parachute. These were taken at San Francisco and afford exciting glimpses of the daring woman from the moment she left the machine 2,000 feet in the air until she landed.

On the picturesque side are scenes from the Carnival at Nice, the most famous of all European fetes. These show the many beautifully decorated floats, from which flowers are thrown by the thousand.

Still another subject in the release is the Cornell University Spring Day Festival held at the Hotel Commodore. New plays, ballet and side shows were part of the fete. The students and alumni had transported from Ithaca three relics dear to the hearts of all who attend or have been graduated from the University. These relics are a much-used street car, the toboggan slide at Beebe Lake, and a famous bat.

"Big Four" Will Stick to Percentage, But Exhibitors Have Choice of Rental

IN answer to an inquiry regarding the report that the United Artists Corporation is now accepting contracts on its productions without insisting on a percentage arrangement, Hiram Abrams stated that the company is as firmly convinced as ever of the equity and fairness of percentage, and that in accepting contracts from exhibitors without the per centage arrangement he is simply making it possible for theatres to show the "Big Four" pictures, who are not convinced that a percentage plan is to their best interest.

"Some time ago I stated that we are headed for straight percentage, and I am more convinced than ever that the whole motion picture business will be on that basis before long. At that time I pointed out that forward movements in the industry had been opposed from the beginning by certain factions among exhibitors who did not realize that they were fighting against their own best interests, and you can put down as an absolute forecast of fact, that in not so remote a future the same men who are today opposing percentage will turn down a booking offer of a flat rental and demand percentage.

"We are playing percentage engagements all over the country; we shall do all in our power to encourage percentage, and our entire organization is being built with an eye to the day when straight percentage will be in full force. If, however, an exhibitor is not convinced that he will benefit by the percentage method, if he wants to take the entire risk of an engagement himself, if he is going to be satisfied with the limitations of flat rental, if he is going to let the real showmen exploit and profit all around him on the percentage basis while he takes the older method with a "good enought for me" attitude, that will have to be his loss. If he wants to play our pictures that way, we'll let him, because, though he is the equal beneficiary under the percentage plan, if he will not take the extra profits, it is not for us to go against his will in the matter.

"An interesting number of theatres are playing our pictures on a percentage basis, and they will receive every encouragement, for I really believe that the future development of motion pictures exhibition is in the hands of the men who are sure enough of their own ability as showmen to go out and get the bigger profits that come to initiative and theatrical genius.

"The best argument for percentage is the exhibitor who has played it."

Hoxie in Another Serial for National.

Jack Hoxie, star of the "Lightning Bryce" serial, will soon begin work in another serial for National Film Corporation. The continuity is being prepared by L. V. Jefferson from a story by a well-known serial writer.

Bruner Recovering from Operation.

Frank V. Bruner, director of Pathe's serial publicity, who underwent an operation for appendicitis at the Park Hospital, New York, on February 20, is now well on toward complete recovery and expects to quit the hospital soon.

"Down on the Farm," Sennett's Five Reel Comedy, To Be Released by United Artists

MACK SENNETT'S newest comedy creation, "Down on the Farm," will be released some time in April by United Artists Corporation. Hiram Abrams announces that arrangements had been completed with E. M. Asher, personal representative for Mr. Sennett, whereby "Down on the Farm" would be made available to the theatres of the country through United Artists Corporation.

It has been known right along that United Artists would not confine itself to the distribution of the productions of Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith exclusively, but would distribute the occasional big picture that came to the open market for specialization in distribution.

The announcement of the release of "Down on the Farm," following so closely on the announcement of the Doris Keane picture, "Romance," indicates that United Artists Corporation will have a release list of wide variety in addition to the productions of its four principals.

Has All Elements of Melodrama.

Every resource of the large Mack Sennett studios and farm in the suburbs of Los Angeles contributed to the remarkable results achieved by Mr. Sennet in the production. Visitors to that institution know that there is a farm on the fifty acres that comprise the "lot." It is a regular honest-to-goodness farm with everything that a farm boasts.

"Down on the Farm" opens when the champion rooster of the ranch puts the sun to work early in the morning of what proves to be the busiest little day ever experienced on any farm with results that are thrilling, comic, hilarious, farcical and furiously funny. Thrills are divided by laughter, suspense is relaxed in grins, and dramatic action of grave significance is interrupted by typical Mack Sennett comedy episodes.

The production quality is derived from its unique blending of many elements—comedy and serious moments, satire and straight drama, character delineation and grotesqueries.

Though the plot is melodramatic and concerns the romance of a pretty maiden of rustic life, a menacing mortgage, a villainous landlord and a harrassed and beautiful wife, the treatment will be found as new as it is refreshing and different.

Maryland Exhibitors' League Now Favors Sunday Opening

THE Exhibitors League, of Maryland, now favors the opening of moving picture theatres on Sundays. The resolution recently passed by this body of exhibitors, proclaiming a state of neutrality on the question, was rescinded at a special meeting called to order by President Eugene B. McCurdy at the league headquarters on Thursday, February 26.

About thirty-two members, including officers and directors, were present. Postcards were sent out with the letters announcing the meeting, and those who could not attend were asked to state how they stood and return the card. It was found that a great majority were in favor of Sunday opening. The motion was carried by a large majority, with Franke Durkee and Julius Goodman voting "no." The action taken applies to Baltimore city only.

An amendment has now been attached to the George D. Iverson ,Jr., Blue Law repealing bill, it is understood, which eliminates the provision for allowing the moving picture theatres to open on Sundays. The House Judiciary Committee at Annapolis still had the bill on Tuesday, February 24.

A new bill was introduced in the House by Mr. Iverson, of Baltimore city on February 24, which gives permission for moving picture theatres to open after 2 p. m. on Sundays, but which makes no reference to any other business on Sunday and will apply to Baltimore city only. It is thought probable that a yearly state license will be included in this bill.

The chairman of the State Board of Moving Picture Censors of Maryland has been chosen to succeed Charles E. Harper by Governor Albert C. Ritchie, and he is not an exhibitor. Dr. George Heller, a Democrat, will succeed Mr. Harper.

Maeterlinck Pauses at Kansas City to Be "Goldwyned" and Otherwise Entertained.

Seen here with Mayor Cowgill and George Mignolet, Belgian consul. The Belgian poet is on his way to the Goldwyn Culver City studios.

Americanization Tie-up with Schools Begins with Speech by C. C. Pettijohn

THE start of the movement of tying up schools and colleges with the Americanization campaign now being conducted by the motion picture industry was made when Charles C. Pettijohn, vice-president of the Selznick Enterprises, spoke to 600 students of the New York University at the Judson Memorial Church last week. Mr. Pettijohn represented Lewis J. Selznick, who had been invited to address the student body, but who was not in New York at that time. The address concluded a program which included the first showing of the university's three-reel propaganda picture produced under the supervision of I. Martin Stern.

"Some time ago," Mr. Pettijohn said, "the government officials became convinced of the value of the motion picture as a means of influencing the public. Although the newspapers aided the government in every way possible, impressions obtained through the reading of a newspaper can hardly be compared with those obtained by a motion picture. This is because one newspaper explains an issue in one way and still another newspaper explains it in an altogether different way. The motion picture can explain a movement in but one way, just as it happens, and the best way."

Not Students, But Teachers.

Mr. Pettijohn explained how former Secretary of the Interior Franklin K. Lane had invited the leading film producers to join him in what was to be known as the Americanization movement. He told the students about the various meetings that were held in Washington and praised the spirit of the film men who had expressed themselves as being willing to co-operate with Mr. Lane in every manner possible.

"As a representative of one of the largest film companies in America, which produced the first Americanization picture, 'The Land of Opportunity,' I am asking you and every other college and place of education in America to use your ability in co-operating with the government and the film industry in the furtherance of the Americanization movement."

One Reel Chaplin Going Big.

Tower Film Corporation reports continued popularity on "Lord Helpus," the one-reel Charlie Chaplin special, formerly entitled "Cruel, Cruel Love," and now being released on the independent market by Tower Film Corporation.

"Lord Helpus" is said to be a hilarious comedy with plenty of action and laughs.

Good Will, Oratory, Wit and Jazz Tunes Feature Gathering of Indiana Managers

EXCHANGE managers, film salesmen and bookers joined in banquet festivity at the Indianapolis Chamber of Commerce on Saturday night, February 21, at the first annual banquet and get-together meeting of the Indiana Board of Motion Picture Exchange Managers, which was organized in 1918 to further the interests of the motion picture industry throughout the state.

Paul Allison, manager of the Doll-Van Film Corporation and president of the board, was toastmaster and treated his co-workers with some of the most eloquent oratory that the local film men had ever heard. He explained that it is the wish and effort of the board of exchange managers in Indiana to establish a spirit of good will among all.

The other features of the evening included toasts and stories by Ralph Abbott, manager of the Universal exchange; Claude Penrod, manager of Fox; Samuel Sax, of Select; Robert Schrader, of Pathe; two original poems by Floyd Brown, manager of the First National exchange; a new dance by George W. Wilson, manager of Bee Hive; music and songs by a jazz orchestra and stories by the whole bunch.

Those who attended were Floyd Brown, M. J. Doody and H. C. Knox, of First National; P. S. Allison, E. A. Sipe, T. C. Baker and Morris M. Jacobs, of Doll-Van; Robert S. Schrader, S. C. Williams, A. V. Barr, Paul McDaniel and A. W. Carrick, of Pathe; C. E. Penrod, Edwin Booth, S. H. Abrahams, J. G. Wilson, V. A. Fuller and H. J. Bailey, of Fox; R. W. Abbott, Sam Rosenfelt, Cleave Adams, F. Cauldwell and Earl Penrod, of Universal; George W. Wilson, Ross Smith, G. C. Parrish and D. L. Hammer, of Bee Hive; Samuel Sax, Dudley Williston and J. Smith, of Select; F. B. Cobb, of Robertson-Cole; C. C. Wallace, of Famous Players-Lasky; Wade W. Willman, Metro; Tony Clotz, Vitagraph; Louis B. Gouldan, Celebrated Players; E. M. Miles, National Pictures Theatres, Inc., and T. J. Macevoy, of "Mickey."

Frohman Company's "The Invisible Ray" Will Be Released on State Right Basis

THE Frohman Amusement Corporation announces its decision to release on a state right basis the fifteen-episode serial entitled "The Invisible Ray," in which Ruth Clifford and Jack Sherrill are starred. Eight episodes have been completed and the corporation has had a difficult problem to solve, in the determination as to the method of release.

Several offers for the negative rights were placed with the corporation, but they were balanced by the numerous telegraphic and other communications from state right buyers making offers for territorial rights. William L. Sherrill, president of the corporation, however, determined that the policy of his agency, pursued ever since its organization, justified, if it did not compel, that the serial be released through independent or state right exchanges.

Mr. Sherrill states that the offers he received for the negative rights for United States and Canada guaranteed substantial profit, but that it was made easy for him to take his chances on realizing as much or more through the state rights market, by the fact that the entire foreign rights were sold to J. Frank Brockliss, Inc., for a substantial sum of money. Announcement as to the sales made will not be published until after all the territories in the United States have been disposed of.

The advertising matter will be of a decided variety and original in its creation. In addition to the usual forms of lithographs and lobby displays, there will be an exploitation book of unusual proportions and containing "startling" material. A form of advertising novelty is also being prepared that will be a valuable addition to the other advertising matter.

Jesse J. Goldburg, general manager, under whose direct charge the exploitation will be conducted, believes that "The Invisible Ray" offers as great opportunities for innovations as any other serial ever produced.

Winchell Smith

Author of many stage successes who has joined Metro to write original stories.

Matthias Radin to Devote All Time to State-Righting

UPON his return from California last week, Matthias Radin announced his intention of giving his entire attention to the state-righting of high-class pictures of merit. With this object in view he has secured complete control of Tyrad Pictures, Inc., having purchased the stock held by his partner, Jacques Tyrol, vice-president of the corporation, who has resigned. Under the new arrangement, Mr. Radin assumes entire charge of Tyrad's affairs.

In order that nothing will interfere with his determination to give strict and sole attention to the product bought by his company for the state right market, Mr. Radin has arranged with the Famous Pictures Sales Company to take over the distribution of Tyrad's releases in the New York territory, which means that the local houses heretofore supplied direct by the Tyrad organization will be taken care of by the aforementioned company, which has been handling the Albany and Buffalo territory for Tyrad under the supervision of Charles P. Saunders.

Times Good for State Right Men.

"A general era of prosperity is being enjoyed by state right men throughout the country," said Mr. Radin in speaking of his new plans. "Perhaps at no time in the history of the industry have so many independent distributors met with such success as at present. There is a demand for pictures, and more pictures, not of the ordinary and mediocre type, but photoplays which are different; that contain an unusual twist; something that attention can be called to by special advertising and exploitation.

During the six weeks Mr. Radin spent on the road he visited Dallas, Chicago, St. Louis, San Francisco and Los Angeles in the interest of his company, disposing of territories on the Johnny Dooley Comedies.

J. D. Tippett Arrives Here to Establish New Link in International Studio Chain

JOHN D. TIPPETT has arrived in New York from London. The direct cause the film executive's present visit to America is to begin at once the building of studios for the production of big feature photoplays, to be co-related with the production of pictures in London and on the Continent. While one or two American film producing companies have inaugurated the production of pictures in Europe, Mr. Tippett's contemplated program is the first evidence of an international film producing organization initiated by England.

Mr. Tippett laid the ground-work for one of the biggest motion picture studios yet erected in London before his departure for America, and he intends at once to consult the foremost studio architects in connection with the building of the American producing factories.

In speaking of his plans for exchanging pictures produced in America for those produced in Europe under a single management, Mr. Tippett said:

"The motion picture industry is today broader and more effective in its direct appeal to the masses than ever before. The war has developed the usefulness of the motion picture, both as an entertainment and as an educational agency, to a point which could not normally have been attained in two decades. The screen has also revealed through the recent crisis in the world's affairs its potent influence upon mankind as the one dependable universal language. It is my purpose to exert this influence of the screen to its fullest possible extent—to bring the peolpe of England, indeed Europe, and America together via the screen, with the view of having a better knowledge of and sympathy with each other.

"As the screen is universal in its appeal, so, I believe, we should produce more stories with a universal background. Instead of adhering to one locale, whether it be Los Angeles, London, Rome or Paris, I intend to produce several feature photoplays, parts of which will be produced in all those centres. That is one reason for my plan to build studios throughout the world. While my immediate purpose is to have three producing plants in London, Paris and Los Angeles, the purpose will later be expanded, so that in time we will be producing in South America and Japan as well, thus constituting the first actual international producing organization in the history of the cinema.

To Produce in Orient Also.

"I have in the past exploited the productions of other companies through offices located in all the principal cities of Europe and the Orient. I am now launching a producing campaign of my own, because I feel that the present producers are not taking full advantage of the unlimited and ever-widening opportunities for universal service through the silent drama."

Mr. Tippett is stopping at the Hotel Astor, and will go from here to Los Angeles, where he will inspect the various producing plants before his return to London.

Nat Bregstein,

Traveling representative of Moving Picture World, will call on exhibitors in the following cities approximately on the dates here named:

Norfolk, Va., March 8, 9 and 10, covering also Portsmouth and Newport News.

Raleigh, N. C., March 11 and 12, covering also Durham and Goldsboro.

Wilmington, March 13.
Charleston, March 14 and 15.
Savannah, Ga., March 16 and 17.
Brunswick, Ga., March 18.
Jacksonville, March 19 and 20.
St. Augustine, March 21.
Tampa, March 22.
Tallahassee, March 23.
Pensacola, March 24.
Mobile, Ala., March 25.
New Orleans, March 26, 27, 28, 29, 30 and 31.
Dallas, Ft. Worth, San Antonio, Waco and other Texas towns in April.

Work the Psychic Hunch and Guess Who Is This Golden Girl with Azure Eyes

WHO is she? That was the question exhibitors and the trade generally were asking this week, following an announcement that a new star had been secured by Realart Pictures Corporation.

The name of the young woman was withheld in order that the trade might make its guesses. For several weeks past Realart has been conducting a teaser campaign on this subject, directed to its branch managers. In successive letters, meager information had been given about the new star and managers have been trying to identify her.

Advertisements just published give glimpses of the new star in various poses and limited data concerning her career. Her eyes, mouth, profile, hair, legs and arms were presented under the caption, "Can You Put Her Together?"

Her birthplace is stated to be Pennsylvania and her age is given as "permanently eighteen." Her eyes are described as deep blue, her hair "very golden," and her height as a "a quarter past five." She is said to have been discovered by Cecil De Mille "not so long ago," and among her qualities are listed striking beauty, winning personality, studiousness and natural ability.

Already Has Large Following.

Officials of Realart Pictures Corporation expressed great satisfaction over the signing of the new star, which, it was said, was effected in competition with several other producing organizations, among them one of the most powerful in the motion picture business. The news follows announcements that Realart has arranged with Mayflower Photoplay Corporation for R. A. Walsh Productions and Charles Miller Productions, both of which were announced within the last six weeks.

"In obtaining this new star," said President Morris Kohn, "Realart has simply 'put one over.' We have jumped into a competitive market and carried off a prize that a number of others were seeking—only we got there first. This new star already has a large following. She is a thoroughly experienced and capable actress. Her beauty, personality and ability have brought her to her present position and are going to carry her to greater heights under Realart.

"On the clues that are furnished the trade is given a guess. Out of favorite actresses considered worthy of stardom let exhibitors select five they feel lead the list. Then let them put the list away and when the young lady's name is published, bring it out and see if she isn't at the head or near it."

Gosh! But Can't Them Picture Actresses Change Quick!
Pearl White, "herself," and as she appears in her first production for Fox, "The White Moll."

Fine Characterization in "Everybody's Business."

"Everybody's Business," says W. H. Productions Co., has an appeal for everyone. There is plenty of action and thrilling situations.

Charles Richman, who is starred with Grace Calhoun in this six-reel feature being released on the state rights market, is said to have done some of the most notable work of his motion picture career in this production.

Tourneur Completes "Treasure Island."

Maurice Tourneur has finished filming Robert Louis Stevenson's story, "Treasure Island," and is now at work on his second Stevenson picture; which he is adapting from "The Pavilion on the Links," one of the author's short stories.

To the Rear, Look!

Executed by Tom Moore and Naomi Childers in their Goldwyn, "Duds." Front!

Completing "Daring Duchess" Edith Roberts' Latest "Big U"

HARRY FRANKLIN, who directed Edith Roberts' latest starring vehicle, "The Daring Duchess," is now putting the finishing touches on the picture at Universal City.

When Edith Roberts and Frank Mayo were co-starred in "Lasca," the actress scored such a hit in the role of the Mexican girl that requests began to pour in from all over the country for another photodrama showing Edith Roberts as an outdoor girl. In the meantime, Miss Roberts' next feature, "The Triflers," was released. This comedy drama showed the petite star in a society role, and she was even better liked in the drawing room than on the range. More requests came from exhibitors and theatregoers for a photoplay which would permit Edith to wear pretty clothes and assume the society swagger.

In order to meet all these requests General Manager Tarkington Baker asked the scenario department for a story that would afford Miss Roberts an opportunity to combine the outdoor and parlor elements, and "The Daring Duchess," written especially for the charming star, was the result.

Prominent in Miss Roberts' support are Katherine Kirkham, Leota Lorraine, Virginia Ware, Harold Miller, Rudolph Christians, Leonard Clapham, Ogden Crane, Stanhope Wheatcroft and Henry Woodward.

Shift Caused in Selznick's Releases for March by "Flu"

OWING to some delay due to the epidemic of influenza, blizzards and other disturbances that have somewhat upset studio schedules, Select Pictures is forced to make a revision of its release dates for March sent out last week. There will be no delay in the delivery of any of Selznick Pictures, but the dates have been changed around somewhat in order to meet recent conditions.

"Youthful Folly" with Olive Thomas, directed by Alan Crosland, will be released March 8; "The Woman God Sent," a special featuring Zena Keefe and directed by Larry Trimble, March 22; "A Fool and His Money," with Eugene O'Brien, directed by Robert Ellis, March 29.

Exhibitor Will Shape the Future of the Screen, Says Maurice Tourneur

THE man who produced "The Blue Bird"—long before Maeterlinck came to America—has something to say about present day picture production and what may be expected unless the type of production is soon changed. He says it in the following article, giving credit to the picture showman as the real hope of the moving picture industry.

Maurice Tourneur, who produced "The White Heather," "Treasure Island," "The Whip," and other plays of impressive melodramatic force, should be entitled to an opinion and his opinion should carry weight. When men contribute so much to an industry as Mr. Tourneur has done his opinions are to be seriously considered. Mr. Tourneur writes:

"Conditions are leading us rapidly to the point where the exhibitor is going to be king. The days of the program are numbered—the days when the exhibitor had to take what he was given are gone.

"Now stars, directors and authors are going into the business for themselves, releasing their product on the open market. The exhibitor has the power to select the pictures he wants and discard the others

The State of Public Mind.

"Being armed with that power of being the supreme judges between the producer and the public are the exhibitors of America going to raise the standard of motion pictures? The day for such productions as 'Intolerance,' 'The Woman God Forgot,' 'War Brides' and 'The Blue Bird' seems past—we are now producing the more modern themes, such as 'Male and Female,' 'Scarlet Days' and 'The Life Line.'

"The public is evidently remaining faithful to its old love of punches and thrills. It has not yet been convinced that there may be more of a thrill in a glance from one character to another in the proper situation than in the wrecking of a railroad train. Has public taste not changed since 1912—do they still want 'The Perils of Pauline' and 'The Mysteries of Myra'?

"Under the old program system, exhibitors had to take what they were given, which was possibly a good thing for *those* days. Cheap admissions, cheap theatres, cheap advertising, daily changes and cheap exhibitors did not allow for much originality. The man who opened his show with a 'Broncho Billy' Western used 'The Passion Play' for the feature and closed with a Chaplin comedy was considered not at all out of the usual.

New Men at the Helm.

"Only a few of these exhibitors have survived. In their place have come men with a sense of artistic refinement; with advertising ability, the judgment of showmen. And, above all, they have a good business sense.

Every radical change that has come into the industry has been brought about either directly or indirectly by the exhibitor. The multiple-reel feature, the elimination of worthless stars, and all the rest of the changes. We have heard this producer and that producer claim that he brought about the open booking policy, but it was the exhibitors that abolished the program system.

"And now that the exhibitor is the final word of authority, will he cleanse the market of those pictures which are reflecting ridicule on the industry by every thoughtful man and woman? It has often been said that nobody knows what the public wants—not even the public itself.

"The book publishers insist that they are continually asked for better stories, and that the days of the old yellow-back novels are gone forever. A higher class of literature is being sought than in years past.

Showmen Are the Power.

"When a few years ago I presented Maeterlinck's "Blue Bird" for public approval, it was praised by the critics in laudatory phrases, but after it had been run in the larger theatres it was practically lost, because the managers of the smaller houses considered it too high-brow for their patrons. Since then I have made such pictures as 'Sporting Life,' 'The Life Line' and 'The White Heather,' which are being more widely shown.

"Had I continued making pictures like the 'Blue Bird' they wouldn't have made any money, which is not so important, but they would not have been shown, which is the main thing for a producer.

"The exhibitor, I am certain, is going to be the power that will raise the standard of motion pictures. Just so long as we continue producing and exhibiting the sort of pictures that are occupying the screen today, will the thinking public continue to ridicule them. And it is, after all, the thinking public that counts.

"By elevating the standard of the screen we will not only have a more substantial following, but a larger following than could be possible under the present day conditions."

Manager H. W. Vance Makes Laurier Theatre a Success

AFTER two months under the management and control of H. W. Vance, the Laurier Theatre, Hull, Quebec, has become a very successful enterprise. For a number of years this house had been a white elephant and eventually the theatre was only operated on Sundays.

The theatre had been controlled by a rather large syndicate of Hull citizens and even their united efforts did not result in the obtaining of a comfortable share of support. The theatre changed hands just before Christmas and was remodeled throughout.

The house had been known as the Odeon Theatre, but this name was changed in memory of the late Sir Wilfrid Laurier, one of Canada's greatest statesmen. A handsome lobby replaced a store in the building and about $2,500 was spent for new projection equipment, including two Powers 6B power-driven projectors, a Hertner Transverter and a gold fibre screen. One of the brand new features is an eight-piece orchestra and, last but not least, Mr. Vance booked a number of really worth-while pictures. These bookings came on top of an expenditure of $15,000 for changes and improvements in the house itself.

The first aim of Manager Vance was to build up the mid-week patronage and, accordingly, he boosted the programs which he arranged for Tuesday, Wednesday and Thursday. In addition to big features and special music, he arranged for a series of popular stunts including a "Country Fair" and a "Money Night" for the mid-week runs.

get busy!
S.R.O. 12

"The Daredevil" with Tom Mix Is Among Fox Productions Scheduled for March Release

PROMINENT in the list of productions listed by Fox Film Corporation for release during March, "The Daredevil," with Tom Mix as the star, stands out as one of the most important offerings of the month. J. Anthony Roach of the Fox staff made the scenario and Dev. Jennings did the photography. The cast includes Eva Novak, Charles K. French, L. C. Shumway, Sid Jordon, Lucille Younge, L. S. McKeem, Pat Chrisman, George Hernandez and Harry Dunkinson. The story is of a hard-boiled tenderfoot and offers a score of opportunities to the reckless Westerner, which are both new and hair-raising.

Farnum in "The Adventurer."

"The Adventurer," which has already been shown to the trade press, is the William Farnum picture offered by Fox for March release. The story is by E. Lloyd Sheldon. The theme is of the romantic drama type and gives Mr. Farnum the role of an adventurous Italian whose sword carries him undaunted through a maze of entangled situations. J. Gordon Edwards directed the production. The cast includes Estelle Taylor, Paul Cazeneuve, Kenneth Casey, Dorothy Drake, Harry Southard, Pat Hartigan, James Devine and Sadie Radcliffe.

Gelett Burgess' novel, "Find the Woman," picture rights to which were purchased by Wililam Fox, has been completed. The picture title selected for it is "A Manhattan Knight." This film also will be released in March. It is what the producer classes as a novelty melodrama and the athletic and popular George Walsh is the star. Geo. A. Beranger directed, while Paul H. Sloane of the Fox staff, did the scenario.

In the cast are Virginia Hammond as leading woman, William H. Budd, Warren Cook, John Hopkins, William T. Haves, Cedric Ellis, Charles Slattery, Louis R. Wolheim, Jack Raymond, Walter Mann, Pauline Garon, W. A. Sullivan and L. J. O'Connor.

New Shirley Mason Picture.

The second Shirley Mason picture for Fox is called "Molly and I," and it gives this young star a role of unusual scope for versatility. "Molly and I" is a screen adaptation of Frank R. Adams' story, "Molly and I and the Silver Ring." It was adapted by Isabel Johnston, and directed by Howard M. Mitchell, with George Schneiderman at the camera. Supporting Shirley Mason are Albert Roscoe, Harry Dunkinson and Lilie Leslie.

The latest of Peggy Hyland's vehicles under the Fox banner, a comedy-drama entitled "Black Shadows," is also listed for March. In it the power of hypnotism is an important element and Miss Hyland shines in a cast of notables including Albert Roscoe, Correan Kirkham, Henry J. Hebert, Edwin Booth Tilton, Estella Evans and Cora Drew. "Black Shadows" is from the story by Natalie Lincoln Sumner and J. Anthony Roach. Howard M. Mitchell directed.

From Hampton Del Ruth, supervising director of the Sunshine Comedy companies on the West Coast, come two rattling good Sunshine Comedies, bearing the titles of "The Heart Snatcher" and "The Lightweight Lover."

The Mutt and Jeff contributions to the March list include "The Mint Spy," "The Pawnbreakers," "The Chemists" and "The Honest Jockey," all impossible and mirth provoking subjects.

get busy! S.R.O. 12

Widespread Showmen Interest Seen in "The Harvest Moon"

THE widespread exhibitor interest in Augustus Thomas' "The Harvest Moon," the second Deitrich-Beck production starring Doris Kenyon, following the Hodkinson organization's announcement of its completion, augurs for it even greater success than was achieved by "The Bandbox," the initial Deitrich-Beck offering.

The stage drama was one of Mr. Thomas' successes, being the hit of the season at the Garrick Theatre, New York, in 1910 and having enjoyed a big road popularity.

"The Harvest Moon" deals with the psychological power of mental suggestion, and, as it furnished the author with an opportunity to make use of some very novel lighting effects in the speaking stage version of "The Harvest Moon," it is safe to say that these effects have been enhanced in the picture.

The story was selected for Miss Kenyon because of her special qualifications as a student of psychology as well as on account of her beauty and charm—the lovely girl graduate type. "The Harvest Moon" is replete with exciting episodes and some of the scenic effects are superb. It includes twenty-four sets and on occasion there were five sets in the studio at one time, alternating shots from one to another.

The picture is full of novel and effective lighting—some of the night incidents being of especial merit. One midnight scene on the deck of the ship as she lies off the Bahamas is hull down and sinking. A striking incident is Miss Baird's high dive off the deck of the ship in an effort to rescue the leading man, Hugh Thompson, who is cast as Bruce Crittenden, purser of the craft.

Constance Binney Completes Second Realart Production

CONSTANCE BINNEY has completed her second production, "The Stolen Kiss," for Realart Pictures Corporation. It is scheduled for early release. The picture is founded on the novel, "Little Miss By-the-Day," by Lucille Van Slyke. Kenneth Webb directed the production and the adaptation was made by Kathryne Stuart.

"The Stolen Kiss" is described as absorbing drama and comedy, touched with flashes of pathos. It is the story of a little Brooklyn girl, Felicia Day, who is kept in sheer ignorance of the simplest things of life by her misguided but really affectionate grandfather.

Miss Binney really has three roles in this production. She portrays both Felicia Day and Felicia's mother, but Felicia appears in the picture at the widely different ages of childhood and young womanhood. Rodney La Roque, who plays opposite Miss Binney, had a long career in stock companies throughout the country before starting his screen work. Frank Losee, one of the best known "heavies" on the stage and screen, is also in the cast.

Robert Schable plays the part of Allen Graemer in the picture. He is a graduate and former instructor of the American Academy of Dramatic Art. For ten years he was stage director for John Drew, and has served in the same capacity with Marie Doro, Nazimova, and Annie Russell.

Others in the cast include Bradley Barker, George Backus, Richard Carlyle, Joseph Latham, Edyna Davies, Agnes Everitt and Ada Nevil. The cameraman was George Folsey.

The Misses Horatius-at-the-Bridge.

Josephine Hill and Dagmar Godowsky say "They shall not pass"—at Universal City.

J. V. Bryson to Be Foreign Universal Representative

JAMES V. BRYSON, for the past twelve years Universal exchange manager at Minneapolis, has arrived in New York for a conference at Universal headquarters. He will be sent to Australia on a big business mission very shortly.

It was Carl Laemmle's idea that the Australian territory was being overlooked and he investigated the matter with the result that Universal is now preparing to invade this field in a big way. Mr. Bryson will head a party which will sail from San Francisco about March 16. DeWitt G. C. Adams will accompany him as assistant manager. General offices will be opened at Sydney, Melbourne and Brisbane.

Mr. Adams will remain at Sydney as manager while Bryson will proceed on a three years' tour of the Orient as Mr. Laemmle's personal representative. He will visit Bombay, Calcutta, Singapore, Java, Manilla, Canton, Shanghai, Port Arthur, Yokohama and other Asiatic film centers, conferring with the Universal managers at these points.

Universal exploitation will be inaugurated at all these points with the intentions of properly introducing the feature productions to this territory.

Makes Long Contract with Browne.

Myron Selznick announces that he has signed a long term contract with Lewis Allen Browne, scenario writer, following Mr. Browne's success with the Americanization picture, "The Land of Opportunity," and a second play now being made.

Since joining the Selznick organization Mr. Browne has written "Sooner or Later" for Owen Moore, which was adapted for the screen by R. Cecil Smith, and has put a tune in "The Land of Opportunity" that will be heard for some time to come in the echoes from the applause of the press and public for its strong and patriotic principles.

Three Equity Pictures Open in Three Different Sections to Heavy Business

COINCIDENTAL, rather than premeditated, three Equity productions made first bows in three different sections of the country on Washington's birthday and the three pictures succeeded in breaking house records.

"The Forbidden Woman," the latest completed work starring Clara Kimball Young, and second of that star's first series of four specials, opened at the Capitol Theatre, New York, February 22, to what its managing director, Edward Bowes, announces the largest business the theatre has known since it opened, and in his statement on business done, which continued record breaking throughout the entire week, he credits Equity Pictures with having given the Capitol staff perfect co-operation in every respect.

An unusual preliminary campaign of publicity and exploitation preceded the opening at the Capitol.

The blind campaign in which the daily papers were used and the public, for seven weeks, requested to watch the color of lights in the sky on February 21, referred to "The Forbidden Woman," and on Saturday night previous to the opening thousands of people craned their necks to watch the sky for the color that would tell them at which house "The Forbidden Woman" would be projected, and, despite the snowstorm, a number of powerful sunlight arcs, covered with green shades, penetrated the dense atmosphere and the crowded streets saw that green designated the Capitol as the house at which "The Forbidden Woman" was to be seen the following day.

Heavy Business the Result.

More than twenty thousand paid admission Sunday and more than twenty-two thousand and a commensurate number on following days rewarded the conceivers of the idea to light the sky.

At Detroit, "Eyes of Youth" opened at the Adams Theatre for a two weeks' run, and from early noon until night crowded houses were in vogue, an unusual event for Detroit, people were standing out in zero weather.

The delayed opening of "Eyes of Youth" in Michigan was attributed to the transfer of the franchise from Kunsky to Equity Players of Michigan, which Haynes and Weil control, and who have held the Detroit engagement until their offices were so equipped to give the utmost co-operation to the theatre for the engagement.

The business at the Adams during the first week was more than exceptional and promises to smash the house record.

At Tulsa, Okla., under the direction of T. E. Larson, the first Equity special release, "Silk Husbands and Calico Wives," opened Wednesday, February 18, and for four days the theatre was jammed, and the manager volunteered a telegram to Generay Manager Schnitzer, of Equity, that he was going to repeat the picture for a week.

83 Prints Out on First Runs.

This was the first showing anywhere of this feature, and augurs well for Equity's idea of making highly dramatic productions with unusual titles, and intersperse them for release between the Clara Kimball Young units.

For the next few weeks eighty-three prints of "The Forbidden Woman" will be occupied on first runs in such cities as San Francisco, Philadelphia, Boston, Toledo, Chicago, Indianapolis, Denver, Salt Lake City, Seattle, Portland, Washington, Baltimore, Atlanta, and on the big circuits, including Loews, Ashers, Balaban & Katz, Lubliner & Trinz, Ackerman & Harris, etc.

Kane Pictures to Move to New Association Building

THE Arthur S. Kane Pictures Corporation has leased new quarters in the National Association Building which is rapidly nearing completion at 21-31 West Forty-third street, New York City. The young producing company will move from its present location in the Knox Building at Fortieth street and Fifth avenue as soon as its quarters in the new building are ready for occupancy.

Established only a month ago, the Arthur S. Kane Pictures Corporation, which is headed by the former organizer and president of Realart Pictures, is already finding its original offices insufficient for the rapidly expanding needs of the growing institution. The erection of a new office building in this part of the city has answered the problem of the young concern.

The lease signed last week by President Kane calls for office space four times the size of the present location, and provides for continuous expansion in all departments of the organization. Officials of the producing company feel that the response which has met the organization of Kane Pictures, and the needs of developing the business facilities demand an immediate removal to larger quarters.

Kane Pictures will have a suite of offices on the eleventh floor. With a total space of more than 2,000 square feet looking out on Forty-third street, Forty-fourth street and Fifth avenue, half a block away, the young concern will be admirably situated to carry on its work in the heart of the amusement district of New York City.

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Will Rogers Is "The Strange Boarder," Because He Isn't Eating Prunes.
Wouldn't be s'prised if he were eating a nationally advertised brand of cereal in this shot from his newest Goldwyn.

"Show-Me Attitude" Obliges Making of Good Productions

THE most striking change in the selling end of the motion picture business in the last year is the attitude of managers toward taking things for granted," said Paul Tessier, the Pathe branch manager at Cleveland, who is spending a week in the home office. "You really have to show them what you are trying to sell. Telling them about it is a thing of the past.

"It is a fact that, a few years ago, most exhibitors bought carelessly, but today more than half of them demand a screening of a picture before they will consider it. This means that the day of the poor picture is over, for you cannot sell it.

"All the exhibitors with whom I have talked say that the public has been educated to good pictures and that they will not stand for mere fillers. Practically every one going into their theatres is a screen fan. They follow developments and pictures carefully, and if a house runs too steadily to weak pictures, the business is sure to go.

"This situation has, of course, made the exhibitor careful in his selection of pictures, and he certainly must be given due credit for thus doing his best to protect himself and to protect the industry. It is up to every other element in the business to help the exhibitors in thus holding the public."

Mr. Tessier said that the winter season in Cleveland and surrounding territory has been remarkably good, with the exception of a period of about three weeks in the end of January and the beginning of February. He expressed the opinion that the prospects for the coming year were exceptionally good.

Crandall Family Begins Trip.

Mr. and Mrs. Harry M. Crandall and their three children have left Washington, D. C., for New York, preparatory to going to Los Angeles. Mr. Crandall is making this trip in the interests of the Associated Exhibitors, but declined to make known the exact business involved. The return trip will be made over the southern route, with stops at New Orleans and other southern cities. It is probable that an effort will be made at these places to interest other exhibitors in this organization.

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Hamilton Joins George B. Seitz.

James Shelly Hamilton has joined the George B. Seitz Scenario Department. Mr. Hamilton left the Romance Magazine, where he was associate editor, to take up photoplay writing with the Seitz organization, and he is now engaged in doing the scenario for Mr. Seitz's new serial "Velvet," from an original story by Bertram Millhauser.

Charles Ray Visits Frisco While Studios Are Erected

CHARLES RAY is a visitor in San Francisco prior to beginning production work in Los Angeles on his first Arthur S. Kane picture to be released by First National. He has a host of friends in the Pacific Coast city, and his schedule is crowded with much activity and several personal appearances before local gatherings. The star will meet the First National officials of San Francisco, in whose hands his forthcoming motion pictures will be distributed to theatres.

Mr. Ray will have an opportunity to get an impersonal view of his latest film release, "Alarm Clock Andy," which is said to be proving an even better drawing card than his other recent successes. At Grauman's Theatre, Los Angeles, the Ray picture commanded an increase in price when it opened on February 16 for a week's run. The price of admission in the body of the house was raised for the first time from 39 to 50 cents, and reports tell of continually crowded houses with long box-office lines for the evening showing.

Ground for Studio Broken.

Ground on the big addition to the Ray studio in Los Angeles has been graded after considerable interference by rainy weather, and work on the foundation is in progress. Meanwhile, the original Fleming street studios, where the star will begin production within the next week, are being constantly equipped. When Ray returns from San Francisco he will find his new home splendidly equipped for high-class picture work.

Willis Becomes Sales Head of National Picture Theatres, Inc.

ANOTHER well-known film man in the person of Lloyd Willis has joined the National Picture Theatres organization. Mr. Willis has resigned his position as director of United Picture Theatres and assistant to President J. A. Berst to become general sales manager for the National organization. Mr. Willis' resignation took effect immediately and he began with the National company last week.

Theatres Unhurt by Fare Increase.

The recent increase in street car fares in Albany, N. Y., which it was at first feared would work harm to such motion picture theatres as are located outside the business center, has failed to bring about any decrease in the audiences. Albany is now paying a 7-cent fare, and on account of its location and hills several of the theatres are rather hard to reach except by the street cars. Proprietors of all the houses report an excellent business.

Proctor's Harmanus Bleecker Hall, with its two features changing semi-weekly, still continues to draw capacity houses, but seemingly without materially affecting the smaller theatres about the city.

Four Reasons Why March Bids Fair to Break All Paramount Artcraft Records

IF four telegrams received at the home office of the Famous Players-Lasky Corporation recently are fair criterions, officials are justified in their belief that the month of March will see the highest records yet made by the Paramount-Artcraft Super-Specials.

The telegrams were all received by Claud Saunders, exploitation manager, in accordance with the instructions given to the exploitation men in the field to wire facts concerning the opening of the super-specials in the first-run cities for the information of the home office. The first was from H. Wayne Pierson, of the Atlanta office, who wired from Miami as follows:

"The honor of presenting for the first time in this part of the country the Cecil B. DeMille production, 'Why Change Your Wife?' was given to the Hippodrome here. The word 'honor' is used at the suggestion of Harry Leach, manager of the five Miami houses. He had not seen the picture and was inclined to doubt its greatness, but after the first show he mentioned that the Hippodrome had really been honored by being allowed to show it ahead of release date, and he asked me to express his sentiments to you.

Made His Patrons Talk.

"Mr. Leach experienced a near-sensation to-night as he stood at the exit doors. Patron after patron stopped to tell him what a really great entertainment he had given them, and all expressed a desire that he run it long enough so they might have an opportunity to send their friends. I heard a great number of people say it was the best motion picture they had ever seen. It rained all day, but the house was filled to capacity. Mr. Leach said you can say anything about the picture to your clients over his name, as he does not fear anyone questioning his judgment."

Leslie F. Whelan, exploitation representative at Dallas, wired from Houston as follows:

"Under unfavorable weather conditions, 'Huckleberry Finn' opened here today in Queen Theatre, seating only 850 people, to $1,550. Consensus of opinion is that the picture is more interesting than the book. Some say they will want to see it over and over again."

Concerning the opening of "Everywoman" in New Haven, Paul Morgan sent the following: "'Everywoman' shatters opening night record set by 'Male and Female' at Rialto Theatre. Picture enthusiastically received."

Buffalo Out in Force.

From John P. McConville, of the Buffalo office, comes perhaps the most remarkable message of all. It was sent from Syracuse, where Cecil B. DeMille's "Male and Female" opened at the Strand Theatre, and read as follows: "Greatest outpouring of motion picture lovers ever known in Syracuse greeted 'Male and Female'; matinee performance at Strand breaking all attendance and box-office records in history of house. Long line in street constantly for seven hours awaiting admittance. Forced to stop selling tickets many times and hundreds turned away."

Cast Is Named for "His Word of Honor."

The cast for "His Word of Honor," which is now being produced at the Selznick studios on the West Coast, with Owen Moore in the star part, was announced this week for the first time following its completion.

Gloria Hope has the leading feminine role opposite Mr. Moore, as Mabel Darrow; Henry Miller, Jr., is cast as Alan Moss; Emmett King is Philip Darrow; Arrow Hoyt is "Whitey"; Charles Arling is Joseph Plant; Nell Craig is Evelyn Plant; Virginia Caldwell is Dorothy and Tom Ricketts is the butler.

The stoy is by Edgar Franklin; the scenario is by Zelda Crosby. Direction is by Wesley Ruggles.

Lynch Circuit Books American Film.

S. A. Lynch of the Lynch Circuit, Atlanta, Ga., signed a contract for "The Valley of Tomorrow," the American's Western super-drama featuring William Russell, for his entire chain of theatres.

"We're wild: We Crave Attention," Say Charlie Chaplin and Marie Dressler.
They've just inherited a wagonload of money in "Tillie's Punctured Romance," handled by Tower Film Corporation.

Detroit's Majestic Theatre Books Two Realart Pictures

TOM EALAND, of the Majestic Theatre, Detroit, has closed contracts for showing "Erstwhile Susan," starring Constance Binney, and "Anne of Green Gables," starring Mary Miles Minter. He signed a contract a short time ago to show "Soldiers of Fortune," an Allan Dwan production presented by Mayflower Photoplay Corporation, during the week of March 22.

Alice Brady's first production for Realart, "The Fear Market," from the play by Amelie Rives, had its first run showing recently at the Washington Theatre.

The closing of the contract with Ealand for the two star pictures gives Realart, according to Ralph Quive, manager of the Detroit office, first runs on all pictures thus far released in the Detroit territory.

Mr. Quive was particularly pleased with this record, as he only recently assumed control of the Detroit office for Realart. Mr. Quive also reported that he had closed contracts with Fitzpatrick & McElroy for Realart's star series of productions.

Big Chief Iron Face

Bill Duncan is once more his strong self in Vitagraph's serial, "The Silent Avenger."

First of Vitagraph's Super Productions Is Based on a Gouverneur Morris Novel

AFTER several weeks of preparation, casting and supervising the building of sets, Tom Terriss is about to begin active work on the filming of big special productions with all-star casts, which Vitagraph will present during the current year. The first of these to be directed by Mr. Terriss will be an adaptation of "Trumpet Island," one of the most widely read novels of Gouverneur Morris. Its screen title will be "The Girl from the Sky."

"The Courage of Marge O'Doone," adapted from the novel of the same name by James Oliver Curwood, is another of the big all-star special productions. Production on this story of the Northwest is already under way under the supervision of David Smith, who has already made a name for himself as a director of the Curwood type of story with its scenes of wild animals in their native haunts.

Other Big Productions.

Other big special productions on the same lavish scale to follow closely, and for which scenarios are now being written, are "The Hidden House," based on the novel of the same name by Amelie Rives, and "The Son of Wallingford," being the first adventures of the son of the famous "Get-Rich-Quick" J. Rufus. George Randolph Chester, the creator of that lovable vagabond, J. Rufus, is now at work on the novel, in collaboration with Mrs. Chester. Vitagraph's special production of "The Son of Wallingford" will be filmed while the novel is being run serially in one of America's greatest magazines. The production will be made under the supervision of Mr. Chester, who is Vitagraph's editor-in-chief.

While the cast, so far as is possible, will be assembled from well-known leading men and women, names alone will not be the deciding factor. There must be a corresponding ability, and each member of the company must be peculiarly adapted to the type he or she is to portray.

The special Tom Terriss production will be unusual in a scenic way, and it is expected that Mr. Terriss will take his company to the West Indies for some of the scenes. Some new and really wonderful mechanical effects have been worked out for this feature. The scenario was written by Rudolph de Cordoba.

"Hidden House" a "Spook" Play.

In "The Hidden House," Albert E. Smith, president of the Vitagraph, promises not only a picture par excellent but an absolute novelty. Mr. Chester has been working on the picture and planning startling effects for more than six months. It is a "spook" play with real people. The story is so weird, and yet withal so real, that Mr. Chester has felt at liberty to go to any lengths for the groundwork of the picture proper. Big sets of novel lighting will be prominent features. The scenes of this production will, to a great extent, be interiors.

These are but four of the special superproductions planned by Mr. Smith, and these will in no way conflict with Vitagraph's output of features, serials and comedies.

Easter Sunday Brings First Issue of Selznick News Reel

EASTER SUNDAY will usher into the theatres of the country the first issue of the Selznick News reel. Announcement that plans were being formulated for this addition to the company's activities was made a few weeks ago.

Replying to the exhibitor inquiries Mr. Selznick said: "I am glad to be able to give exhibitors, on Easter Sunday, a new news reel which I feel will help their program wonderfully. For eight months we have been creating this first reel and forming plans for the ones that will follow, and I am positive showmen throughout the country will be agreeably surprised.

"Cameramen have been engaged and placed throughout the world to rush the very latest and best news ever gathered since the inception of news reels. The word "class" will be written all over our news reel. It is our purpose to have the reel in keeping with the same atmosphere that permeates throughout our best productions."

Following the initial release date, on April 4, the news reel will be released every Thursday and Sunday thereafter.

Universal Lists Last of Stage Women's Pictures for March 15

THE twelfth and last of the Stage Women's War Relief Jewel pictures, "The Mad Woman," is announced for release on the Universal program for the week of March 15. Nance O'Neil and Tyrone Power are featured. The Capitol Theatre, New York, booked the entire series and because of the very prominent stage stars appearing in them the twelve pictures have proved a drawing card for exhibitors throughout the country.

The two serial releases for the week are "The Jaws of Destruction," the twelfth episode of "The Lion Man," featuring Kathleen O'Connor and Jack Perrin, and "The Battle Under the Sea," the sixth episode of Elmo Lincoln's entertaining production, "Elmo the Fearless."

An amusing, clean Rainbow comedy two reel picture on the program is "A Roaring Love Affair," directed by Jess Robbins and featuring Zip Monberg, Harry Swett and Consuela Henly in a mirthful tragedy back home on the farm.

The Eddie Lyons and Lee Moran weekly offering is a one-reel comedy "Stop that Shimmie." Magda Lane and Robert Burns are featured in a western, "When the Cougar Called."

Current issues of Hearst, International, Universal Current Events news reels and the weekly Universal New Screen Magazine complete the list of releases for the week.

Public Liked Both Endings and So Experiment Failed

LOEW'S Stillman Theatre, Cleveland, conducted an interested experiment the week ending February 28, but when it was over the management didn't know much more than when it started.

Two endings were made for Metro's "The Right of Way," starring Bert Lytell. It was announced at first that the both endings would be shown to newspaper critics and that the theatre would show the one they decided upon. But this plan went wrong when one of the newspaper men made a premature decision before he had seen both endings.

Then the Stillman announced it would show the director's ending a certain number of days, and the book ending on the other days.

"Now we will see what the public wants," said Manager Klein, who figured that the attendance would tell. But it didn't work out that way because the attendance was big every day and the comments of patrons as they went out were favorable every day.

"Several letters were received from patrons praising the picture, but not one mentioned anything about the endings," said Mr. Klein, "so I guess all this chatter and argument in the papers as to the right of a director to change an author's story doesn't interest the public."

Shanks—Pullian.

Earl V. Shanks, formerly connected with Mary Pickford's organization, and now business manager of The Special Pictures Corporation, sprang a surprise on his friends this week by announcing his marriage to Pauline Pullian, screen actress, appearing in Special Pictures features.

After a short honeymoon, the newlyweds will locate at Long Beach, Cal., and the bride will continue her picture work at the Balboa Studio, where, under the supervision of Director General Ward Lascelle, The Special Pictures Corporation has several companies operating.

Well-Known Film Men Are Directors of New Company

THE Theatre Owners' Chamber of Commerce was incorporated in Albany, N. Y., on February 27, with eight directors named. The organization is unique in its intents and purposes, which are outlined as follows: to promote the interest of those persons engaged in the business of exhibiting motion pictures; to reform abuses relative to motion picture exhibiting and the industry in general; to secure freedom from unjust or unlawful exactions; to diffuse accurate and reliable information as to the standing of persons, firms and corporations engaged in the motion picture industry; to procure uniformity and certainty in the customs and usages of the motion picture industry, and all those having any trade, business, financial or professional interest therein; to establish and maintain a credit system for its members; to co-operate for the improvement of all conditions relating to the business, and to promote a more enlarged and friendly intercourse between those engaged in the motion picture industry.

The directors are William Brandt, Frederic W. Anderson, Samuel G. Bock, Charles Steiner, David V. Picker, Rudolph Sanders, John Manheimer and Louis Blumenthal, all of New York with the exception of the last named, who is a resident of Jersey City.

"Sex" Is Title of Third Read Film for Hodkinson Release

THE third special production by J. Parker Read, Jr., starring Louise Glaum, was delivered to W. W. Hodkinson Corporation recently and announcement made of its forthcoming release through that organization.

"Sex" is the title of the new Read-Glaum screen play. It was written by C. Gardner Sullivan and directed by Fred Niblo, who was loaned to the producer by Thomas H. Ince to make this super-feature.

Among the qualities "Sex" is said to possess is that of extraordinary photographic value. Charles J. Stumar, who filmed the two previous J. Parker Read, Jr., productions distributed by Hodkinson, also was head of the camera staff for "Sex."

The production is in seven reels. Irving Cummings and William Conklin are Miss Glaum's leading men, while Myrtle Stedman and Peggy Pearce have the subordinate feminine roles.

Bosworth Film Nearing Completion.

Hobart Bosworth is nearing the completion of his first vehicle for J. Parker Read, Jr. It is called "Mister MacNeir," this title being merely tentative, however. The story is by Frank Brownlee and is being photographed by J. O. Taylor, who also filmed "Behind the Door." Goldwyn will release this J. Parker Read, Jr., special.

Building Big Stage at Universal City.

Activities at the studios at Universal City have increased to such an extent that it has been found necessary to enlarge the plant. Work has already begun on a new stage that will occupy about one-third the area of stage space already covered. The new stage will measure about 140 feet by 400 and will contain a sub-cellar generating plant, which will supply light and power for the buildings known as the main stage, the north stage, the west stage, the old and new light buildings and the new theatre building. The structure will be known as the new stage and will be able to accommodate from sixteen to twenty-four individual sets.

"Pulling" Power—for the "Dough"

Has Alice Brady in her Realart, "Sinners."

Pathe Serial Organization Prepares Episode Thriller

THE various departments in the serial division of Pathe Exchange, Inc., are occupied these days with plans for the next serial release, "Trailed by Three," a fifteen-episode adventure story co-starring Stuart Holmes and Frankie Mann, that will begin its public career on Sunday, April 4.

The production has been completed and hereafter any work done on the picture will be confined to editing and cutting. The details of the advertising campaign and the various exhibitor helps customarily issued with a Pathe serial have been completed by the publicity and advertising departments, and posters, press books and other press matter are now in work at lithographers and printers.

The new serial, which was produced by Arthur F. Beck Serial Production, Inc., from an original script by Charles T. Dazey, according to announcements from Pathe, is notable chiefly from the standpoint of the story. The Pathe organization, equipped for serials, will get behind this release with full force.

Ince's "Dangerous Hours" Is Among Trio of Current Paramount Artcraft Releases

IN lending their co-operation to the Motion Picture Committee on Americanization, exhibitors will do well, Famous Players-Lasky states, not to overlook the Thomas H. Ince production, "Dangerous Hours." This timely film divides the honors of the Paramount-Artcraft film released February 29, with William Taylor's production of Mark Twain's "Huckleberry Finn" and "Young Mrs. Winthrop," a picturization of the Bronson Howard play, in which Ethel Clayton is starred.

New York and several other cities have already seen and placed their seal of approval on "Dangerous Hours," which is an adaptation by C. Gardner Sullivan of the story, "A Prodigal in Utopia," by Donn Byrne, which was published in the Saturday Evening Post. Fred Niblo directed. The leading roles are portrayed by Lloyd Hughes and Barbara Castleton. Interesting character roles are in the hands of Claire DuBrey, Jack Richardson, Walt Whitman, Lew Morrison and Gordon Mullen.

"Dangerous Hours" is not a preachment, but a forceful play, whose lesson is conveyed in a series of moving and realistic pictures of present-day life—the struggle of humanity and the clash of opposing ideals.

"Huckleberry Finn" Scores.

The triumph scored by William D. Taylor's "Huckleberry Finn" in the pre-release showings in several cities is a matter of current box-office record. Here, Famous Players-Lasky asserts, is a picture which is wholly delightful and destined to rank as a photoplay classic, just as the story is numbered among the immortals of literature. The acting of young Lewis Sargent as Huck is declared to be as fine a performance as was ever contributed to the stage or screen by a youngster. Moreover, the other familiar characters—Tom Sawyer, "Pa," Nigger Jim, Miss Watson, Aunt Polly, Widow Douglas, the Duke, The King, Mary Jane, they're all there—have been pronounced by no less an authority than Albert Bigelow Paine, Mark Twain's friend and biographer, to be perfectly portrayed.

The Bronson Howard play, "Young Mrs. Winthrop," adapted by Edith M. Kennedy, brings Ethel Clayton again to the screen to duplicate and even to exceed, it is said, her recent success in "The Thirteenth Commandment." It is described as a highly dramatic slice of real life.

The supporting cast includes Charles Ogle, Raymond Hatton, Walter Hiers and J. Monte Dumont. Walter Edwards directed.

get busy! S.R.O. 12

New York Theatre Has Run for "Lone Wolf's Daughter"

DESPITE an admitted congestion in booking and the fact that pictures already bought would have to be deferred the United Booking Office circuit of B. F. Keith and Keith & Proctor theatres have booked J. Parker Read, Jr.'s second Louise Glaum production, "The Lone Wolf's Daughter" and this Hodkinson special opens a full week's engagement next week at the 81st Street Theatre with engagements following at Proctor's Fifth Avenue, the Fifty-eighth Street Theatre and engagements across the entire metropolitan chain of this organization. Brooklyn first run of "The Lone Wolf's Daughter" has been captured by Frank Keeney's Keeney Theatre and Sydney Cohen's chain of Metropolitan houses, the North Star, McKinley Square, Tremont and others.

"The Lone Wolf's Daughter" has begun by more than exceeding the splendid record of "Sahara" in the New York district and Marx Nathan, the Hodkinson manager in New York, has called for more prints than were ever used before on any other production distributed through his office in the New York zone.

President Harper Makes Appointments.

Lawrence Beatus, manager of Loew's Palace; Harry M. Crandall, head of the Crandall string of theatres; Tom Moore, head of the Tom Moore theatres, and Sidney B. Lust, president of Super Films Attractions, Inc., have been made members of the committee on conventions of the Washington, D. C., Chamber of Commerce.

A Man of Power

Is William Farnum in Fox's "The Adventurer."

Lichtman Explains Exploitation Policy Inaugurated by Famous Players-Lasky

ENTHUSIASTIC at the general prosperity of the theatrical business all over the country, and reporting an increasing demand for long-term Paramount franchises, Al Lichtman, general manager for the department of distribution of the Famous Players-Lasky Corporation, has returned to New York after a three weeks' trip that took him into all the leading cities of the South and Middle West.

During his trip Mr. Lichtman had an unusually good opportunity to study the operation and success of the policy of exploitation which, inaugurated last autumn by Famous Players, was widely extended after the recent company convention in Chicago.

"Exhibitors," said Mr. Lichtman, "are realizing more and more the great opportunities for increased profits which lie in the Paramount-Artcraft policy of giving exploitation to individual pictures. With an exploitation man in every exchange, Famous Players-Lasky is equipped to help exhibitors put over their pictures in a way never before attempted in the motion picture industry.

The King's Theatre Success.

"For instance, when I was in St. Louis I saw the campaign which King's Theatre, assisted by our exploitation representative, Charles L. Winston, conducted in connection with the showing of the Paramount-Artcraft Super-Special 'Everywoman.' Open letters to prominent people, a whirlwind advertising campaign and exploitation of every feature of this big production made 'Everywoman' the talk of St. Louis. The result was that King's Theatre did four times more business than it ever did before on any other picture.

"That is merely a sample of what the Famous Players-Lasky exploitation policy is doing, and exhibitors everywhere are availing themselves of this exceptional service and are increasing their profits."

Mr. Lichtman declared that in all of the cities he visited he found theatrical conditions unusually prosperous. This, he said, is particularly true in Texas and through other parts of the Southwest, where the oil wells have gushed a deluge of dollars.

Use More Intelligent Exploitation.

Another development which struck Mr. Lichtman with unusual force is the growing tendency of exhibitors to demand long-term franchises to show Paramount-Artcraft pictures.

"I have learned something that is particularly gratifying," he added. "That is that exhibitors are learning to exploit individual pictures for the special features contained in those pictures. The wise exhibitor no longer contents himself with merely giving the name of the star and the name of the picture. He plays up, in his advertising and publicity, the strongest features in the story as well as the name of the star. This is of benefit to the star because it makes each of his pictures distinctive, shows his versatility and brings him new admirers."

Staff of First National Home Office "Gets Together" at Hotel Dinner-Dance

THE first of a series of recreational events for the entire membership of First National Exhibitors' Circuit home office staff was held recently at the Hotel Astor, New York, when more than 100 co-workers, their wives and those associated with the Circuit assembled for a dinner-dance and get-together.

At the disposal of the First Nationalites was the Belvedere room of the Astor, equipped with the latest improvements in jazz music, and Lieutenant James P. Anderson, who had just returned to New York after a nationwide tour with First National's "Auction of Souls" with Aurora Mardiganian. Mrs. Jane S. Johnson, secretary to J. D. Williams and H. O. Schwalbe, was hostess.

Robert Lieber, president of the Circuit; J. D. Williams, manager; P. C. Mooney, of the Anita Stewart productions, and David P. Howells, representing First National in foreign lands, made short addresses. The affair was arranged by C. L Yearsley, George R. Grant and E. J. Hudson. The reception committee consisted of Mrs. J. D. Williams, Mrs. Moe Mark, Mrs. Tom Moore, Mrs. David P. Howells, Mrs. Frank Ferrandini and Mrs. R. D. Craver.

This first of the series of entertainments to be given by the First National organization for the fostering of a loyal spirit of co-operation was titled "The Idle Dancers," which nomenclature was burlesqued from D. W. Griffith's second production through the Circuit, "The Idol Dancer."

Among those present were Mr. and Mrs. H. O. Schwalbe, Mr. and Mrs. Worthy Butts, Mr. and Mrs. J. D. Williams, Mr. and Mrs. C. L. Yearsley, Mr. and Mrs. E. J. Hudson, Mr. and Mrs. W. J. Morgan, Mr. and Mrs. W. E. Mulligan, E. Mandelbaum, custodian of the First National franchise for Ohio, Miss Florence Mandelbaum, Miss Mae B. Sullivan, Paul M. Sarazan, Miss Eleanor Benedict, Steve W. McGrath, Sol Shernow, Miss Helen Blumkin, C. F. Chandler, Mr. and Mrs. Charles L. Becker and daughter, R. H. Pornhagen, Miss Sadie McIntosh, Slade F. Clark, Miss Alice S. Mallett, Mrs. Louise Lancaster, Miss Leonie Marsden, Jack Weaver, James M. King, J. W. Kelly, Mr. and Mrs. J. P Gourlay, B. Allison, V. M. Powers, H. Gutentag, Miss Rita Ann McCarthy, J. L. Hunter, Miss Lena B. Fox, Miss Evelyn C. Quadland, Miss Louise M. Biehl, John L. Powers, Ernest Shipman, Miss Edna Shipman, E. Unterweiser, J. C. Bruggy, E. B. Johnson, general manager of Turner & Dahnken, of San Francisco; Mr. and Mrs. Frank Ferrandini, of Richmond; W. E. Lusk, of Cleveland; Lieut. and Mrs. J. P. Anderson and R. D. Craver.

get busy! S.R.O. 12

Finds "Earth Bound" Contains All Qualities of Big Picture

T. HAYES HUNTER, Goldwyn director, has never had a better vehicle for the expression of his ideals of motion picture production than "Earth Bound," from the story by Basil King, just filmed at the Goldwyn Studios in Culver City.

Mr. Hunter believes that a successful picture must have an unusual story as its basic bid for success. "Earth Bound" is an unusual story, a radical departure from the usual type of screen offerings. He believes also in all-star casts as a general rule. "Earth Bound" has an all-star cast, including some of the most capable players on the screen today.

"Earth Bound' 'is a picture which presented some almost insurmountable difficulties in filming. Its artistic value depends on absolute perfection of technique, and Mr. Hunter obtained this perfection. He is a man with infinite capacity for taking pains, and when he seeks a certain effect no effort is too great for the obtaining of it.

"Earth Bound," says Mr. Hunter, "is a story of the high quality to be expected from a man of Basil King's ability. The cast is made up of players of sympathy and understanding, and finished technique. The theme is remarkable. In my estimation, it is a picture which will have a potent influence, and will make a deep impression on every individual who sees it."

Robinson Tours Country in Interest of Doug Fairbanks

WITH the aim of forming a closer relationship between the exhibitors and motion picture editors of the newspapers throughout the entire United States and Canada, Carlyle R. Robinson, director of publicity of the Douglas Fairbanks organization, is touring the country as personal representative of the athletic Doug and is expected to complete half the journey about the middle of March, when he will arrive in New York for a sojourn of one week.

Douglas Fairbanks started Mr. Robinson out on his journey on February 12, the initial stop being San Francisco. In the Bay City the star's representative spent two days, making his headquarters at the United Artists exchange which is in charge of Edward Baron. Portland, Seattle, Spokane and Salt Lake City were next visited and the first lap of the trip ended in Denver.

From Denver, Robinson will go to Kansas City, Minneapolis, St. Paul, Chicago, Detroit, Cleveland, Buffalo and Toronto, going next to Boston and completing half the trip upon his arrival in New York. The final half of Robinson's trip will take him to Philadelphia, Baltimore, Washington, Pittsburgh, Cincinnati, Atlanta, New Orleans, Dallas, Houston and, at last, Los Angeles.

"Flame of Hellgate" Last of Michelena's Outdoor Productions for Robertson-Cole

"THE FLAME OF HELLGATE," the melodramatic picturization of the great outdoors, starring Beatriz Michelena, rounds out a series of three features from the studio of this star, which have been released by Robertson-Cole.

The new picture is filled with swift, exciting action and shows Miss Michelena at her best. Its marked contrast with her other two Robertson-Cole pictures, "The Heart of Juanita" and "Just Squaw" brings out her versatility strikingly.

"The Flame of Hellgate" was directed by George E. Middleton and written by Earle Snell. It comes from Miss Michelena's own studio, which is situated at San Rafael It is a study of life as it used to be when the California mountain country was new and riding, shooting and throwing the lasso were things in which the women as well as the men were trained.

Miss Michelena plays the part of Star Dowell, the daughter of a homesteader who has taken Government land in the mountains. Her portrayal of the daughter who avenges her father after his murder by a dishonest cattle king is the best thing she has done.

Story Different from "Just Squaw."

This story is a great deal different from "Just Squaw," in which Miss Michelena takes the part of Fawn, a white girl who has been brought up to believe that she is of Indian parentage. This latter role places her in more or less of a passive part, making her beauty and womanliness the more appealing by reason of the sympathy which her situation arouses.

The popular character man, Andrew Robson, supports Miss Michelena in "Just Squaw," as well as William Pike, who is also her leading man in "The Flame of Hellgate."

In "The Heart of Juanita," Miss Michelena is a more independent and sophisticated character. She plays the part of a dance hall girl of the older California days. Over her two men fight a desperate duel.

Superb Mountain Views.

In "The Flame of Hellgate," the latest of the three pictures, she appears before some of the most beautiful mountain scenes ever put into a picture. She rides, shoots and uses the lasso like a veteran, but the part is not one which makes her masculine, for she has ample opportunity for the display of the feminine caprices and arts which characterize her personality.

She is supported in this production by William Pike, Albert Morrison, Clarence Arper, Cliff Thompson and Jeff Williams.

Prepares for Busy Summer.

Plans to materially aid producers in their coming summer drive are being formulated by the Publicity Service, of 1587 Broadway, New York City. Indications are that the release of pictures during the coming summer months will be great, and for that reason the Service has added to its staff one man for each of its publicity, advertising and art departments.

The Service also announces that several large theatres have lined up, and that its heralds will soon be used by every principal theatre in the country.

Gaumont Repudiates "Representatives."

It has been brought to the attention of the Gaumont Company that two persons, namely, Joseph Mattlingly and B. O. Mattlingly, are posing on the Pacific Coast as representatives of the Gaumont Company; in fact, it is charged they have in their possession business cards bearing the Gaumont trade mark, copy of which, we are told, they obtained in a most peculiar manner.

We desire to inform the trade that the two persons mentioned are not in the employ of the Gaumont Company, nor have they the right to pose as representatives of this company. Therefore, any persons having dealings with them should be guided accordingly.

GAUMONT COMPANY.

Sampson, Modern "Strong Man."

There are four Detroit houses showing a Pathe picture 365 days a year. They are the Rialto, Family, Del-The and Palace. Manager George W. Sampson, of the Pathe office, states that this is what film folks mean when they talk "100 per cent." He also says that the Jack Dempsey serial will net more than any other chapter play he has handled.

"Springing" the Spring Straw.

Harry Morey is a "style sheet" here, as he is in his latest Big V, "The Flaming Clue."

Robertson-Cole Gets Shackleton's Pictures of His Antarctic Exploring Expedition

A VIVID portrayal of Sir Ernest Shackleton's famous South Pole exploring expedition, "The Bottom of the World," has been obtained by Robertson-Cole for release in the near future. Realizing the big drawing power and the unlimited exploitation and publicity angles of this production, Robertson-Cole includes the acquisition of the Shackleton drama among its big announcements.

The picture comprises a complete record of the expedition, from the time it left civilization until the arrival back at Valparaiso, after being shut off for nearly two years from the outside world.

Not only is the picture a most interesting and vivid portrayal of the Antarctic expedition, but from an educational and entertaining standpoint it would be difficult to surpass.

The film, according to the announcement from Robertson-Cole, contains everything that is desired in a successful dramatic production, with the added value of picturesque, natural scenery.

Replete with thrills, pathos and humor it tells the story of a mere handful of brave men who fought the unknown perils of the Antarctic, the southermost point of the world, to add to the knowledge of the world of science.

Has Surpassing Beauty.

For sheer beauty, the picture surpasses the majority of the best scenics ever made, and for action, thrills and true entertainment value, it is said to contain all the elements to be found in present day pictorial versions either of scenic or dramatic standard.

In his ship, the "Endurance," built especially to withstand the ice battle below the Antarctic circle, Shackleton left Buenos Ayres, October 27, 1914, just at the beginning of the world war. His first stop was to be South Georgia.

After battling the ice for weeks below the Antarctic circle the "Endurance" finally was imprisoned in the ice. Seeing that there was no opportunity to break the veritable prison bars of ice before the coming of "warm" weather, the members of the expedition prepared for the long wait for the ice to break.

To add to the discomfort of the party of explorers the sun set, not to rise again for seventy days. Throughout this time the "Endurance" remained imprisoned, with nothing but ice for hundreds of miles in either direction. It was impossible to obtain any kind of fresh food supplies, with the exception of a seal now and then, or perhaps a Penguin.

Many times during the long wait on the ice the Antarctic storms and packs of ice threatened to tear the "Endurance" to bits. But each time she upheld her name.

Throughout the long and perilous stay on the ice the dog teams were trained daily in preparation for hard work when the southermost point possible was reached with the "Endurance." And then came the greatest disaster of the journey—the ice started to break, and the "Endurance," which had been the home of the crew for such a long time, was torn to bits by the ice as it was dashed against the sides of the ship.

As the ship started to settle it was abandoned by the expedition and all available provisions were salvaged. And preparations were started for the long and perilous journey back to civilization.

The production vividly portrays in every detail this thrilling adventure.

Arline Pretty in Selznick Special.

Myron Selznick added another name to the fast growing list of Selznick celebrities when he placed Arline Pretty under contract to play the feminine lead in the special all-star production, "The Prince of Pines," now being filmed under the direction of Burton George from a story by Willard Mack.

Within twenty-four hours after the contract had been signed, Miss Pretty had assembled her wardrobe of far north clothing, and was en route to a snowbound lumber camp in northern New Hampshire, where many of the outdoor scenes of the production are being made.

Miss Pretty will have the support of Thurston Hall, Anna Lehr, William Davidson, Jack Costello, Bobby Agnew.

get busy! S.R.O. 12

Metro's Third Round of Special Films Are Bunched Near the Finishing Line

THE spirit of friendly rivalry which exists among Metro's directors is again manifested in the news from the company's West Coast studios that the six productions that comprise the third round of the "fewer and better" pictures are getting under the finish wire neck-and-neck.

Of the six productions three have been completed so far as the actual camera work is concerned, and the other three are so nearly finished that they will be in the cutting roms for editing, titling and assembling within a week. The trio that are now undergoing final cutting are "Old Lady 31," starring Emma Dunn; "Shores Acres," starring Alice Lake, and "Alias Jimmy Valentine," starring Bert Lytell.

Right behind these three are "The Cheater," starring May Allison; "Dangerous to Men," with Viola Dana, and "The Hope," a Drury Lane melodrama, with an all-star cast featuring Jack Mulhall, Ruth Stonehouse, Frank Elliott and Marguerite de la Motte.

In each case the director of the production personally will supervise the cutting, titling and assembling of the respective productions.

"Old Lady 31," starring Emma Dunn, is an adaptation by June Mathis of the successful stage play by Rachel Crothers, which was produced on the stage by Lee Kugel, with Miss Dunn featured in the role of Angie, which she also interprets in the screen version.

Hodkinson Exchange Heads Report Banner Week's Business on "His Temporary Wife"

FROM all territories Hodkinson managers reported a banner week's business of contract bookings on ."His Temporary Wife," Joseph Lovering's leap year romance, starring Rubye De Remer, Edmund Breese, Mary Boland, Eugene Strong and W. T. Carleton. An idea of the way this W. W. Hodkinson release has caught on may be gleaned from the immediate booking engagements given it by such prominent picture showmen as Tom Moore for a week's run at his Strand Theatre, Washington, D. C., and W. C. Dineen, general manager of all Harry Moir houses in Chicago, for a week's engagement at either the Rose or the Alcazar of the Moir first run theatres to be followed within two weeks in every house of the Moir chain.

In addition to the big booking from Mr. Dineen, the Chicago Hodkinson manager, Sidney J. Goldman, obtained contracts on the production in seventeen other Chicago theatres, and many of the big houses in the territory, including the Palace, Muscatine, Ia.; the Crystal, Joliet, Ill.; the Palm, Rockford, Ill.; the Chateau, Kankakee, Ill.; the Lincoln Square, Decatur, Ill., and the Opera House, Dubuque, Ia.

Metropolitan Bookings.

In the New York district Marx Nathan, Hodkinson manager, has equaled the mark set by Mr. Goldman, the lists of bookings in the metropolitan zone, including the Symphony, the Adelphi, the Majestic, the 77th St. Theatre, the City Hall, Proctor & Keith's 58th St. and 23rd St. theatres, and the Sydney S. Cohen chain in New York City, the Mardi Gras, the Roebling, the New Atlantic, the Sheffield, the Cleveland, in Brooklyn.

Bert Lytell in "Right of Way" Brings Big Flood of Booking Orders to Metro

ALTHOUGH "The Right of Way," Metro's screen production of the celebrated novel of regeneration by Sir Gilbert Parker, starring Bert Lytell, has been in the market for booking only about a fortnight, the exchanges and the home offices of the Metro organization announce that they have been virtually deluged with requests for dates and with inquiries regarding options on first showings.

Has Choice of Endings.

For its first big metropolitan showing, "The Right of Way" is the current attraction at the world's largest motion picture playhouse, the Capitol Theatre, New York, for the week of February 29, the showing having been put off a week to permit of the arrangement of special effects.

As announced before the release of "The Right of Way," Metro has provided for exhibitors a choice of endings for the story; the first following, with only minor changes, the original story by Sir Gilbert Parker, and the second diverging to the extent of its becoming "happy," or, in other words, without the death of the hero, "Beauty" Steele, at the end of the picture.

The managing director of the Capitol, Edward Bowes, did not make any advance announcement to the public as to which ending he would use, but Metro believes that the Capitol screen will display the solution of the story as written in the novel by Sir Gilbert Parker.

"Cynthia-of-the-Minute" with Leah Baird Has Many Remarkable Lighting Effects

CYNTHIA-OF-THE-MINUTE," starring Leah Baird, latest feature special to be completed by Gibraltar Pictures for W. W. Hodkinson distribution, is regarded by those familiar with the work of Louis Joseph Vance as one of his most powerful stories, possessing as it does the maximum of pictorial value.

This is practically the only picture completed since the beginning of the world war wherein nearly all the important scenes are laid on board ship. Eight weeks were consumed in the filming of the drama, half of that time being utilized in and about the studio at Cliffside, N. J., and the other half in shooting marine episodes at Jacksonville, Port Sewall and Tampa, Fla.

The production is remarkable for the fact that four of the six reels are devoted to marine features of the story, all of which are supposed to transpire in one night. These scenes involve nearly every part of a big tramp steamship, from the captain's cabin to the fo'c'sle head, Miss Baird in her character of Cynthia fighting all over the ship to defeat a gang of conspirators bent on scuttling the craft for the insurance.

Katherine Porter Joins Kane Staff.

The Arthur S. Kane Pictures Corporation announces the addition to its publicity staff of Katherine Anne Porter, a widely known magazine and newspaper writer, who will be in charge of feature writing for the fan publications and newspapers.

Schlesinger and Miles Plan Highly Specialized Service

FILLING a long felt want in the motion picture business, the Film Service Bureau will have its inception on or about March 10 with headquarters on the sixth floor of the Leavitt Building 126-30 West Forty-sixth street, New York. Leon Schlesinger and Joseph R. Miles, who are responsible for this new departure, are pleased with the enthusiasm with which their first announcement has been met.

Under the general management of Mr. Schlesinger, the Film Service Bureau will render a service intended to alleviate the shipping and forwarding troubles of the producer, exporter and state right distributor alike. For many months the lack of proper shipping facilities and specialized packing and forwarding services has handicapped the activities of these men in no small degree.

The Film Service Bureau, specializing in packing, shipping and forwarding for export, will also take care of shipments for domestic distribution. Title work in all languages, insertion of titles, cutting and editing pictures; in fact, everything will be done to relieve a distributor of all the worrisome details of physical distribution.

More Theatres Fall in Line for $100,000 Lloyd Comedies

SPURRED by the knowledge that Harold Lloyd is fast becoming a prime public favorite in two-reel comedies, the thirty-two branch managers of Pathe Exchange, Inc., during February wrote the biggest business yet recorded monthly on the new $100,000 subjects. Every Pathe branch surpassed the best previous figures established on the Lloyd comedies. More than a score of the most prominent first-run theatres in the United States were added to the host of houses now playing the multiple reelers.

Ruben & Finkelstein, who stand pre-eminent in the exhibition field in their territory, during the past month booked the entire Lloyd series, beginning with "Bumping into Broadway" and including "Captain Kidd's Kids," "His Royal Slyness," "From Hand to Mouth" and "Haunted Spooks," in their first-run theatres in Minneapolis, St. Paul and Duluth. A. H. Blank, managing director of the new Des Moines Theatre, one of the finest in the entire country, also subscribed his name with the other prominent bookers of the Lloyd funmakers.

"Haunted Spooks," considered by Pathe by far the best of the entire Lloyd series, is to be released on March 21.

Pick Players for "Dangerous Paradise."

Following the announcement that "Dangerous Paradise," the Frances Marion story in which Lewis J. Selznick will present Olive Thomas, has been started in the Selznick Eastern studios, some of the players who will appear in the cast were named this week.

Among those engaged for the first shots in the picture are Dorothy Kent, Theodore Westman, Jr., Warren Cook, Charles Craig, Aleene Bergman, Katherine Johnston, Marcis Harris, Norma and Athole Shearer (the Shearer Twins), Russell Hewitt, Maury Stewart, Jr., William P. Carleton and Arthur Houseman.

Vitagraph Buys More Acres, Enlarging Hollywood Plant

THROUGH the purchase of ten acres of land adjoining its present plant at Hollywood, Cal., Vitagraph becomes the owner of one of the largest motion picture studios grounds in the country. The land acquired, part of the Skinner estate in East Hollywood, has been in the probate court for several months and the sale to Vitagraph was consummated only after dealings extending since last July. The bid made by W. S. Smith, manager of the West Coast studio, acting for Albert E. Smith, president of Vitagraph, was accepted and with the approval of the probate judge the executors of the Skinner estate have transferred the property.

Vitagraph, through its new purchase, now has twenty acres of land laid out in a square, north and east from the intersection of Talmadge street and Prospect avenue. The original site, now in use, contains ten acres.

Mr. Smith is having the technical staff design several brick and stone buildings for the additional land. Work on these will be commenced immediately. Mr. Smith is leaving for California to personally superintend the improvement.

Many Popular Players in "Why Change Your Wife?"

ASIDE from the masterly manner in which he tells his story, two things that Famous Players-Lasky Corporation cites, stand out with notable clearness in the production of Cecil B. De Mille—sumptuousness of settings and the high acting standard of his casts. In "Why Change Your Wife?" his latest Paramount Artcraft special, the cast is of the same high plane of ability which has marked the players selected for all of Mr. De Mille's creations.

In the role of Robert Gordon, the young husband who becomes estranged from his wife, is Thomas Meighan. Gloria Swanson plays the role of Beth Gordon, the wife, who because she is not a playmate of her husband, loses him only to regain him later by adopting a mode of life her husband wanted her to live.

Another favorite who has been seen in a number of notable productions is Bebe Daniels, who plays the role of "the other woman."

Theodore Kosloff, the famous dancer, is shown as a classical dancer, and other well-known players whom Mr. De Mille selected to interpret his action are Clarence Geldart, Sylvia Ashton, Maym Kelso, Lucien Littlefield, Edna Mae Cooper and Jane Wolff.

get busy! S.R.O. 12

Lascelle Makes Comedy Not Using Faces of Actors and Without the Use of Subtitles

SOMETHING entirely new in the way of comedy is being brought to the screen by Ward Lascelle, formerly connected with the directorial staff of Mary Pickford.

Lascelle, who is now director general for The Special Pictures Corporation, has just finished a feature which promises to be one of the most novel pictures ever attempted. He has made a comedy without using the faces of actors or actresses, and also without the use of subtitles.

This feature is claimed by the best authorities in Los Angeles to be one unique. In spite of the fact that neither faces or subtitles appear, direction and continuity and community are said to be perfect.

"For a long time," said Mr. Lascelle, "I have believed it possible to work out a photoplay, keeping the action complete, without the use of subtitles or players' faces, but this is the first opportunity I have ever had to undertake such an experiment. The result, I assure you, has been most gratifying, and, in my opinion, a new possibility has been opened for the screen."

Lascelle declares that "Uneasy Feet" is only one of many novel film features which will be presented through Special Pictures. Exhibitors may look for something new in the Comedyart release and also in the Art Color Scenics, in which the Handschagel color process will be used, the exclusive right for this method of coloring motion picture film having been secured by the Special Pictures Corporation.

Vitagraph's Big Newspaper Story Seen at Private View by Reporters; Picture Praised

WOULD it be ethical or professional for a newspaper to print a story of disgrace about one of its own men? Would it be a dereliction in its duty, on the other hand, if a newspaper should suppress or submerge such news?

These questions came to the surface recently and have caused a wide discussion among newspaper workers as the result of private showings of Vitagraph's feature, "Deadline at Eleven," in which Corinne Griffith is starred. A number of newspaper men were invited to one of the first screenings

The picture is based upon a story of newspaper life, and much of its action is set in the office of a great New York daily. Miss Griffith plays the role of a wealthy yong society woman who enters the field of journalism under the impulse to earn her living and do something worth while.

The dramatic events that ensue lead to a love affair between her and one of the star reporters. The story then proceeds toward a situation in which the newspaper is confronted by the necessity of either printing the report of an arrest and murder charge about one of its own men or of deliberately suppressing and suffering to be scooped.

The manner in which the characters meet this situation provides one of the big punches of the picture. The newspaper critics expressed the unanimous opinion that the story had presented a logical solution of the problem.

Pathe to Distribute "The Little Cafe," with Max Linder, and "Lifting Shadows"

PATHE'S promise of big things in the way of features for this spring has been partly fulfilled with the addition to the schedule of two exceptional productoins, one of which will bring back to the American screen the famous French comedian, Max Linder, in the first big feature he has ever made. Pathe has taken over the distribution of "The Little Cafe," a five-reel comedy starring Linder, and will release it on April 25.

Pathe also will issue Leonce Perret's "Lifting Shadows," in which Emmy Wehlen is starred. This production has been set for release on April 4, following Blanche Sweet in "The Deadlier Sex."

"The Little Cafe" is an adaptation of the successful stage play of the same name produced by Klaw and Erlanger. Wanda Lyon, lately of the Winter Garden of New York, portrays the part played on the stage by Hazel Dawn.

Emmy Wehlen was signed by Mr. Perret for the leading role because of her particular adaptness for the role of Vania Ostrowski. Miss Wehlen for years has been one of the prime favorites of the screen and stage. Among her most successful screen works may be numbered "Miss Robinson Crusoe," "Nobody," "The Outsider," "The Shell Game," "House of Gold" and "His Bonded Wife."

Mr. Perret has surrounded Miss Wehlen with a support including Wyndham Standing, Stuart Holmes. Julia Swayne Gordon and F. French.

Winchell Smith Joins Metro Authors; "New Henrietta" To Be His First Film

WINCHELL SMITH, playwright and stage producer, is now a member of the Metro scenario forces in Hollywod, Cal. He will serve not only as a writer of original stories, but will assist in the picturization of several of his own plays.

Acquisition by Metro of the services of Winchell Smith follows closely the announcement that Bayard Veiller, another dramatist with an international reputation, had signed a contract to write four original sories a year for Metro, the first to be a vehicle for Bert Lytell.

Supervision of a screen adaptation of "The New Henrietta," the revised version of Bronson Howard's celebrated stage play of high finance and Wall Street gambling, on which Winchell Smith and Victor Mapes collaborated, will be Mr. Smith's first effort for Metro.

The Screen Fascinates Him.

The playwright declares motion pictures always have held a peculiar fascination for him, that he believes their prospects were never better, and that they offer a splendid field for the dramatist.

J. W. Binder Denies Use of Money to Kill Censorship Legislation in Ohio

DENIAL of charges that the motion picture industry is using money among legislators in efforts to kill censorship legislation was made by J. W. Binder, of Hackensack, N. J., in a letter to the Massachusetts Legislative Committee on Mercantile Affairs.

The letter said:

"I am advised that at a hearing before your committee on Tuesday last, one Mrs. Maud Murray Miller alleged that I had appeared in Ohio in opposition to a motion picture censorship bill introduced by one Neff, and had made statements that I had $50,000 to spend in defeating the bill and as much more as was necessary.

"I understand that this statement was placed in the record of the hearing. I therefore take this occasion to deny emphatically and categorically that I ever made any such statement or that I had any money whatever to spend in defeating the legislation in question.

"I was in Ohio representing the National Board of Censorship of Motion Pictures, an organization composed of men and women of the highest standing, to whom the makers of motion pictures voluntarily submitted their pictures for criticism and review before sending them out. This body was naturally and rightly opposed to the pernicious belief that any form of expression can in the United States be submitted to pre-publicity censorship through legalized channels.

"In justice to myself I demand that this communication be spread upon the records of your committee and that I be so advised. I am not now nor have I been for two years connected in any way with the motion picture industry."

Metro's Alice Lake Feature Breaks Records Down South

DESCRIBING the business done during a week's showing of the Screen Classics, Inc., production, "Should A Woman Tell?" featuring Alice Lake, as "one of the best since we have been operating this theatre," Daniel Michalove, manager of the Strand Theatre, Atlanta, Ga., has written to Charles E. Kessnich of Metro's Atlanta exchange, heartily indorsing the picture and recommending it to othee exhibitors as one which will yield box office returns to "compare favorably with any picture released so far this year."

The Strand Theatre is one of the chain of theatres owned and operated by Southern Enterprises, Inc., with a capital of $5,000,000. The Strand is one of the leading motion picture houses in Atlanta, with a fixed policy of following the record of all productions it books, with the aim of obtaining only the best possible quality of screen productions for its patrons.

"Mystery of the Yellow Room" Cleans up in Los Angeles

T. L. TALLY has scored an impressive success with "The Mystery of the Yellow Room," an Emile Chautard Production, presented by Mayflower Photoplay Corporation, during a week's showing at his Broadway Theatre in Los Angeles. The showing gives Realart Pictures a record of having played in substantially all of the big Los Angeles first-run houses, including Grauman's Theatre, Miller's New Theatre, the California and Sillcotte's Cinema.

This showing follows rapidly after the establishment of a new Broadway record made when the Rialto Theatre in New York City booked Mary Miles Minter in "Judy of Rogues' Harbor," making it a straight seven of Realart's first seven productions to have Broadway runs.

The following telegram was received by John S. Woody, general manager of Realart, "The Fear Market," from the play by Yellow Room' packed Tally's Broadway all day today and tonight. In my opinion, it is a most excellent box-office attraction and one of the most absorbing and baffling mystery pictures ever made. Am highly pleased with Realart product and will use as frequently as opportunity offers."

Fox South American Manager Sees Rich Market for Films

J. P. RYAN, South American district manager of the William Fox interests, has arrived in New York after an absence of three years, surcharged with information on the motion picture market there and the comparative standing of various stars. He was stationed at Buenos Aires, the acknowledged picture center of the continent, and therefore was in a position to make an exhaustive study of conditions. In addition to gathering data in his headquarters city he made extensive excursions to other parts of the continent.

"The motion picture made in the United States," Mr. Ryan asserted, "is by far the largest factor tending towards a better understanding between our country and the South American republics. This better understanding will manifest itself most noticeably in larger trade relations. The exaggerated idea entertained by a great proportion of Spanish-speaking Americans about the North American and his way of living and trading, is so thoroughly upset by what they see on the screen that a gradual change in attitude in inevitable.

"One sees foreign pictures only in the cheaper show houses. In the recognized theatres American productions hold their own, and more."

Mr. Ryan is emphatic in his statement that the South American market is a rich one for the motion pitcure producer. He cites his own success in spreading Fox pictures as an example of what can be done. The volume of business that Fox Film Corporation does in Latin America has increased at a phenomenal rate during the last few years.

Pearl White, he said, is the most popular star.

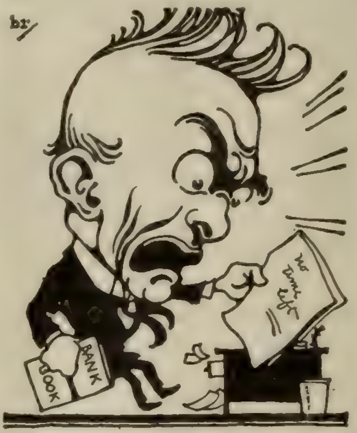
O'Brien to Make Pictures on Coast.

Myron Selznick, head of production of Selznick Enterprises, announced this week that Eugene O'Brien left for California February 28, where he will appear in a production which is scheduled to begin shortly after he arrives there. The reason for Mr. O'Brien's journey to the West Coast Selznick studios, according to Mr. Selznick, is because the Eastern studios at Fort Lee and in the Bronx are so crowded that no more productions can be taken care of there at the present time.

Raid Takes a Flier on the Stage.

Wallace Reid is back on the stage again. The excursion of the Paramount Artcraft star into the "legitimate," however, will not be for long, as he has signed only for a limited engagement and is not to leave Los Angeles.

It was Frank Egan, of the Litte Theatre, Los Angeles, who offered Wallace the juvenile lead in Harry Corson Clarke's production of the English comedy satire, "The Rotters."



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exchange to show them to you.

Two New Picture Corporations Will Produce in San Francisco.

THE D. & G. Film Company has been organized at Oakland, a suburb of San Francisco, and a tentative site for a studio has been selected. R. C. Durant, president of the Chevrolet Motor Company, is a member of the new concern, and Charles Grapewin is another. It is planned to produce a series of comedies in which Charles Grapewin, the Orpheum star, and Anna Chance will be featured.

The California Projector and Film Corporation has been incorporated at Oakland, Cal., with a capital stock of $50,000 by William H. F. Ziedrich and John J. Dashiell, of Oakland; Henry G. Laffman, of Berkeley, and Samuel J. Jones and Owen Roberts, of San Francisco. The company proposes to establish a studio for the production of films in the Greater San Francisco, which includes the east-bay suburbs.

Strief Finds Original Motion Picture Fans of Cincinnati

THAT first motion picture shown in the old Dime Museum, on Vine street, 25 years ago, created a sensation, but not nearly as much of a sensation as it would have done had we believed it genuine. Folks in those days thought it a fake. We couldn't believe the actors on the sheet were projected there. We thought they were real live humans shadowed in some way."

Attorney J. A. Mingus, with offices in the Wiggins Block, was commenting on his experience when he saw the first motion picture play ever flashed on a Cincinnati screen. It was in 1894 at the Keck Dime Museum. Mr. Mingus wrote to Manager Fred Strief of the Paramount-Artcraft's local offices in response to Strief's efforts to find the "original motion pictre fans" of Cincinnati. The first photoplay was "Miss Jerry," a crude affair, presented in October, 1894.

Mr. Mingus and several other "original film fans" will be guests of Strief soon at a party in the private theatre of the Famous Players-Lasky when a reproduction of "Miss Jerry," will be shown.

Several others who saw "Miss Jerry," have written to Mr. Strief. Mrs. Frank Bennett, Williamson, W. Va., with her son, will attend the performance.

Jack Jordan, 807 Scott street, Covington, Ky., is another "original." For 18 to 20 years, he says, he has not missed going to a picture show more than two nights in any week.

Mary MacLaren in "Roads to Divorce."

A picture which should have a strong appeal to all married couples, or young people who expect to embark on the uncertain sea of matrimony, and which should therefore prove to be a big box-office attraction for exhibitors, is the Universal production, "The Road to Divorce," where Mary MacLaren plays the stellar role, and which is announced for release on April 5.

Aside from its gripping story, its photographic effects and the splendid work of the star and her supporting company, the photoplay contains a lesson by which every young man and woman may profit.

Miss MacLaren's supporting cast includes Edward Peil, Bonnie Hill, Eugenie Forde, Helen Davidge, Roy Stocker and several others.

Stanley Company to Buy Entire Block for Theatre Building in Trenton, N. J.

PLANS are maturing for the construction of another $1,000,000 motion picture theatre in Trenton, N. J. The Stanley Company of America, with home offices in Philadelphia, have been negotiating for the purchase of an entire city block enclosed by North Broad, East Hanover, Warren and North Warren streets. The company is said to be planning the erection of a large picture theatre, an apartment house building and a group of stores. The real estate alone will cost upward of $950,000, it has been estimated.

The new Strand Theatre, of which T. O. and R. A. Fleischbein are the proprietors, was opened in Cloquet, Minn., on February 19 with Mary Pickford in "Daddy Longlegs." It is in the east end of the town and cost $45,000. The Fleischbeins operated the Diamond Theatre in Cloquet prior to the big fire of October 12, 1918.

The Saxe Brothers, well known throughout the Middle West as owners and operators of hotels, theatres, restaurants and taxi-cab lines, are negotiating in Waukesha, Wis., for the purchase of property upon which to erect a hotel and theatre building. Thomas Hughes, who represented Saxe Brothers, said that the concern is also negotiating for the purchase of theatres at Janesville, Fond du Lac and other Wisconsin towns.

It is reported that a syndicate of Chicago moving picture interests are planning a large picture theatre for Milwaukee, to be located on Wisconsin street. The statement was made by Carlton Rieger, manager for Milwaukee, at the opening of the Iris Theatre, North avenue and Fourteenth street, recently. He said that the new theatre, for which no site has been yet secured, would cost about $250,000. The Iris is the first of a chain of houses which will be taken over by the syndicate within a year. It is also proposed to build a theatre at Twelfth and State streets.

It is now an assured fact that the Lyceum Theatre, of Duluth, will be made over into a first class picture theatre by the Clinton Investment Company, in conjunction with the Famous Players-Lasky Corporation. The work probably will be started about March 1. The theatre lease held by the Lyceum Amusement Company does not expire until September 1. More than $200,000 will be spent in improvements, not including a pipe organ costing $50,000.

Buxbaum to Head Paramount Convention Representatives

H. H. BUXBAUM, manager of the New York exchange of Famous Players-Lasky Corporation, will lead the Paramount Artcraft representatives at the convention of New York State Exhibitors to be held at Utica on March 8 and 9. Other Famous Players-Lasky representatives who will attend the meeting will be Manager Allan S. Moritz, of the Buffalo exchange; Joseph Seidelman, manager of the newly organized Albany exchange, and Henry Randall and W. A. Roosevelt, of the New York City exchange.

A booth will be maintained by the Paramount Artcraft interests at the convention. Decorations of posters, accessory displays and exhibitors' aids will be lavishly exhibited, while copies of press books, trade organs and publicity material issued by the organization will be available to exhibitors.

One of the convention features will be a showing of Cecil B. DeMille's latest Paramount Artcraft production, "Why Change Your Wife," with Thomas Meighan, Gloria Swanson and Bebe Daniels. The picture is said to be a worthy successor to DeMille's last release, "Male and Female," by those who have seen it. It takes up the opposite point of view of the marriage question to the one expressed in the earlier DeMille picture, "Don't Change Your Husband," although it is in no sense a sequel to that production.

Realart Lists Alice Brady's "Sinners" for Early Release

SINNERS," starring Alice Brady, Realart, is announced as completed and on the schedule for release after it has finished its preliminary box office tests.

The picture is an adaptation of Owen Davis's stage drama of modern life, in which Miss Brady starred for more than a year in New York City and for a longer period in the larger cities of the country. It was produced on the stage by William A. Brady and has been one of the big dramatic hits of recent years. The success of the drama created a demand for its novelization and this work was done by D. Torbett.

The play was adapted to the screen by Eve Unsell and the production was made under the direction of Kenneth Webb. Many of the scenes were photographed on Nantucket Island, off the coast of Massachusetts, according to the demands of the original play.

Miss Brady's leading man is James L. Crane. Frank Losee has the role of William Morgan. William P. Carlton also has an important part.

Others in the cast include Nora Reed, Robert Schable, Crauford Kent, Lorraine Frost, Augusta Anderson and Agnes Everett.

Predict "Virgin of Stamboul" Will Go Big the Country Over

THE VIRGIN OF STAMBOUL," a big Universal special, has at last been completed. Tod Browning, who directed the feature, brought the picture along with him when he arrived at the New York Universal offices from the coast a few days ago.

A private showing was immediately arranged at which Carl Laemmle, R. H. Cochrane and the other leading lights of the Universal organization were present.

"The Virgin of Stamboul," said Carl Laemmle, "has even surpassed our expectations. Tod Browning has produced a truly wonderful picture. Priscilla Dean will take the country by storm when this photodrama is released. I am really proud to stamp this production with the Universal-Jewel trademark."

American Works Overtime on New Prints.

The laboratory of the American Film Company is working overtime on new prints for the Russell-Minter-Fisher series, according to Sam Silverberg, superintendent of the plant.

"We are just getting eight new prints off to the New York exchange to take care of recent bookings and meet the present needs," he said. "There seems to be a steady demand for 'Wives and Other Wives,' 'Where the West Begins,' 'The Mantle of Charity,' 'The Eyes of Julia Deep,' 'When a Man Rides Alone' and 'Money Isn't Everything.' We got out about 100 prints in the first place, but there has been no let-up on these features. These comedy-dramas must have been very successful."

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picture is enough to make the wise exhibitor shudder. A big New York stage comedy success.

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To make a hit in.

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You have to use a split-second watch to catch the interval between laughs.

The giggles drop all around you, like hailstones.

It's as full of chuckles as a barber is of conversation.

Six reels of celluloid hilarity.

If you can laugh painlessly, ask the

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exchange to show them to you.

Republic to Distribute Allgood Serial, "The Whirlwind," Featuring Hutchison

THE Republic Distributing Corporation, of which Briton N. Busch is president and Lewis J. Sleznick is advisory director, has enlarged its activities to include the distribution of serial subjects. The announcement states that contracts have been signed between Republic, represented by Mr. Selznick and Mr. Busch, and Allgood Pictures Corporation, represented by Charles Alperstein and Joseph A. Golden, whereby Republic will handle the distribution of "The Whirlwind," a fifteen-episode feature serial in which Charles Hutchinson has the "daredevil" star part.

According to present plans, "The Whirlwind" will be released in the early part of April. George Ames, who lately became a member of the Republic sales organization, specializing in short subjects, will be in active charge of sales for this serial.

In describing this "continued" feature which marks the entry of Republic into this branch of motion pictures, stress is laid upon the fact that the officials responsible for the selection of "The Whirlwind" took into consideration that Republic will have to build up a serial reputation beginnig with this initial release. Not having established itself among exhibitors as producers or distributors of serials, it behooved Republic to exercise a keen sense of discrimination in selecting as its initial release a subject that has every earmark of popularity.

In an announcement to exhibitors, Republic said: "We have, by reason of our success in handling short subjects such as the Chief William J. Flynn series, Prizma natural color pictures and Kinograms, and because exhibitors are seeking good serials now more than ever before, been encouraged to take on the distribution of a serial and are negotiating for two more at the present time. Our first, 'The Whirlwind,' is in fifteen episodes, each one of which contains two or more thrills calculated to lift the audience out of its collective seat. The director, Joseph Golden, it will be remembered, has lately to his credit 'The Great Gamble,' which was one of the biggest money-getting serials of the year."

Neilan's "The River's End" Is Breaking Records Everywhere

MARSHALL NEILAN'S initial independent production, "The River's End," is sweeping the country with big success. At the Strand Theatre, New York, the film proved the greatest attraction in the history of that institution, which fact was extensively advertised in the daily papers. All box-office records were smashed on the first day and on the second day the records of the first were shattered. The film on closing in New York was immediately transferred to Brooklyn Strand for a week's run.

At John H. Kunsky's Adams Theatre, Detroit, the picture broke all records, and the latter part of the week exceeded the business of the first half.

The picture opened at the Circle Theatre, Indianapolis, last Sunday and created a sensation the first day when it broke all records. At the Kinema Theatre, Los Angeles, the production also broke all records.

Manager Cassard Is Honored by Admirers on West Coast

S. S. CASSARD, sales manager of the Nicholas Power Company, Inc., has recently been made an honorary member of the Moving Picture and Projecting Machine Operators Union, Local 169, I. A. T. S. E., and presented with a gold card case. As Mr. Cassard was also made an honorary member of the San Francisco local a short time ago, he must be very popular with the unions on the West Coast.

Mr. Cassard, who left New York during the early part of January and has been traveling through the West for his firm, will return home in about ten days. He reports a very successful trip, and those who have known "Dick" Cassard during the nine years he has been connected with the film industry will not be surprised at these honors that have come to him, for he has an unusual faculty for making friends and keeping them.

Six Big Columbus Theatres Show Paramount-Artcrafts

COLUMBUS, OHIO, has been celebrating an "impromptu Paramount Artcraft week," starting February 29. Every one of the six leading theatres had complete Paramount Artcraft programs, not to mention the suburban theatres.

At the Grand, "On With the Dance," the George Fitzmaurice super-special, opened a two weeks' engagement with a lavish prologue and big advertising. At the Colonial, Douglas MacLean and Doris May, Thomas H. Ince stars, appeared in "What's Your Husband Doing?" At the Southern, was Marguerite Clark in "Luck In Pawn"; at the Hippodrome, "Hawthorne of the U. S. A." with Wallace Reid; at the Pastime, Marion Davies in the "Cinema Murder"; at the Majestic, Billie Burke in "Wanted—A Husband."

The week previous, the downtown houses had "The Thirteenth Commandment," "The Miracle Man," "Counterfeit" and "Why Smith Left Home," in addition to Paramount Mack Sennett comedies.

Colonel J. E. Brady of Metro Addresses Columbia Students

COLONEL J. E. BRADY, scenario editor of Metro, gave an interesting lecture at Columbia University, New York City, on Friday evening, February 27. The large audience was composed of the members of the Cinema Composers Club and of the students of Mrs. F. T. Patterson's photoplay classes at the university.

Colonel Brady gave a vivid description of the writing as well as the production of the modern photoplay. He emphasized the fact that the main requisite for successful motion picture writing is an innate creative instinct, and that photoplay writing differs from no other business or profession in its demands for painstaking work, even from the most talented authors To illustrate his point, Col. Brady recited the action of a story recently submitted to him, wherein the author through sheer carelessness had failed to realize the possibilities of his theme.

Col. Brady concluded with a note of hopefulness, assuring the audience that in spite of the prevailing demand for adaptations of published stories and plays, there was still a market for good original scripts.

Go to Charleston for Scenes.

Dorothy Gish and the members of her company are at Charleston, S. C., securing scenes for Miss Gish's next Paramount-Artcraft production. Among the players with Miss Gish are Ralph Graves, Marie Burke, George Siegemann and George Fawcett. Mrs. Mary Gish, mother of the Gish girls, also is with the party. They will return to New York about March 10.

Big Extension of Foreign Territory Is Announced by Pathe Exchange, Inc.

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., announces that plans have been completed whereby Pathe Exchange takes over from Pathe Cinema, the great French concern, all the territory situated east of Suez and extending as far as the Atlantic Ocean.

The new arrangement is bound to prove beneficial to both companies, inasmuch as it gives Pathe Exchange all facilities to co-operate directly with its foreign agencies and an opportunity to devote all its attention to the European market, which is now ready for intensive development. The French company will, however, continue to exploit its European productions through its former concessionaires in said territory.

While the details of the plan were being worked out, the contract with Max Glucksmann for the exploitation of the Pathe products in Argentine, Paraguay and Uruguay, expired, and a new agreement was entered into, extending the franchise under which the Glucksmann firm has handled Pathe pictures in its territory for almost two decades. Mr. Glucksmann was also granted the concession for Chile, Peru and Bolivia.

Pathe Exchange is following the policy of Pathe Cinema in its new territory by giving to its foreign agents an opportunity to purchase their respective branches with a long-term franchise for the Pathe product. Alex Hague, who has been in charge of the Bombay branch of the Pathe motion picture interests for several years, has just gone back to India, after having made arrangements for the purchase of his branch, in conjunction with a contract under which he secures the Pathe product for India, Burma and Ceylon for a long period.

Arthur E. Rousseau, export manager of Pathe, says: "There is no country on the globe where we are not represented. Whenever we do business, the name of Pathe stands for integrity and quality, but it was gratifying to me to learn that the excellent reputation which we enjoy in this country extends all over the world. Our export business has entered into a new era of prosperity and never in the past has the outlook been so optimistic."

"Dangerous Days" Heralded as Barker's Best Production

GOLDWYN executives saw Mary Roberts Rinehart's first picture for Eminent Authors, "Dangerous Days," at a private showing in the New York exchange this week and pronounced it the master production of Director Reginald Barker. Its great success is evident in the fact that Mrs. Rinehart is also highly pleased with it. The film ranges in seven reels from domestic trouble and the tragedy of young lovers to ball room scenes of novel splendor and lurid scenes of riot, fire, dynamite and industrial destruction.

"Dangerous Days" is the Goldwyn release for the week of March 14. It combines the qualities of screen presentation notable in Barker's work with the unusual popularity of Mrs. Rinehart's story telling gift, which made "Dangerous Days" as a novel the best seller in forty-nine test cities in America during the past year. The novel was also published serially in "Pictorial Review."

Lawson Butt plays Clayton Spencer; Frank Leigh is Rudolph Klein; Rowland Lee is Graham Spencer; Stanton Heck is Herman Klein; and H. Milton Ross is Dunbar. Mary Roberts Rinehart has provided unusual acting opportunities for her woman characters, interpreted by Barbara Castleton, Ann Forest, Florence Deshon, Pauline Stark and Clarissa Selwynne.

Irene Rich Signs Contract to Appear in Goldwyn Pictures

IRENE RICH, who has played opposite Will Rogers in several of the Goldwyn star's pictures, has just signed a contract which will keep her in Goldwyn productions for a period of years. Miss Rich is now playing the lead opposite Mr. Rogers in "Jes' Call Me Jim," which is being filmed under the direction of Clarence G. Badger at the Culver City studios.

Miss Rich has achieved popularity in the comparatively short time since her picture debut, which took place in 1917. She came directly to the screen from private life, without stage experience, and at once proved her ability to play appealing, heart-interest roles with sympathy and understanding. Her work with Will Rogers has been especially successful, for her natural inclination is toward the type of role required by his pictures, and her interpretations are excellent.

Sidney Olcott Starts Work on Hughes' "Scratch My Back"

PRODUCTION of Rupert Hughes' Goldwyn Eminent Authors picture, "Scratch My Back," has begun under the direction of Sidney Olcott with a scenario prepared by Rupert Hughes and E. T. Lowe, Jr. In the all star cast the four principal players are T. Roy Barnes as Val Romney; Helene Chadwick as Madeline Secor; Lloyd Whitlock as Rodman Loton and Cesare Gravina as Jahoda—a professional artist in decay, with the blood of eleven races, the vices of all, and the virtues of none.

Rupert Hughes is said to have written this comedy directly for the screen and has secured a number of novel and amusing effects that will make it one of the most interesting productions on the Goldwyn list. The story ranges from London and Paris to New York, and from a convent to a dancing school, the opera stage, tenement house and yacht.

Instead of the conventional triangle situation Rupert Hughes has developed a surprising plot that is full of comic possibilities.

Pathe's "Blood Barrier" Is Picture for Real Americans

WHILE not to be released as a propaganda picture, J. Stuart Blackton's next production, "The Blood Barrier," is a picture of America for Americans. It will be released by Pathe on April 11, and already indications are that it will be a worthy successor to "My Husband's Other Wife" and "Respectable by Proxy," which are now enjoying unusual popularity. Sylvia Breamer and Robert Gordon are again featured in "The Blood Barrier," and from Pathe reports they give able presentations of their difficult roles.

When Commodore Blackton and the late Dr. Cyrus Townsend Brady, author of "The Blood Barrier," discussed the story, the producer told the author that he felt there was abroad in the United States an insidious movement fostered by foreign influences, and that he wished to produce a story that would combat by its own lesson such influences. Out of that conference grew "The Blood Barrier," and while a thrilling play of mystery resulted from the pen of Dr. Brady and Stanley Olmsted, there is a very definite demand that "America be for Americans."

Wants Them to Say "I Went to the New Theatre" Instead of "I Went to a Picture Show"

C. A. LICK, owner of the New Theatre, Fort Smith, Arkansas, is an admirer of the service given by the Statler Hotels. Taking the idea of the Statler Service Code, he issued one in pamphlet form on the New Theatre, putting out over 10,000 copies.

On the title page is the motto, "Life is Service. The one who progresses is the one who gives his fellow-beings a little more—a little better SERVICE."

The talks used to the employes of the Statler system are given to the employes of the New Theatre, with the idea of making little services count so that the patron, on going away from the theatre, instead of saying listlessly, "I went to a picture show," says, "I went to the New Theatre." Such publicity is priceless.

Since Mr. Lick is a printer as well as a picture showman, his pamphlet is attractive and well made up. Exhibitors who have the "superior" theatre to back up such copy as Mr. Lick gives out would do well to consider his idea.

New Style Detective Play Pleases Broadway Audiences

LEROY SCOTT'S "Partners of the Night" was shown at the Strand Theatre last week as the first Eminent Authors' production made in the East and presented to a New York audience. "Partners of the Night" was selected for this distinction because it is a story of New York life; a police drama presented from an unusual angle under the direction of the author and director, Paul Scardon.

Emmett Corrigan's performance as Bradley, chief of detectives, is effective. Mr. Corrigan won his reputation on the legitimate stage and has played many of the great police characters in American drama. The leading woman character of Mary Regan, played by Pinna Nesbit, created a good impression. Others in the cast are William B. Davidson, William Ingersoll, Mario Majeroni, Vincent Coleman and Frank Kingdon.

Leroy Scott wrote all his own titles and edited the film. The scenario was written by Charles S. Whittaker.

Heyes to Continue in Serials.

Herbert Heyes, whose playing opposite Ruth Roland in the Pathe serial "The Adventures of Ruth" has attracted the attention of motion picture audiences, has decided to keep up his work in serial films and will appear in the leading role in "Broadway Bab," which is to be Ruth Roland's next episode feature for Pathe.

See Big Interest in "Edgar" Comedies; Working on Third

WITH the first of Booth Tarkington's "Edgar" Comedies completed and ready for distribution to exhibitors under the title of "Edgar and Teacher's Pet," and the second two-reel episode undergoing final revision before it is sent to the exchanges, Director E. Mason Hopper, at the Culver City studios, has started shooting the third of the series, which is tentatively called "Little Brother Charlie." The second release carries the name of "Edgar's Hamlet."

"Edgar and Teacher's Pet," which has been shown to many exhibitors at the Goldwyn exchanges, has been hailed as marking a new development in two-reel photoplays. Reports received at the home office assure a great demand for the series that will be carried through twelve episodes dealing with the adventures of Edgar and his young friends.

A unique feature of the stories as written by Mr. Tarkington, and one that has been commented on by many who have seen the initial release, is the success achieved in indicating the thought and emotions of boyhood. Each episode presents a distinct story, but beyond that there is a true reflection of the spirit of childhood.

Civil War Veterans Honor Barrymore.

In appreciation of the motion picture version of "The Copperhead," which was shown recently to 1,000 Civil War veterans at the New York State Soldiers' and Sailors' Home, Bath, N. Y., James R. Silliman, president of the board of trustees, yesterday afternoon presented a framed copy of a resolution to Lionel Barrymore in the latter's dressing room at the Fifty-sixth street, New York, studio of the Famous Players-Lasky Corporation.

Mr. Silliman, in presenting the resolution, said: "We will always hold you in remembrance for the noble manner you portrayed the soldiers' duty you were called upon to perform at the time our country and Old Glory were in danger, but was saved by the boys in blue, and such Copperheads as portrayed by you."

Long Runs for Russell Feature.

"The Valley of Tomorrow" bookings are making a record, even for a "Flying A" Western starring William Russell.

The Victory Theatre of Providence, R. I., has booked the picture for a week; Blue Mouse of St. Paul, a week; Alcazar of Chicago, a week; Rialto of Chattanooga, a week; Garrick of Salt Lake City, a week; Astor of Minneapolis, a week; Jewell of San Antonio, a week; White Star and Pastime of Detroit, a week; Lubin Theatre of Cincinnati, a week; Jensen & Von Herberg have lined up this special for extended runs in their chain of theatres in Portland, Tacoma and Butte.

"Slam-Bang Jim" Soon Ready.

"Slam-Bang Jim," another American Special, adapted from "Snap Judgment," is now in the titling stage. The art work introduces some animated titles, which are indicative of the tenor of the drama—a thrilling comedy starting in the conservative East in polite society, and rushing westward to the snappiest, peppiest, fastest sort of adventures. In "Slam-Bang Jim" William Russell has every opportunity in the world to display his athletic prowess.

Tourneur Engages Charles Rosher.

Charles Rosher, who has been doing the camera work for Mary Pickford for some time past, has been engaged by Maurice Tourneur and is now photographing Mr. Tourneur's forthcoming production, "The Pavilion on the Links."

"THE VERY IDEA"
of forgetting to make space on the booking calendar for this

Taylor Holmes

picture is enough to make the wise exhibitor shudder. A big New York stage comedy success.

Written by William Le Baron
for

William Collier

To make a hit in.

And it more than fulfilled expectations.

You have to use a split-second watch to catch the interval between laughs.

The giggles drop all around you, like hailstones.

It's as full of chuckles as a barber is of conversation.

Six reels of celluloid hilarity.

If you can laugh painlessly, ask the

Metro

exchange to show them to you.

"Polly" Drew Tours the West in Search of a Studio Site

COMBINING business with a pleasure trip, originally intended to be a vacation, Mrs. Sidney Drew left New York on February 27, accompanied by her brother, Hartley McVey, en route for Los Angeles. While Mrs. Drew is going west for a needed rest, she will make the journey profitable by choosing a suitable location in which to build her western studio.

Mrs. Drew has not definitely decided just where she will build, but she intends makink her headquarters while in the west in Los Angeles, with a view to locating somewhere in the vicinity of that city. Plans for a very complete and model studio are now ready, and as soon as a desirable site is secured work upon the building will be immediately started.

Following the erection of her new studio, Mrs. Drew will continue to produce her two-reel comedies, and, in addition to these, several features of a dramatic nature in which she will appear in the stellar role.

Mrs. Drew and her brother will probably remain in Los Angeles for about five weeks, returning to New York after that time to work upon the fourth instalment of her "After Thirty" series.

New Edith Hallor Picture Is Named.

Having completed "Children of Destiny," the first of the Lawrence Weber Productions to be released by Republic Distributing Corporation, the Weber organization announces its second production for Republic, a feature entitled "Just Outside the Door."

It is described as a powerful drama from a story by Jules Eckert Goodman. The scenario was made by Harvey Thew. Edith Hallor will be the star.

The Weber Productions are under contract with Republic to make six pictures for the distributing company during 1920. Edith Hallor will be starred in all of the features. "Children of Destiny" will be released by Republic in April.

Arthur Lamb Changes Duties with Metro.

Arthur Lamb, manager of the Metro exchange in Los Angeles for a year and a half, has taken up new duties on the Pacific Coast. Harry Lustig, Metro district manager, was temporarily in charge at the exchange until B. F. Rosenberg came on from the Denver branch to succeed Mr. Lamb.

Mr. Lamb has been with Metro for nearly four years, having started as a salesman in Los Angeles. He was transferred to Salt Lake City as branch manager, later returning to Los Angeles in a similar capacity.

Opens Exhibitors Service Bureau.

The Publicity Service, with offices at 1587 Broadway, New York, announces that beginning March 1, one of its specialties will be the arranging of programs and exploitation stunts for exhibitors. Heretofore, the service has been dealing exclusively with the publicity and advertising of producers, but realizing the possibilities in exploitation for exhibitors, it has opened this new branch.

Peterson in Casting Department.

Dick L'Estrange, casting director at Selznick's Fort Lee Studio, has a new assistant director in Elmer O. Peterson, who has been transferred from the transportation department to aid Mr. L'Estrange in picking the companies to make the Selznick pictures. Mr. Peterson has been with the organization since June. Mr. Peterson has had previous casting experience.

Tamar Lane on Business Trip.

Tamar Lane, production manager of the Character Pictures Corporation, has left New York for Florida, to be gone several days in the interest of the company. The exact purpose of Mr. Lane's trip is not disclosed, but it is said to be in regard to an important business move that will radically affect the future plans of the company.

Mr. Lane will visit all the important localities of Florida. Interesting announcements are promised by Character Pictures upon Mr. Lane's return to New York.

"The Honey Bee" Wins Crowd at Chicago Trade Showing

I NEVER saw a crowd of exhibitors enjoy a picture more than they did that afternoon," said Charles Filkins, manager of the Chicago branch of the American Film Company, referring to his first trade showing of "The Honey Bee."

"When Albert Ray, with his head all tied up, and George Hernandez put over that side show in the box at the prize fight, the exhibitors just sat back and howled. The story was just right for Madame Sylva, and the supporting cast is very strong. They were unanimous in their verdict that it is a wonderfully good picture and bound to go big. Ralph Crocker, of the Star Theatre in Elgin, said it is the best picture that the American has ever put on the screen."

Among the exhibitors were "Jake" Cooper, of the Twentieth Century; John Freundt, of the Claremont; Leslie Sparr, of the Vilage Theatre of Wilmette, and Louis Brekes, of the Lincoln. There will be another trade showing at the Pantheon soon.

"The Honey-Bee" on the Billboards.

"The Honey-Bee" posters are ready for the bilboards and should lay a foundation in public interest which will make the way of the exhibitors easy, announces the American Film Company. Each poster tells a story in a way to attract the attention of even the pre-occupied passer-by. Madame Marguerita Sylva, the celebrated opera singer, is pictured in each case in some dramatic pose in the one-sheet, three-sheet and six-sheet. Another three-sheet shows a few members of the strong supporting cast, namely Nigel Barrie and Albert Ray.

The posters also claim attention through the name of Samuel Merwin, author of "The Honey Bee," which, in the year of its publication, was one of the most popular novels, one of the seven best sellers of the year.

Sylvia Breamer on Way East.

Sylvia Breamer, who will star in Mayflower productions under Sydney A. Franklin, with whom she has a two-year contract, will arrive in Los Angeles from New York the latter part of this week to play the leading role in Robert W. Chambers "Athalie," which will be Franklin's first production under his new Mayflower contract.

Miss Breamer expects to be on the coast six weeks, but announces that she will return to New York between each production. "Athalie" will be Franklin's first screen offering since he directed Mary Pickford in "The Hoodlum" and "Heart o' the Hills."

F. I. L. M. Club to Hold Ball.

The first annual ball of the F. I. L. M. Association of Milwaukee will be held at the Auditorium on Saturday evening, April 24. Invitations to many of the prominent screen stars will be made, and it will be the gala event of the year for the local film men.

Buffalo Theatre Managers Adopt Near East Orphan.

THE Buffalo Theatrical Managers' Association has adopted a Near East Relief orphan, according to an announcement made by Ira M. Mosher, president of the association. The employes of the Palace Theatre contributed almost $200 to the fund. Local theatres co-operated in the drive by showing slides and running trailers and allowing booths in some of the lobbies.

Although the Buffalo despatches do not so state, the Managers' protege will no doubt be trained up into a picture showman, owning a string of theatres and all the franchises in sight.

Anyhow, Buffalo exhibitors are to be complimented on this act of theirs which goes to prove once more that picture showmen are interested in big, humane things.

High Praise for Pathe News.

Following a series of exclusive pictures of national and international events, culminating with a most remarkable "beat" on the recent killing of six persons in a riot before the Lexington, Ky., court house, the Pathe News has received sterling praise from the foremost exhibitors of the United States. Among those who have paid tribute to the Pathe News are S. Barret McCormick, of the Circle, Indianapolis; J. J. Parker, of the Majestic, Jensen and Von Herberg's big Portland house; Theodore L. Hayes, general manager of the Finkelstein and Ruben circuit; Sid Grauman, of Los Angeles; Harry Koplar, of the Consolidated Theatres, St. Louis; Harry Watts, manager of the Strand, Omaha; George Clark, manager of the Empress, Des Moines, and Jack Eaton, managing director of the Strand, New York.

Bookings on "Blue Pearl" Pass "12:10" for Republic

THE bookers' reports from the various Republic exchanges disclosed the fact that for the first time the bookings of "The Blue Pearl' 'have passed those of "12:10," which has heretofore been the leading Republic release. The new record of "The Blue Pearl," it is said, was especially gratifying to the Republic officials.

"12:10" for some time has been enjoying a rapid increase in bookings and last week "The Blue Pearl" bookings almost equaled those of "12:10." This week's report shows that in one state alone the bookings on "The Blue Pearl" passed those of the other picture by six. This was in New York State. Illinois, California, New Jersey, Arizona and Missouri showed the greatest increases in bookings this week.

Another Republic production scoring heavily, according to the exchange reports, is "The Amazing Woman." The bookings on this have been rising in a manner similar to those of the two other Republic releases.

American Film Breaks Records.

Guy E. Bacon, proprietor of the Lyric Theatre, Mr. Pleasant, Mich., is wishing he could get another picture like "When a Man Rides Alone." It broke his house records.

"When a Man Rides Alone," one of American's Russell-Minter-Fisher series, has always been a money getter, and exhibitors find the interest in it never wanes. It is a story after Russell's own heart, a gripping tale of a rough diamond of the desert, "Captain Bonfire," who was slow to love, but quick on the trigger.

Select Cast for Anita Stewart.

The cast supporting Anita Stewart in her new Louis B. Mayer-First National attraction, "The Yellow Typhoon," has been completed. It includes Ward Crane, Joseph Kilgour, Donald MacDonald, George Fisher, and Ed Brady. The story is by Harold MacGrath and Edward Jose is directing the picture from the screen version by Monte M. Katterjohn. Rene Guissart is in charge of the photography and light effects.

Paul Scardon Joins Goldwyn's Culver City Directors Staff

PAUL SCARDON, who has just joined the Pacific Coast force of Goldwyn directors, having completed Leroy Scott's "Partners of the Night" in the east, is making his first visit to the Coast since 1906. He has been assigned to the production of "Milestones," the stage play by Edward Knoblock and Arnold Bennett recently purchased by Goldwyn.

"It's amazing," says Mr. Scardon. "One has to visit Los Angeles to really appreciate what an enormous thing the motion picture business is I was last in California in 1906, having come here from my home in Australia with Nance O'Neill and her company. D. W. Griffith was also a member of our organization.

Mr. Scardon says he is going to enjoy his work in California immensely. He has brought with him his assistant, Tenny Wright, who has been with him for three years. He prefers to direct strong, dramatic pictures with mystery and heart interest combined.

Selznick Gives Film to Northcliffe.

In return for the many nice things W. G. Faulkner, Lord Northcliffe's representative in this country, has said about "The Land of Opportunity," both privately and in his public speeches, Lewis J. Selznick has given him a print of the picture.

The presentation was made at a luncheon in the Hotel Astor, New York, Wednesday, February 25. The print is a specially prepared one, especially titled, etc., and Mr. Faulkner will take it with him back to England and give it to Lord Northcliffe as a present from Mr. Selznick.

Faulkner has been particularly enthusiastic about the Americanization picture, and in an address made the week previous told a gathering of film men what an impression it made upon him when he first viewed it in the Capitol Theatre.

Fox Secures "Her Honor the Mayor."

Fox Film Corporation has purchased the world's motion picture rights to Arline Van Ness Hines' stage success, "Her Honor the Mayor," which attracted lively attention when it was presented on Broadway about three years ago. The Fox organization points to the fact that the spoken drama, being crammed with action and rising to a logical and superb climax, lends itself exceptionally well to filming. The story is essentially dramatic, but contains a wholesome leaven of mature humor.

"Her Honor the Mayor" will be screened at the West Coast studios. It will be a vehicle for Madlaine Traverse.

Arthur Mackley Returns to the Screen.

Arthur Mackley, who will be remembered as the "Sheriff" in all of the Broncho Billy western pictures of a few years ago, has again returned to the studios after several years in the army, and will be seen in the near future supporting House Peters in his forthcoming production, "The Great Redeemer."

L. D. Lyon is now covering the Baltimore territory for Realart, having resigned his position with the Robertson-Cole Distributing Corporation.

What Is Said by the Reviewers

Moving Picture World (Unindicated); Motion Picture News (N.); Exhibitors' Trade Review (T. R.); Wid's (W.); Exhibitor's Herald (E. H.)

The Copperhead (Lionel Barrymore, Paramount)

Rich in its spectacular features, and more valuable in its human appeal, "The Copperhead" is greatest in what it stands for—uncomprising and militant Americanism.

T. R.—It is an American film for the American people. It will go down as a real drama in film history.

W.—Dramatic and inspiring picturization of a great American play.

E. H.—Is destined to be one of the big pictures of the present season.

The Phantom Melody (Monroe Salisbury, Universal)

Many strong dramatic moments occur. The rather involved plot is consistently and clearly handled.

N.—The picture is rich in suspensive value and the backgrounds are atmospheric and colorful.

T. R.—It carries interest, a strong plot, clever acting and able direction, all of which blend into a film drama of real value.

E. H.—There is nothing to take it out of the class of "ordinary entertainment."

A Modern Salome (Hope Hampton, Metro)

Proper classification puts this picture in the popular price list of entertainments.

N.—Here's a picture which should satisfy any audience.

T. R.—For all of its superb framing the feature lacks sympathetic appeal.

The Luck of the Irish (James Kirkwood and Anna Q. Nilsson, Realart)

Affords interesting material for a moving picture production.

N.—This is a good Dwan feature which should satisfy the patrons who enjoy the work of this producer.

T. R.—A succession of scenes which will be remembered for their beauty chiefly and for their human appeal as an afterthought. Pleasing as a whole.

E. H.—Will be found a permanent asset to the exhibitor who plays it.

The Fear Market (Alice Brady, Realart)

Alice Brady in well acted society play.

N.—Is well acted and for that reason will make many friends. Its settings are gorgeous.

T. R.—Offers a story with a consistent degree of suspense, an abundance of action and a character exposition on the part of Alice Brady that makes of it an exceptional attraction for the exhibitor.

E. H.—Is sumptuously staged, well written and capably enacted society drama.

Beckoning Roads (Bessie Barriscale, Robertson-Cole)

Story of moderate strength. Bessie Barriscale covers herself with glory in the more dramatic moments of the play.

N.—A fair quota of dramatic situations. Bessie Barriscale's acting makes it rise above the average program subject.

T. R.—An unimportant bit of melodrama, with Bessie Barriscale beginning as a child and finishing as a young woman.

W.—An average feature with a fine performance by the star.

E. H.—An altogether satisfactory evening's entertainment.

The Walk-Offs (May Allison, Metro)

Smart production of rather ordinary society story.

N.—Praiseworthy effort to make something of poor idea.

T. R.—Good satirical comedy.

E. H.—The star is perfectly cast. The production is lavish in the extreme, both as to settings and costuming.

Nothing But the Truth (Taylor Holmes, Metro)

Contains considerable good entertainment and should satisfy the average screen patron.

N.—A mildly amusing farce comedy which has been given a good production.

T. R.—Fails to reach the bright glimmer of previous screen classic successes.

The Prince of Avenue A (James J. Corbett, Universal)

The comedy as a whole, sets a strong pace for screen stories of this type.

N.—An entertaining photoplay.

T. R.—The picture contains a wealth of human interest, good comedy, a bit of pathos and all the atmosphere of Avenue A that one could desire. It will delight the Irish.

Greater Than Fame (Elaine Hammerstein, Selznick)

Production featuring Elaine Hammerstein; is not only interesting, but wholesome.

N.—Mediocre picture made from pot-boiler story.

T. R.—It lacks originality and is constructed on painfully familiar melodramatic lines.

The Last of His People (Mitchell Lewis, Select)

Is a commendable production.

N.—A picture calculated to please for its vivid appeal and vital qualities.

T. R.—Offers entertainment of a kind which appeals to all admirers of "red-blooded" melodrama.

She Loves and Lies (Norma Talmadge, Select)

There is never a moment when the picture is not enjoyable.

N.—Scores for its humor, charm and the acting of Norma Talmadge and Conway Tearle.

T. R.—Provides excellent light entertainment, moves swiftly, offers exquisite photography and should prove a lucrative box office asset.

The Beauty Market (Katherine MacDonald, First National)

The story persistently displays Miss MacDonald's charms, but is very far from being drama.

N.—A very orthodox play is this, given a very good production with correct types in all the roles.

T. R.—Despite the jarring inconsistencies of the unconvincing plot "The Beauty Market" affords Katherine MacDonald and Roy Stewart opportunities to register effectively in its many emotional scenes.

My Husband's Other Wife (Sylvia Breamer, Pathe)

From a pictorial standpoint the entire production is unusually appealing.

N.—Satisfying offering on a martial theme.

T. R.—Ranks high in story and production and should prove a lucrative box office production.

The Web of Chance (Peggy Hyland, Fox)

A light-running detective story is pictured with a plentiful sprinkling of humorous subtitles.

N.—This picture does not pretend to be anything but light and frivolous, and it is both.

T. R.—An ordinary program offering that will while away the hour for the not-too-discriminating.

Wanted a Husband (Billie Burke, Paramount-Artcraft)

A fair entertainment.

N.—Registers a highly amusing comedy.

T. R.—Billie Burke saves the day in a measure, by sheer force of her radiant personality and vivacious charm.

The Capitol (Leah Baird, W. W. Hodkinson)

Contains a fairly interesting situation which has not met with the best treatment in its transition to the screen.

N.—Intrigue and politics burden this picture. Leah Baird assumes the burden of a dual role with admirably adaptability.

T. R.—Rather meagre entertainment.

E. H. An expert picturization of Augustus Thomas' stage play. . . . The picture will bear out promises made for it.

The Cyclone (Tom Mix, Fox)

There are some splendid scenic effects in the opening reels and the plot is a compelling one of its kind.

N.—Familiar formula makes fair picture for Mix.

T. R.—It is an example of the outdoor melodrama which travels at high speed and tosses off all sorts of heroics and villainous outrages.

E. H.—Presents the screen's premier horseman in what many will pronounce his best picture.

Tin Pan Alley (Albert Ray and Elinor Fair, Fox)

Albert Ray and Elinor Fair appear in pleasing five-reel Fox production.

N.—Sticky sentiment and the overworked satire spoil what otherwise would be an interesting theme.

T. R.—The story is appealing and holds a rich amount of pretty sentiment.

W.—Very poor entertainment buries nice little idea.

Toby's Bow (Tom Moore, Goldwyn)

The entire production is artificial, though it provides a bright ensemble or two.

N.—A very entertaining photoplay that should give pleasure to all classes of patrons.

T. R.—This is a pleasing comedy-drama, imbued with a touch of pretty sentiment and a good deal of quaint humor.

E. H.—Will entertain by reason of the star and the acting of the cast.

Eve in Exile (Grace Darling, Pathe)

The plot is at all times entertaining, but promises rather more drama as the story develops.

N.—You have an absorbing drama in "Eve in Exile."

T. R.—A story rich in dramatic values, sponsored by a capable cast and beautifully photographed.

The Teeth of the Tiger (All-Star, Famous-Players)

A story of tense interest, so constructed by Roy Somerville as to keep expectation constantly on edge.

N.—A high-class mystery story with thrills.

T. R.—Is one of the better class mystery-detective pictures and patrons who favor that class of amusement should, in the language of the low-brows, 'eat it up.'

Blind Love (Lucy Cotton, Gerald F. Bacon)

The picture should succeed through the beauty and charming personality of Lucy Cotton and the richness and extensiveness of the settings.

N.—Nothing wonderful, but will entertain.

T. R.—A society drama, which is dressed luxuriously, has good plot interest, and the undeniable imprint of "class."

Piccadilly Jim (Owen Moore, Selznick)

A good clean comedy with an abundance of human interest and is sure of meeting with widespread approval.

N.—Entertaining light comedy from popular story.

T. R.—Light and pleasing farce.

E. H.—There is no question of its pleasing.

Her Elephant Man (Shirley Mason, Fox)

In keeping with the standard of the best Fox productions.

N.—New star in interesting vehicle.

T. R.—One of the best of all the circus pictures.

W.—Big sympathetic appeal and thrilling climax in story of circus life.

E. H.—A story of circus life and circus characters, cleanly and entertainingly told. It should be widely successful.

The Peddler of Lies (Frank Mayo and Ora Carew, Universal)

The picture makes its great appeal through the interesting cast and the sheer beauty of its presentation.

N.—Good production of mechanical and unreal plot.

T. R.—A good, average melodrama and ought to prove a satisfactory program attraction.

E. H.—Adds to Universal's string of crook dramas another very much worth while unit.

Slaves of Pride (Alice Joyce, Vitagraph)

In the summing up, "Slaves of Pride" stands very high because there is a definite impression made.

N.—Enough force and vitality to make it generally interesting.

T. R.—The feature as a whole gives every indication of proving a good drawing card.

Pollyanna (Mary Pickford, United Artists)

A gem of exquisite pathos and humor.

N.—The supreme effort of true artists.

T. R.—It is a photoplay that will live while memory lasts; its appeal is universal and lasting.

W.—A wonderful entertainment and a wonderful drawing card.

LATEST REVIEWS and COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

AT last New York has seen "Mary's Ankle." The picture version of the May Tully stage play had already been shown in several of the larger cities, and a glance over the screen "ads" in last Sunday's papers disclosed a general booking of the feature for the week of February 29th. Its engagement at the Rivoli Theatre, New York, the same week, resulted in excellent houses of uniformly pleased patrons, Douglas MacLean and Doris May having again been trimly fitted with the brand of clean and snappy comedy that best suits their youth and unfailing sense of good fun.

The story itself is not in the least original. The condition of being dead broke and hungry, which the trio of young chaps exhibit at the opening of the picture, is familiar enough both in fact and in fiction; but by expert handling it is made to yield a continuous flow of wholesome and apparently fresh humor.

There is that last desperate resort of the famished youths, in which the "Pretty Polly" of the confiding landlady figures and the exchange of the bird at the pawnbroker's for three ninety-five, under the pretext that Polly is ill and must be taken to a hospital for feathered patients.

Then, the start for the waffle shop with the precious cash, and the encounter with the "Have a Heart" girls! Few male beings there are that will not recognize an experience that has befallen them, when the three chaps are forced to surrender a dollar apiece to the tag day pirates and only ninety-five cents' worth of the parrot's crime stained pawnshop ransom stands between them and starvation.

And that feast of waffles, with the remembrance of the longing faces of the three hungry young chaps watching from outside the window as the smiling cook flips over the browning batter on the shinning hot plate and sees to it that each tempting cake is done to a turn! Nothing out of common in this, perhaps. But mixed and blended of the proper ingredients as are cook's waffles, the combined humor and fellow feeling of it all gets under one's skin with each mouthful of the "feed" the boys tuck under their belts.

There is also the acting of Donald MacLean and his companions in the pawning of Polly or the crime of the keen scented waffle hounds. Young Mr. MacLean is developing rapidly into a light comedian of admirable quickness and variety of method. He has already learned how to wrinkle his nose into a dozen amusingly expressive positions, and there is no lost motion to anything he attempts.

Almost at the end of the column and nothing has been said about Mary or her ankle or Doris May who really supplies the ankle and furnishes the doctor with a patient and a wife. Well, the omission is entirely the fault of the story. It's all together too interesting in the beginning. However, as it never weakens in that respect and Doris May is the best possible foil or mate for young Mr. MacLean, the reader can hardly do better than go and see for himself what the rest of the picture is about.

WEITZEL.

IN THIS ISSUE.

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My Lady's Garter (Paramount).
His House in Order (Paramount).
The Mad Woman (Universal).
Tarnished Reputations (Pathe).
April Folly (Paramount).
The Devil's Riddle (Fox).
Who's Your Servant (Robertson-Cole).
The Road to Divorce (Universal).
The Sporting Duchess (Vitagraph).
The Confession (National).
Silk Husbands and Calico Wives (Equity).
Partners of the Night (Goldwyn).
A Veiled Marriage (Hallmark).
The Silkless Bank Note (Republic).
Comments.

"Jack Straw"

Robert Warwick Is Presented in Paramount Release from Former Stage Play.

Reviewed by M. A. Malaney.

THERE are many names that may be used by the exhibitor in advertising Paramount-Artcraft's "Jack Straw." First there is Robert Warwick, the star; then there is William C. DeMille, who directed the picture. The photoplay is based upon the stage play by W. Somerset Maugham, in which John Drew starred. But "Jack Straw" is not a wonderful story, though the talent used in making it has provided a pleasing entertainment.

In the first place the plot does not allow the star sufficient latitude to show his ability. Others in the cast take up more feet of film than Warwick. And it lacks genuine love interest. On the other hand, there are many clever comedy situations and a general atmosphere of fun throughout.

Mr. Warwick, as "Jack Straw" gives a mighty good interpretation of the part. He is a very natural actor and carries the role easily and convincingly. Carroll McComas as Ethel Parker Jennings and Chas. Ogle as her father are well cast. The work of Sylvia Ashton as Mrs. Parker Jenkins also stands out. She really has the biggest part in the picture, for it is around her social ambitions that the entire plot revolves. "Jack Straw" should please an average audience.

Cast.

Jack Straw	Robert Warwick
Ethel Parker Jennings	Carroll McComas
Mrs. Parker Jennings	Sylvia Ashton
Mr. Parker Jennings	Charles Ogle
Mrs. Wanley	Helene Sullivan
Holland	J. M. Dumont
Rose	Frances Parks
Sherlo	Lucien Littlefield
Count of Pomerania	Robert Brower

Story by W. Somerset Maugham.
Scenario by Olga Printzlau.
Directed by Wm. C. DeMille.
Length, 4,707 feet.

The Story.

Jack Straw, ice man, falls in love with Ethel Jennings, daughter of a hard-working clerk. Her mother has a penchant for clothes and longs for social standing. The family becomes wealthy through investment in oil lands in California, and immediately moves out there. Jack Straw leaves a note for Ethel, telling her not to marry and that he will follow the family. In California, Mrs. Jennings rents an estate from Mrs. Wanley, then insults her by refusing to associate with her. Mrs. Wanley, a widow, has a friend, Holland, who vows revenge on the newly rich woman.

Jack Straw turns up as a waiter and is persuaded by Holland to impersonate a nobleman as a hoax on Mrs. Jennings, who is ever eager to get acquainted with such people. Straw, seeing a chance to be near his sweetheart, takes the job, introducing himself as the Archduke of Pomerania. He is invited to spend a week at the Jennings home. There Ethel and the "archduke" fall deeply in love, but Straw reveals himself to her. Mrs. Wanley and Holland lose their nerve and confess the whole affair to Mrs. Jennings. She is shocked and threatens to jail Straw, but is compelled to carry out the hoax because that evening she is giving a great social affair for the "archduke" and cannot disappoint her guests. In the midst of the reception the ambossador from Pomerania appears and bows low before Straw.

Next morning Straw's baggage is thrown out on the lawn and he and Ethel plan to elope, when the ambassador arrives with his aides and documents from the Emperor, promising to restore his revenue, if he will keep himself and his democratic ideas out of Pomerania. Mrs. Jennings tells the ambassador that Straw is an impostor, but the latter tells her she is wrong, and Straw admits he really is the archduke. Of course, Mrs. Jennings is filled with pride, announces the engagement of her daughter to the nobleman, and exclaims that she knew all along that he was the archduke.

Program and Exploitation Catchlines:

He Posed As an Archduke—Someone Came in and Exposed the Fact That He Was a Waiter—Then the Fun Began.

Robert Warwick in a Dashing Role of Brilliant Comedy Drama.

He Was An Iceman-Waiter, But Posed as an Archduke to Win the Pretty Daughter of the Rich Snobs—Did He Get Her? See "Jack Straw" for the Answer.

"My Lady's Garter"

Adaptation of Jacques Futrelle Story by Famous Players Presents Attractive Qualities.

Reviewed by Margaret I. MacDonald.

THE opening of the Paramount-Artcraft production "My Lady's Garter," which is an adaptation of the Jacques Futrelle story, turns backward a few centuries to the period of Henry III of England, and presents the engrossing incident from which emanated the famous Order of the Garter. The pretty Countess of Salisbury, a favorite of the king, drops her garter on the floor of the ball room, and on the following day is presented with a jeweled substitute for the lost article, which is appropriated by the king as a souvenir of the lovely lady. All of this period is well done, and presented with the dignity and conventionality belonging to that period.

The story proper plunges into a thrilling pursuit of the garter, which is now a matter for the museum, and continues with a pleasing rapidity of action. The hero's secret is splendidly concealed, affording a pleasant diversion of mental exercise not always supplied in film productions. Adventure, mystery and suspense characterize the picture; and what will linger longest in the minds of those who happen to see it is the impersonation of Bruce Calhoun, a secret service agent, by Wyndham Standing. This character is welded into the romance of the story in such a way as to excite the curiosity of the average observer. Sylvia Breamer is attractive as the heroine, and the supporting cast is an excellent one. The production is wholesomely attractive, and develops among its other attributes, a comedy vein.

Cast.

Bruce Calhoun	Wyndham Standing
Helen Hamilton	Sylvia Breamer
Henry Van Derp	Holmes E. Herbert
Meredith	Warner Richmond
Dexter	Paul Clerget
Brokaw Hamilton	Warren Cook
Mrs. Hamilton	Louise Derigney
Keats Gaunt	Charles Craig

Story by Jacques Futrelle.
Scenario by Lloyd Lonergan.
Directed by Maurice Tourneur.
Length, 4,823 feet.

The Story.

"My Lady's Garter" supplies a situation which arises in the pursuit of a jeweled garter given by Henry III of England to the Countess of Salisbury, a favorite at his court, the garter having disappeared from its accustomed place in an art museum. The owner of the article enters the employ of the secret service for the purpose of trailing the stolen garter, and is pursued by other secret service men as the "Hawk," a notorious thief, believed to have the garter in his possession.

In the meantime the real "Hawk" is occupying an enviable social position at the side of Brokaw Hamilton, whose spoiled daughter, in trying to stage an elopement wtih a would-be-poet, has dropped her jewels out of the window to the wrong party, and discovered too late the thief had cheated her of an elopement. By chance, she meets Bruce Calhoun when, at an unwise moment, she swims out too far, and is rescued by him and taken into his yacht. The rescue results in the establishment of friendly relations between the young woman's family and Bruce, forming the beginning of a romance which ends in the marriage of the pair after the mystery of the stolen garter is cleared.

The incidents of the revelation of Bruce's identity, the arrest of the thief and the consequent discovery of the jewels afford a series of thrilling moments.

Program and Exploitation Catchlines:

Stolen! A Dainty Jeweled Garter—See How it Is Recovered After Blackmail—Robbery and Romance.

See in "My Lady's Garter"—The Daring Bank Robbery—Race Against Death on Runaway Train—The Recovery of the Lost Supporter.

Sylvia Breamer in Sensational Love Drama Telling of the Loss and Recovery of the Jeweled Hose Supporter.

Exploitation Angles: Hook up with the fiction presentation of this story in the Saturday Evening Post. Hook department store and jewelers to displays of garters and offer a ticket prize for the best home-made garter, displaying these in the lobby. Then, in your advertising, tell that it is a capital detective story.

"His House in Order"

In Which Elsie Ferguson's Beauty and Charm Are Effectively Exploited by Paramount-Artcraft.

Reviewed by Mary Kelly.

SIR ARTHUR WING PINERO'S story, "His House in Order," as translated for the screen, falls into the class of one-star vehicles and can best be judged from that standpoint. It is an artful frame-work for Elsie Ferguson, and by very reason of the enforced somberness of its scenes, it serves to enhance her scintillating beauty.

As the young irresponsible daughter of a poor English rector, transplanted to the home of Filmer Jesson, M. P., where she serves first as governess, later becoming Filmer's wife, Miss Ferguson has opportunity for versatile acting, and succeeds in making three distinct, interesting characterizations. It is her performance essentially, rather than the story itself or the surrounding cast, that makes the greatest appeal. Through some fault in the directing, there is an effect of slowness almost inertia, in the progress of events. The sub-titles lack punch and originality.

"Order! Order!"

Elsie Ferguson insists in "His House in Order." her newest Paramount-Artcraft.

Holmes E. Herbert as Jesson is not always convincing, but rises to the occasion in his emotional scenes. The sets have been attractively designed, with apparent disregard of expense.

Cast.

Nina Graham	Elsie Ferguson
Filmer Jesson	Holmes E. Herbert
Hilary Jesson	Vernon Steele
Annabelle Jesson	Margaret Linden
Geraldine Ridgley	Marie Burke

Story by Sir Arthur Wing Pinero.
Scenario and Direction by Hugh Ford.
Length, 4,942 Feet.

The Story.

At the sudden death of Nina Graham's father she is left penniless and accepts a position as governess to Derek Jesson, small son of Filmer Jesson, M. P. Annabelle, his wife, is secretly in love with an army officer and is planning to confess all to Filmer thereupon leaving the country with her lover. Before she can accomplish this she is killed in a motor accident. Nina continues in the capacity of governess and finds her only comfort in the gloomy household to be the companionship of little Derek. Geraldine, the dead wife's sister, looks upon her with disfavor, but Filmer, observing the child's fondness for Nina, asks her to marry him.

They go to Paris on their wedding trip. While there, Nina meets Hilary, her husband's brother who, like herself, is in love with life and bent upon enjoying innocent pleasures. She asks her husband to take her to a fancy dress ball. He refuses, reminding her that Annabelle would never have cared for such frivolity. Hilary offers to take her. She goes with him, and wears a striking costume which wins the first prize, thereby giving her some publicity. Filmer is enraged at this, and plans an immediate return to England. After returning he grows more and more critical and finally she overhears him telling his brother that he has made a mistake in choosing her as his second wife. Nina, now thoroughly unhappy, prepares to leave, but before she does, some old love letters betraying Annabelle's infidelity fall into Filmer's hands. He senses his mistake in disregarding Nina's true love for a mistaken illusion, and an understanding between them is effected.

Program and Exploitation Catchlines:

"His House in Order"—Starring Elsie Ferguson as a Poor Young English Governess Who Becomes the Wife of a Wealthy Member of Parliament.

Elsie Ferguson Gives a New Glimpse of Her Charming Personality as the Girlish, Fun-loving Wife in a Dignified English Household Intolerant of Gayety.

For the Sake of Keeping "His House in Order" he Married Her, But Reserved His Love for His First Wife. Then Disillusionment Came, and He Found He Had Been Worshipping an Illusion.

Exploitation Angles: Elsie Ferguson, her beauty and versatile accomplishments in this feature, furnishes the best material for advertising. Several of her most striking scenes can be exploited, such as the solo dance number in the prelude, her appearance at the Paris ball, her emotional moments when she finds her husband's affection waning.

"The Mad Woman"

Universal-Jewell Two-Reel Subject Features Nance O'Neil and Stellar Cast.

Reviewed by Robert C. McElravy.

THIS is one of the most satisfying, from a dramatic standpoint, of the two-reel subjects made by the Stage Woman's War Relief and released by Universal. It features Nance O'Neil in the leading role, and she is supported by a cast which includes Alfred Hickman, Mildred Holland, Paul Gilmore, Ben Grauer and Tyrone Power. The story is a tense and gripping one, written by Howard E. Miller.

All of the scenes are laid in Russia, the heroine being a peasant girl of unusual beauty. Nance O'Neil, who has had a long and successful experience on the legitimate stage in tragic roles, has no difficulty in registering the same passionate emotion on the screen. Her sensitive, expressive features photograph with unusual clearness, and in every scene she acts with ease and authority. Alfred Hickman also plays the leading male role effectively and Tyrone Power has a few moments of appeal.

Though somber in its general tendency, the story has a happy ending of an unexpected sort. It tells of a peasant girl who married a Russian nobleman against the wishes of her parents. A son is born to them and the husband takes it away from her in order that it may be reared in luxury. The wife spends two years searching for the husband, intending to kill him. She is known as the "mad woman," her mind being partially clouded by grief. But when she finds the husband a reconciliation follows his promise to restore the son to her.

Exploitation Angles: Hammer away on Miss O'Neil, and hook up with the fact that she is now enjoying considerable success on Broadway. It might pay to run a teaser campaign with "What made her mad?" "Who made her mad?" "Would it make you mad?" and similar phrases. In a small town get all of the local merchants who advertise to come in with the same phrase after it has run for a few days, not in a hook-up page, but apparently in an effort to steal your thunder, then get back at them good-naturedly and say that it would make you mad to have your thunder stolen.

"Tarnished Reputations"

Five-Part Leonce Perret-Pathe Release Presents Dolores Cassinelli in the Lead.

Reviewed by Robert C. McElravy.

A VERY entertaining subject is this five-reel Pathe release, by Leonce Perret, entitled "Tarnished Reputations," despite some rather abrupt transitions and some melodrama that approaches burlesque. While the treatment is not all that could be hoped for at times, it is satisfactory in a general way and the number has some good surprise moments. The stage rehearsal was cleverly brought in and this, as well as other developments, keep the spectator in a pleasant anxiety about what is going to happen next. Even the faults of this subject have a tendency to save it from the obvious, which is altogether in its favor.

Dolores Cassinelli has many charming poses and does some good acting. She appears as Helen Sanderson, a country girl who comes to the city and has some unlooked for experiences. One of these is being haled into the Night Court and sentenced to one month in a reformatory for women. This incident, while startling in the extreme, is rendered plausible by the manner of its presentation and has undoubtedly happened to innocent girls in real life.

The story is one in which a country girl falls in love with an artist. They are separated and years pass before they are reunited in marriage. The theme is familiar, but has been dealt with in quite an original way. The atmosphere of the picture, in spite of certain depressing incidents, is cheerful on the whole.

The Cast.

Helen Sanderson	Dolores Cassinelli
Robert Williams	Albert Roscoe
George de Wenbourg	George Deneubourg
Judge Princeton	Ned Burton

Story by Leonce Perret.
Directed by Mme. Alice Blache.
Length, Five Reels.

The Story.

Helen Sanderson, a convent-reared girl in "Tarnished Reputations," is living in a village with her aunt. She meets a young artist from the city named Robert Williams, and during the course of their friendship poses for a painting, called "The Saint of the Lillies." The two are strongly attracted to each other, but just as the painting is finished the artist is called to New York hurriedly.

Helen reads his farewell letter tearfully, thinking the parting is final. But her aunt dies and she reads in a newspaper of her artist friend's great success with "The Saint of the Lillies." She resolves to go to the city and appeal to him to help her. When she arrives at Williams' home a party is in progress, and after one look through the windows, she turns away with a sore heart.

Many incidents befall Helen. She finds work, but meets with a predatory manager who practically drives her from her place. Then she is arrested and sent to a reformatory for women, though innocent of the charges brought against her. Through the visit she makes a real friend, who helps her to get on the stage. In time she meets Williams again. She at first snubs him, but later they find happiness.

Program and Exploitation Catchlines: Entertaining Story Telling of a Pretty Country Lass Who Falls in Love with An Artist.

She Was His Model for a Painting—She Was Also His Model in Love—See "Tarnished Reputations"—a Drama That Will Satisfy.

Dolores Cassinelli Featured in Convincing Story About a Country Girl Who Visits the City in Search of Her Lost Love and After Many Trying Situations Finds Happiness.

Exploitation Angles: Feature Miss Cassinelli and try the use of Perret's name if you have played his earlier productions. In the newspaper work use the angle of the innocent girl sent to the reformatory by way of the night court and in the smaller places work the night court angle heavily. You can get a surprisingly good hook-up with stores handling polishes by window displays of partly cleaned silverware and stills with a card stating that the polish can remove the tarnish from silver, but that reputations are more difficult to repolish. Don't pass this over because it sounds so simple.

"April Folly"

Paramount-Artcraft Presents Marion Davies in a Cosmopolitan Production of Light Melodrama.

Reviewed by Louis Reeves Harrison.

THERE is associated in "April Folly" a star of undoubted beauty and a novel that ran as a serial last year in the Cosmopolitan Magazine. Marion Davies pleases the eye with personal charm and excellent taste in dress. There is an added pleasure in the backgrounds and settings provided. Particularly true is this of such large ensembles as the mask ball and the animated scenes on deck of an ocean liner. It is undeniable, however, that few novels succeed as plays, just as most plays fall down when novelized, and "April Folly" is no exception. It aptly illustrates that while emotional possibilities in the two arts may have something in common as to purpose, they differ widely because of the manner of telling. The inability of some producers to fully discern this fact leads in many cases to hardship for star performers who deserve, and might otherwise attain, unqualified success.

The author of "April Folly" may have pleased many readers by a personally conducted tour over familiar ground by clever narrative and bright comment. The problem of Marion Davies is a far different one. It is to present a story of intense interest, or of tender pathos, or of bright humor by illustrative action and revelation of character. There is in "April Folly" less attempt to adapt it to screen presentation than to adapt the screen to the illustration of a novel. The idea that a girl of intelligence would crowd herself in her trunk aboard a steamer, have herself locked in by a stewardess, endure the cramped position while the trunk remains aboard, is put on the wharves and is transported to its destination, an African farm, may do for the printed story. An individual reader might swallow it, an audience never. "April Folly," without that farce-comedy incident, provides fair entertainment.

Cast.

April Poole	Marion Davies
Lady Diana Mannister	Madeline Marshall
Mrs. Stanislaw	Hattie De Laro
Clive Connal	Amelie Summerville
Kerry Sarle	Conway Tearle
Ronald Kenna	Herbert Frank
Earl of Mannister	Warren Cook
Dobbs	Spencer Charters
Butler	Charles Peyton

Story by Cynthia Stockley.
Scenario by Adrian Johnson.
Directed by Robert Z. Leonard.
Length, Five Reels.

The Story.

The "April Folly" of April Poole, young authoress, is one described in a story she reads to her publishers by whom she is regarded as an unusually clever writer of fiction. She assumes the role of heroine in her story and meets and falls in love with Kerry Sarle, her publisher in real life, at a mask ball. At the same ball she recognizes Robert Kenna, an arch crook, and detects him receiving a note concealed in a match. She picks up this note when he has dropped it and learns that he is after the famous Mannister diamond being brought to the city by Lady Diana. She next boards Lady Diana's train, finds her and cultivates an acquaintance. Lady Diana confides that she wishes to marry a poor artist. Will April carry the diamond to her cousin Clive on a South African farm? April consents. On board the steamer for South Africa, April, now posing as Lady Diana, makes the acquaintance of her hero of the masked ball and of the noted crook who is following the trail of the diamond.

Two of the "Follies."
Marion Davies and Conway Tearle in the Cosmopolitan-Artcraft, "April Folly."

The hero confesses his love, but is distressed to see Kenna enter April's stateroom. The crook is after the Mannister diamond. The hero hears a struggle within and enters in time to throw the villain out. April now confesses that she is not Lady Diana. Her distress is intensified by the arrival of the Captain and several pasengers. The Captain openly denounces April for admitting a man to her stateroom. To the hero later on comes a note begging him to take April's trunk to its destination.

A search of the ship follows, but April is not to be found. The hero sadly takes her baggage to Clive on an African farm. During his absence from the room in which it is placed Kenna and his accomplice enter and unlock the trunk. The jewel case is there, but no diamond. Instead is a note from April saying he has been fooled. While he is reading it she rises from the trunk and puts him under arrest. Such is the story April reads to Publisher Sarle. The embrace at the end she omits to read, but gives it to him personally in a confession of love.

Program and Exploitation Catchlines: Glowing Young Thing Blended Into a Dashing Mystery Story That Takes You from England to America and Ends Up with a Bang in South Africa.

She Found Life Extremely Tame—Out She Went for Adventure—And She Wasn't Disappointed Either—See Marion Davies in "April Folly."

She Was Young and Pretty and in Search of Excitement—She Slips Into the Place of a Runaway Heiress and Then—See "April Folly."

Exploitation Angles: Work hard with Miss Davies because newspaper publication has given her name a value in your town, even though she may not have played your house. Play up her personal charm and then go on to tell about the lavish production and call attention to the fact that this is taken from a story in the Cosmopolitan Magazine. Use plenty of posters and stills and if possible portrait cuts in your newspaper work or on throwaways.

"The Devil's Riddle"

Five-Reel Subject Features Gladys Brockwell in Story of Fair Dramatic Strength.

Reviewed by Robert C. McElravy.

THE story interest in this five-reel Fox production, "The Devil's Riddle," is stronger than the production itself. The plot has a certain growing strength, which carries the interest along through a series of quite ordinary situations. The work of the actors also picks up as the tale proceeds and the subject winds up with some creditable dramatic moments.

There is a strong contrast of scenes in this picture, which opens in a solitary shack in a remote district in Montana. A young girl is alone in the place, except for a kitten and a dog, and the food supply is low. Her stepfather, a drinking man, has been absent some time and is likely to remain away indefinitely, as a hard snowstorm is in progress. During the storm a young doctor seeks refuge in the cabin. The girl nurses and feeds him until he recovers from the effects of his exposure. He then leaves to bring aid, but is once more taken ill and meets a second girl at the home of her parents.

Interest remains with the girl in the cabin, played by Gladys Brockwell. The stepfather returns and she revolts against his brutal treatment. She joins a show troop and eventually reaches New York. Two love affairs intervene before she is reunited with the young doctor.

The number as a whole is produced with only average skill, but is strong in plot and continuity.

Cast.

Esther Anderson	Gladys Brockwell
Dr. Jim Barnes	William Scott
Potts, the Banker	Richard Cummings
Mrs. Potts	Claire McDowell
Arline Potts	Esther Walters

Paul Evers	Nicholas Dunaew
Mrs. Frank	Kate Price
Sam Tuttle	Louis Fitzroy
Theatrical manager	Chance Ward
The Leading Lady	Vera Lewis
The Leading Man	Louis Natho
Hotel Proprietor	Tom Bates
His Son	Benny Susslow

Story by Edwina Levin.
Scenario by Ruth Ann Baldwin.
Direction by Frank Beal.
Length, Five Reels.

The Story.

Esther Anderson, in "The Devil's Riddle," is alone in a cabin in Montana, her stepfather being absent on a prolonged drinking spell in the distant town. A heavy snowstorm is raging and the food supply is running low. During the storm a young doctor, Jim Barnes, falls before the cabin door. The girl takes him in and cares for him until he recovers his strength. She feeds him a greater part of the remaining food.

Jim is alarmed when he learns that but little food remains and he determines to go for aid, promising to return in 48 hours. But he is again overcome by exposure and remains ill for days in the town at the home of a banker named Potts. Mrs. Potts likes Jim and wishes to arrange a match between him and her daughter, Arline.

While Jim is at the Potts' home Esther's stepfather returns to the cabin, drunk. She leaves after a scene with him and visits the town, thinking Jim has forgotten her. She joins a theatrical company and wins the attentions of the manager and the hatred of the leading lady. The manager is square with her, but Jim is made to imagine otherwise when he appears. Later Esther has a second love affair with a young artist in New York City, but her heart is still with Jim and he arrives just in time to save her from an unhappy marriage with the artist.

Program and Exploitation Catchlines:

Stirring Story of a Woman Who Pawned Her Heart.

Story of a Girl Who Battles Her Way Through a Great City and Wins in the End.

Gladys Brockwell Star in Powerful Drama in Which She Answers "The Devil's Riddle."

Exploitation Angles: Feature Miss Brockwell, but make much of the title with such appeals as "Can you guess the Devil's Riddle?" and similar question phrases. You can sell the title to advantage, so work hardest with this.

"The Road to Divorce“

Universal Features Mary MacLaren in Slight But Artistic Story of Married Life.

Reviewed by Robert C. McElravy.

THERE is much in this five-reel Universal picture, entitled "The Road to Divorce," to appeal to the critical observer, for it has been wrought with a great deal of skill and fine feeling, despite the slender character of the plot. Mary MacLaren, in the role of Mary Bird, Edward Peil as Dr. Shaw and Bonnie Hill as Pauline Dallas, present the familiar triangle situation in a new and pleasing manner. Their playing in each instance is free from exaggeration or sensationalism and the little story drives its message home very skilfully.

The title of the story does not seem well chosen, giving an unfortunate and misleading touch to what is really a delicate and charming theme, entirely free from suggestiveness. The opening scenes depict the marriage of Mary Bird to Dr. Myron Shaw, both residents of a small community. Their early married life swing along in a happy, though prosaic, manner. Two children are born to them and the young mother finds her life filled with domestic cares. Then comes Pauline Dallas, of Boston, to visit them, dressed in the height of fashion and remarkably free from care or responsibility. The husband is attracted to her and the matrimonial craft seems likely to upset until certain dramatic developments bring the husband to his senses.

Some delightful scenes furnish the setting for this picture, but it is the undercurrent of true feeling which wins the spectator.

"And You Have Found the Road!"
Cries Mary MacLaren in Universal's "The Road to Divorce."

Cast.

Mary Bird	Mary MacLaren
Nathan Bird	William Ellingford
Mrs. Bird	Albert Lee
Dr. Shaw	Edward Peil
Aunt Mehitable	Eugenie Forde
Little Jane	Gloria Hott
Little Johnny	Arthur Redden
Pauline Dallas	Bennie Hill
Little son	Ray Stecker
Nora	Helen Davidge

Story by J. Grubb Alexander.
Directed by Philip Rosen.
Scenario by J. Grubb Alexander.
Length, Five Reels.

The Story.

Mary Bird and Dr. Myron Shaw, in "The Road to Divorce," are two young people living in a New England farming colony. The doctor is just beginning his practice and they have loved each other from childhood. They are married early in the story and the event is celebrated in a quiet, happy manner by their relatives and friends.

Nothing occurs to disturb their first years, during which two children are born to the young wife. She has an increasing load of family cares and has small time for the feminine charms her husband craves. Neither think much of this altered condition of affairs until they receive a visit from Pauline Dallas, of Boston, who had been Mary's bridesmaid.

Pauline, still unmarried, is a fresh, good-looking girl, who has known little of responsibility. Her appearance attracts Dr. Shaw, and much of the entertainment of the guest falls to him because Mary is constantly busy. He is really in the first stage of a new love affair, though his life with Mary up to this time has been a happy one.

The crisis comes when Dr. Shaw and Pauline return from a boat ride and discover that Mary is out alone in another boat, having followed them when her housework was finished. A storm comes up and Mary is thought to be drowned. Her re-appearance in an exhausted state later serves to awaken Dr. Shaw's consciousness of his own deep regard for her.

Program and Exploitation Catchlines:

Mary MacLaren Featured in Artistic Story of Married Life.

He Was Married and Seemed Happy—Along Came a Woman Dressed in the Height of Fashion—He Is Attracted—See What Brings Him to His Senses and Sends Him to His Wife Again.

Entertaining Story on Married Life, Telling How a Husband Was Made to Realize the Value of His Wife and Home.

Exploitation Angles: Draw heavily upon the star, and for the secondary angle use the basis of the play, the contrast of the fresh young girl with the woman who has helped the man to success. Work this angle and you will hit a larger percentage of your patrons—single or married—than you probably realize, so go to it strongly and make your paragraphs pointed and striking.

"The Sporting Duchess"

Vitagraph Presents Alice Joyce in an Adaptation from the Well-Known Drury Lane Melodrama.

Reviewed by Louis Reeves Harrison.

"THE Sporting Duchess" is a racetrack melodrama derived from an English stage product of the same name and produced by Vitagraph. Like most of its kind, it is dominated throughout by a villain of the deepest dye. The entire action springs from his misdeeds. There are some appropriate settings in "The Sporting Duchess," many of them giving an atmosphere of English society and sporting life, and there is an intention shown to be elaborate in these details. This is especially true of the exteriors. They are more imbued with the spirit of the picture than some members of the cast. Many of the latter seem affected by the artificiality of their roles.

Alice Joyce, so perfectly at home as an American girl, is rather languid as a sporty member of the English aristocracy. Most of her support seems to be in the same mood. More "zip" in their performance would not have been amiss. G. V. Seyffertitz, as the arch villain, Major Mostyn, looks and acts his important part in true English style. His performance and those of Percy Marmont and William Turner are consistent.

The general value of "The Sporting Duchess" depends largely upon the drawing power of a rattling good title and the fame of the melodrama from which it was derived. As shown at the Broadway Theatre it held the attention without applause. It might be justly estimated as a fair entertainment with good billboard possibilities.

Cast.

Muriel, Duchess of Desborough	Alice Joyce
Douglas, Duke of Desborough,	Percy Marmont
Major Roland Mostyn	G. V. Seyffertitz
Mrs. Delmaine	Edith Campbell Walker
Capt. Cyprian Streatfield	Lionel Pape
Rupert Leigh	John Goldsworthy
Harold	Dan Comfort
Mary Aylmer	May McAvoy
Dick Hammond	Robert Agnew
Joseph Aylmer	William Turner

From play by Sir Augustus Harris, Cecil Raleigh and Henry Hamilton.
Adapted by Lucien Hubbard.
Directed by George Terwilliger.
Length, Seven Reels.

The Story.

Muriel, the "Sporting Duchess" of Desborough, is a happy young wife and mother when she entertains Major Mostyn among her guests. Mostyn proceeds to ruin the young Duke at cards, causing him to pledge the winnings he expects from "Clipstone," already a favorite at the Derby. Mostyn enlists the services of Mrs. Delmaine, former flame of the Duke, to upset the confidence of his wife. She is too loyal. She finds Mrs. Delmaine in his arms, but forgives him. The Duke is told that his wife pardons him readily because she needs watching herself.

Mostyn seizes an opportunity to accompany the Duchess to London at night, and has her husband informed of what appears to be an elopement. Mostyn goes with the Duchess to a hotel and registers there as man and wife while she is engagd at the telephone. She permits him to accompany her to her room, where he forces a way in and enters upon a struggle with her. The Duke arrives in time to get compromising evidence.

At a divorce trial great stress is placed on the false testimony of a caddish friend of Mostyn, and the Duke is granted a decree. Mostyn next forces a public sale of "Clipstone." An old admirer of the Duchess buys in the horse. Mostyn corrupts the jockey who was to ride Clipstone, but his villainy is revealed by a girl he has ruined. He now attempts to. win the race by having his jockey strike Clipstone a foul blow near the finish. For this he is ruled off of the track. The Duchess is a winner when the race is given to Clipstone. When she attempts to visit her child, however, she is repulsed at the door. The confession of the caddish friend of Mostyn, however, clears her name, and she is restored to those she has always truly and loyally loved.

Program and Exploitation Catchlines:

Their Fate Rested in the Balance—One of the Men Would Be Ruined by the Derby—See "The Sporting Duchess" and See Who Was Victorious.

Alice Joyce Starred in Famous Drury Lane Melodrama—"The Sporting Duchess"—A Thrilling Story of the Race Track.

Sensational Race Track Story in Which a Master's Fate Depends Upon His Race Horse, Clipstone—The Race Is Started and—For the Remainder of This Drama See "The Sporting Duchess."

Exploitation Angles: Tell that this is one of the famous Drury Lane melodramas of a day when the annual production at the Lane was a matter of international importance. It is a big story and can be boomed as such. Make full use of Miss Joyce, but connect this play with "The Great Ruby," "White Heather" and other plays from the same source.

"Who's Your Servant?"

Julian Johnson Stage Play Adapted to Screen for Robertson-Cole Affords Thrilling Material for Film.

Reviewed by Margaret I. MacDonald.

THERE is excellent screen material in the Julian Johnson play "Who's Your Servant?" It contains a situation which, with careful handling, should result in as thrilling a melodrama as one could wish. The Robertson-Cole adaptation of the play, while it measures up in some respects, falls down in others. In ordinary entertainment value, however, it stands fairly well. Its appeal would have been greater if certain discrepancies had not appeared in its make-up, if its subtitles had been more carefully edited, both with regard to wording and spelling, and if its interior sets had been neutralized to a greater degree.

There is little if any fault to be found with the work of the players who jointly interpret well an interesting characterization. Lois Wilson as Madeleine Bancroft betrays personal charm and ability and Yukio Aoyama as the servant, Ito Natsume has a fine conception of a crafty character. Others of the cast are equally well suited to the parts allotted to them. The climax of the story, which is thrillingly melodramatic, atones in a measure for slight inconsistencies which occur early in the picture.

Cast.

Madeleine Bancroft	Lois Wilson
Ito Natsume	Yukio Aoyama
Admiral Bancroft, U. S. N.	Andrew Robeson
Capt. Norman Sharp	Albert Morrison
Lieut. Clifford Bruce	William Scott
Dorothy Taylor	Frances Burnham

Story by Julian Johnson.
Length, 4,950 feet.

The Story.

The principal events of the play "Who's Your Servant?" center about the home of rear admiral Bancroft and his pretty daughter, Madeleine. The admiral has plans for a new type of battle cruiser, and one day when he opens the strong box where they are kept he finds them missing.

It so happens that Lieutenant Bruce, Madeleine's sweetheart, has by mistake left a letter which she has written him among the papers on the admiral's desk at headquarters. In the lieutenant's desire to regain it before the admiral discovers that he has been making love to his daughter without his consent, he climbs in at the window. On his way out he is seen by the sentry, and when the question of the theft of the plans is taken up, the finger of suspicion is pointed at Bruce, and with other complications, which appear to strengthen the evidence against him, a case is framed up with the help of a rival.

Madeleine, in the belief that Ito, the house servant, has stolen the plans, takes advantage of the fact that he is in love with her, and decides to sacrifice herself so far as to accept an invitation to Ito's room that evening. Ito shows her the plans, which he says he will sell for big money, with which they may elope, and in a struggle which ensues, in which Madeleine gains possession of the papers while she tries to hold off Ito's embraces with a dagger, they both fall to the floor, and Ito is stabbed to death. The supposition that he has committeed "hari-kari" avoids any further investigation, the plans are returned to their owner, and Lieutenant Bruce receives the consent of the admiral to marry Madeleine.

Program and Exploitation Catchlines:

Would You Trust the Safety of Your Family to Some Unknown Servant? See "Who's Your Servant?"

Have You a Criminal Servant in Your Home? Perhaps He's There for a Purpose Other Than to Serve You.—See Who's Your Servant?" for a Discussion of the Subject.

Thrilling Melodrama Bearing on the Household Servant Question.

Exploitation Angles: Play up the theme rather than the players. This will work particularly well on the West Coast. In the East, where the Jap servant is less well-known, you can make more out of a semi-humorous hook-up with the servant problem. Where there are classified advertisements, go into the "help wanted" with snappy two-liners.

"The Confession"

Henry B. Walthall in a Drama Based on the Sanctity of the Confessional, Produced by the National Film Corporation.

Reviewed by L. B. Skeffington.

A MELODRAMA of the thriller type, but with a theme that lifts it to the plane of a real feature, "The Confession" presents Henry B. Walthall to splendid advantage and is a production abounding in human interest throughout its entire length. That a priest cannot, under the most tremendous moral pressure, violate the secrets of the confessional is the theme around which the story revolves.

Mr. Walthall is cast as the priest, Father Bartlett. Attired in the black robe of his calling he stands out as a striking character. The simple, lovable qualities of the man are sensed rather than visualized by his acting or the sub-titles.

"The Confession," although a strong drama, is conventional enough in parts.

The interest is unusually well sustained. The audience is kept guessing as the story approaches the strong climax. The priest knows that his own brother is innocent of the murder, another man having confessed. Yet he refuses to speak. While the center of interest is Mr. Walthall in the role of the priest, other parts are well taken. Francis McDonald as Tom Bartlett and Margaret Landis as his sweetheart are excellent. Dumont is a good villain.

Well, the Chauffeur's a Servant Here.
A Glimpse of "Who's Your Servant?" released by Robertson-Cole.

Cast.

Father Bartlett	Henry B. Walthall
Tom Bartlett, his brother	Francis McDonald
Joseph Dumont	William Clifford
Mrs. Bartlett	Margaret McWade
Rose Creighton, Tom's sweetheart	Margaret Landis
Jimmie Creighton, her brother	Barney Furey
Michael Dugan, the sexton	Henry Stanley
Paisy Moran	Johnnie Revelle
Mrs. Dumont	Sally Cohn
Fanchette, Dumont's sister	Irene Aldwyn

Story by Hal Reid.
Scenario by Franklyn Hall and William H. Clifford.
Directed by Bertram Bracken.
Length, Seven Reels.

The Story.

When the story of "The Confession" opens Father Bartlett is in the rectory. The sexton is worried about Tom Bartlett, the priest's brother, as a storm is raging. He places a lantern at the gate to guide him, and Tom's mother waits for him with a light in the kitchen window. Tom is drinking with Jim Creighton, brother of his sweetheart, in a saloon. An argument ensues when Jim tells Tom that he has had enough to drink. They engage in a fight outside of the saloon. Tom drops his gun, which is picked up by the lurking Dumont, who shoots Creighton.

In the meantime Kate Creighton goes to the priest and tells him that she had broken her engagement with Tom because of his drinking. Her brother, she says, had told Tom that if he did not stop drinking he would break his neck.

Dumont then comes to the priest and confesses that he killed a man. He says he did so because the man wronged his sister. He swears to make reparation if the crime falls upon another man and is absolved. Tom comes to the rectory and says that he has been accused of the crime. Although the priest knows his brother is innocent, he does not make any move to prevent his arrest and on the stand refuses to reveal what Dumont told him in the confessional. Tom is sentenced to death.

The sexton organizes a party to get Tom out of jail, but the priest asks the men to leave the matter in the hands of a Greater Judge. They disperse. The priest visits his brother in his cell. Tom chokes him and succeeds in making his escape. He next encounters Dumont and a fight occurs, but Dumont knocks Tom senseless and flees. Tom escapes to the Canadian Northwest, and the priest follows. Before he finds his brother the latter is arrested by the Northwest Mounted and returned to the states.

The priest finds Dumont crazed with fear and saves him from drowning after he jumps from a cliff. The rescued man promises to tell the truth and the two start for the states. Tom's sweetheart and mother go to the governor, but he refuses to interfere. The priest and Dumont arrive at the jail just as Tom is led to the scaffold. Dumont drops dead before he can confess. The warden orders the execution to proceed, but just then two guards find the confession in the clothes of Dumont. Just as the trap is about to be sprung the confession clears Tom and he is freed.

Program and Exploitation Catchlines:

Can a Priest Absolve Murder?

Are the Secrets of the Confessional Ever Revealed?

The Star of "The Birth of a Nation" in a Strong Drama.

The Priest Who Would Not Speak to Save an Innocent Man from Death.

Exploitation Angles: Play Walthall for your chief point. Work the Catholic angle, and the endorsement of Cardinals Gibbons and Mercier through special circularizing. Try and interest the Catholic societies and if possible induce them to attend in a body. Keep the sectarian angle out of your general advertising, but use the main situation to gain interest in the story, chiefly through telling the situation and rousing curiosity as to what the priest did.

"Silk Husbands and Calico Wives"

House Peters in "Silk Husbands and Calico Wives"; Made by Equity and Distributed by First National.

Reviewed by Elmer H. Mayer.

SILK HUSBANDS AND CALICO WIVES," an Equity picture, is one of the finest human interest dramas shown here in some time, and will appeal especially to the older folks.

The story runs along smoothly in a simple manner and is easy to follow. It concerns the affairs and rise of a small town lawyer, who becomes famous in the big city as a result of his keen perception of human nature. His greatest source of worry is his "calico wife," who likes to remain old-fashioned and cook her own meals rather than waste her time with other women's husbands. How the husband is brought to the realization of his wife's true love forms the basis of a photoplay out of the ordinary and very true to life.

The production is exceptionally clean and free from sex problems, and the greatest punch comes in the sub-titles. The palace home and gardens are fine examples of scenic beauty. The only apparent drawback in the film is the poor photography, especially of the interior sets.

House Peters, as the lawyer, handles his role with skill. Mary Alden as the old-fashioned wife plays her part with a sympathetic touch that reaches the hearts of all who watch her. Vincent Serrano as the "spider" and Eva Novak as the "baby vamp" lend much to the success of the production. Mildred Reardon fills a small part well, and is very pleasing to the eye. All in all, the picture is an ideal photoplay production for almost any kind of a playhouse.

Cast.

Deane Kendall	House Peters
Edith Beecher	Mary Alden
Marcia Lawson	Mildred Reardon
Jerome Appleby	Edward Kimball
Alec Beecher	Sam Sothern
Georgia Wilson	Eva Novak
Charles Madison	Vincent Serrano

Directed by Albert Green.
Length, Five Reels.

The Story.

Deane Kendall, the leading character of "Silk Husbands and Calico Wives," is a brilliant young dreamer who comes to the sleepy village of Harmony for the purpose of studying law. Among the remainder of Harmony's meagre population is Edith Beecher, a pretty court stenographer.

Kendall gets his chance when he pleads the case of a man who has killed an ardent admirer of his wife's, whom he had forbidden her to see. Through his masterful handling of the matter he wins the case. Before going to New York, where he thinks there is a bigger field, he weds Edith. They reach the city, but their love begins to wane. Edith is accustomed to country life and the social whirl of the city does not attract her, while her husband is there for social and professional advancement. After many trying episodes both realize their mistakes and happiness is finally restored.

Program and Exploitation Catchlines:

House Peters Starred in Drama Telling of the Unequalness of a Woman's Life as Compared to Her Husband.

Will Silent Love Keep a Husband? See "Silk Husbands and Calico Wives."

Exploitation Angles: This title offers excellent exploitation opportunities. Apart from offering a popular star, use the title for your selling angle. Also play up Vincent Serrano and Miss Alden. There are also rich possibilities in the theme of the story. Work all angles if possible. You can get store hook-ups with window displays of silks and calico.

"Partners of the Night"

Goldwyn and Rex Beach Offer a Clever Detective Story with an Element of Social Criticism.

Reviewed by Louis Reeves Harrison.

ADAPTED from the story of Mary Ryan by Leroy Scott, "Partners of the Night" openly favors a humanitarian movement in dealing with criminals. A chance to reform is accorded them, not by the court, but by the police who arrest them. The story also places in melodramtic spotlight the collusion of police and criminals. The Chief of Detectives prefers to have graft handed to him in some public place, where no one will suspect. He therefore goes to a cabaret dance and sits down with a well-known gambler and a notorious con man for a social evening. This first product from the hands of "Eminent Authors" is, however, made interesting through an unusually fine selection of types, nearly all of them of distinct personality and of unqualified ability. Their performance and good taste in settings more than offset some obvious inconsistencies of production.

Top-notch interpretations are those of E. Corrigan, Chief of Detectives, Pinna Nesbit as Mary Regan, William B. Davidson as Robert Clifford, Mario Majeroni as Mary's crooked uncle and William Ingersoll as Police Commissioner. This strong group carries the story over through force of characterization. Flawless camera work and capable assembling finish off a satisfactory product. "Partners of the Night" has a humanizing motive and the sum of its values class it as good entertainment. It was so regarded by a large crowd at the Strand Theatre.

Cast.

Mary Regan	Pinna Nesbit
Robert Clifford	Wm. B. Davidson
Thorne, Police Commissioner	Wm. Ingersoll
Matthew Bradley, Chief of Detectives	Emmett Corrigan
Uncle Joe Russell	Mario Majeroni
Gerald	Vincent Coleman
Louis Gordon	Frank Kingdon
Harrigan	Tenny Wright
Bill Dempsey	Lew O'Connor

Story by Leroy Scott.
Directed by Paul Scardon.
Length, Five Reels.

The Story.

"Partners of the Night" are successful criminals and Bradley, Chief of Detectives. This is discovered by Detective Clifford in the Mary Regan case. He has become interested in Mary during a voyage from Europe. He believes there is in her the makings of a fine woman. He traps her and her uncle in their apartment when they are about to get away with an enormous sum of money, stolen by a bank teller in love with Mary. Clifford holds them in duress over Sunday and meanwhile spots his chief trying to collect hush money. Clifford takes them, not to headquarters, but to the bank, where the young teller has opportunity to make restitution. Mary and her uncle are set free with something to think about. Clifford has refused a liberal offer to divide the spoil and has put them on their honor to go straight. The chief of detectives is infuriated.

Clifford is put in charge of a spectacular raid on a gambling establishment. There he is framed in a rough struggle, ten new notes of a hundred dollars each thrust in his pocket. He is accused of double-crossing by one of the gamblers and the money found on him in the presence of Police Commissioner Thorne. He is thereupon dismissed from the service. But Thorne is in sympathy with the young detective's methods and arranges with him and with Mary Ryan to crush the biggest crook of them all, Chief Bradley.

Bradley has arranged for Mary to pass Commissioner Thorne an envelope containing a bribe at a cabaret dance, and has promised the reporters a sensation. They get it. The envelope is passed by Mary and an accusation is made by Bradley, but the crooked chief is caught in his own toils. The envelope contains nothing but blank paper. His downfall is assured when Mary snatches a big cigar from the chief's pocket. It contains a large sum that had been just handed him by a notorious gambler. Now the Commissioner springs a spectacular arrest. All the crooks are caught. Mary completes her redemption by accepting Clifford as a partner of the day for life.

Program and Exploitation Catchlines:

Entertaining Detective Story by Rex Beach.

Story Which Depicts the Humanitarian Movement in Dealing with Criminals.

Detective Story with a Compelling Theme and Well-Known Cast of Players.

Exploitation Angles: Work hard on the fact that this is a Mary Regan story. Use the leads, but make the story your chief offering, for it carries a strong appeal.

"The Veiled Marriage"

Hallmark Presents Anna Lehr and Ralph Kellard in Production of Ordinary Merits.

Reviewed by Margaret I. MacDonald.

IT is not necessary for a situation to be healthy in order to make it interesting. And we are even prone to become interested in plots that present false or overdrawn ideas of life. "The Veiled Marriage," one of the Hallmark Famous Directors Pictures, featuring Anna Lehr and Ralph Kellard, is based on a situation which, while it is not imposible, is at the same time rather improbable. At least it is far enough removed from the average methods of living to fail to be convincing.

Anna Lehr and Ralph Kellard do good work; and had the production been more carefully assembled; if more skill had been evident in the cutting of the picture, the general effect would have been much better. As the production nears the climax, however, the spirit of romance prevails, and the earlier shortcomings are apt to be forgotten.

In spite of the production's defects, the picture contains elements which the ordinary public likes; and there is a chance for its popularity in the average picture house.

Cast.

Margaret Fallon	Anna Lehr
John Browning	Ralph Kellard
Widow O'Hara	Dorothy Walters
Fred Peyton	John Charles
Jimmy Dolan	Frank J. Murdock
David Fallon	William Carr

Story by J. L. Burke.
Scenario by John Glavey.
Direction by Keanan Buel.
Length, About 4,500 Feet.

The Story.

The central figures in "The Veiled Marriage" are Margaret Fallon and John Browning, together with the busy villain Fred Peyton. The plot treats of a strange complication of affairs, in which fate shuffles two of its victims into the same channel.

Margaret Fallon lives with her father in a modest apartment, worshipped at a distance by Jimmy Dolan, "a thorn in the side of the police force." John Browning, a young man in easy circumstances and much addicted to the use of liquor, is a friend of Fred Peyton, a member of society usually mentioned in the list of "those present." Peyton, meeting Margaret Fallon by chance one day, becomes a frequent visitor at her home. One evening when they are returning from a dinner, a gas explosion overturns their automobile, and temporarily blinds Margaret. Her father, who has come to the door to look for her, is also injured.

One day when Jimmy Dolan enters the Fallon home he finds Peyton assaulting Margaret, jumps at conclusions, and exhorts from him a promise to marry her. Peyton schemes to get Browning under the influence of liquor, and erases the name of his bride to be from the marriage certificate which he has just procured, replacing it with that of Margaret Fallon. He then sends for Margaret and the marriage ceremony is performed, which makes the girl the wife of a man she has never seen. The next day

Peyton covers his tracks by telling Browning that he insisted on being married while he was under the influence of liquor.

At the death of Margaret's father she is forced to look for a position, and happens to find employment as John Browning's private secretary. Finally the matter is cleared up, and Browning finds that the wife from whom he is seeking a divorce is none other than Margaret. Peyton is shot and killed by a former mistress.

Program and Exploitation Catchlines:

Compelling Story on Marriage with Anna Lehr as the Featured Player.

Thrilling Drama Which Tells an Unusual Story of Marriage.

A Story on One of Life's Strangest Problems—Marriage.

Exploitation Angles: Make most of your play on the stars, but use the director to work in with the "Famous Directors" idea. Offer it as "A story of the life you read about but never see," and make this the keynote of your exploitation, pulling up the forced marriage for your chief advertising appeal.

"The Silkless Bank Note"

First of William J. Flynn Detective Films for Republic Evidences Careful Preparation.

Reviewed by Margaret I. MacDonald.

THE first of the series of two-reel detective stories for Republic by William J. Flynn, former Chief of the United States Secret Service, and now Director of the Bureau of Investigation, Department of Justice, is an interesting, well-made production, carefully directed, capably acted, and subtitled with professional neatness. Wilson Mizner, in making the scenario, has encompassed the salient points of the story without bringing in unnecessary detail. It also contains a wealth of human interest, and fine character conception. The Irish terrier, whose canine faithfulness furnishes the clue by which the detective trails the body of his master to the bottom of the dock, is a pathetic figure which would go far toward assuring the success of the picture, even if the story had not been as carefully constructed as it is. Herbert Rawlinson in the role of Detective Arnold, or "Lightning," as he is known, does a neat piece of work, alert yet unobtrusive in his methods. The picture was directed by J. Gordon Cooper and Carl Harbaugh.

The Story.

"The Silkless Banknote" concerns the trailing of a counterfeiter to his haunts, and his eventual arrest. The story opens in the offices of the detective bureau, and shows the method by which headquarters keeps track of its men. The scene then shifts to a narrow street in the slums, where a man who tries to pass a counterfeit bill is given a run by the police, and is wounded and finally evades them, finding shelter at the headquarters of the master counterfeiter. When he appeals to the counterfeiter to go and get him a doctor, he is killed for his pains, placed in a barrel and dropped over the edge of the pier under the cloak of night.

The little Irish terrier who appears with patches of hair clipped from his coat, suggesting the origin of the hair used in place of silk in the counterfeit notes, scratches his way out of the den in search of his master. Detective Arnold, discovering the dog sitting on the side of the pier looking into the water, finally locates the body of the dead man in the barrel. He orders a truckman to drive out of sight with the barrel, and the counterfeiter's den is easily found by following the dog, who goes back to where he believes his master has returned.

Arnold gains admission while the counterfeiter is off his guard, arriving in time to save the dog from meeting the same fate as his master. The police, notified by messenger, reach the scene in short time, the counterfeiter along with Arnold is taken into custody. The next morning an empty cell greets the guard, who is then made aware of the fact that Arnold is a secret service man and not a criminal. The dog finds a home with the detective, who expresses the hope that he may be as faithful to him as he was to his former master.

"The Adventurer"

William Farnum Finely Cast in Latest William Fox Production.

THE critical review of this latest William Farnum production appeared on page 1650 of the issue of March 6.

Cast.

Don Caesar De Bazan	William Farnum
Maritana	Estelle Taylor
Don Jose	Paul Cazeneuve
Lazarillo	Kenneth Casey
Queen Isabel	Dorothy Drake
King Charles II	Harry Southard
Captain of the Guards	Pat Hartigan
Marquis de Rotunda	James Devine
Marchioness de Rotunda	Sadie Radcliffe

Story by E. Lloyd Sheldon.
Suggested by Victor Hugo Drama.
Direction by J. Gordon Edwards.
Length, Six Reels.

The Story.

Don Ceasar De Bazan, in "The Adventurer," is a reckless young nobleman of Old Spain, proud of his title, the Count of Vencia, and loyal to his king, Charles II. Don Ceasar is penniless, but stout of heart and ready for any adventure. Early in the story he falls in with Maritana, a gypsy dancing girl, whose chief ambition in life is to go to Madrid and dance before the Queen.

Maritana is insulted at a wayside inn by a drunken brute, and Don Ceasar wins her love by the gallant manner in which he comes to her rescue. They proceed to Madrid, where the girl wins quick recognition and is summoned to dance before the Queen. She also attracts the attention of King Charles, who desires to win her love.

Don Jose, the prime minister, who secretly loves the Queen, desires to procure Maritana for the King. To accomplish this he schemes to marry her to a nobleman in order that she may enter the court. Don Jose selects Don Ceasar De Bazan, who has been imprisoned for fighting a duel in Holy Week, and is under sentence of death.

Don Ceasar agrees to marry the woman selected for him by the prime minister, though she is heavily veiled. After the ceremony he is led out to be shot by the guards, but escapes death through the work of a boy he had befriended. He is presumably buried alive, but escapes to revenge himself upon both the King and the prime minister. Later the King recognizes his services and he wins royal approval. Maritana, who was the veiled bride, now becomes his wife in fact.

Program and Exploitation Catchlines:

William Farnum in Another Powerful Role—That of Don Caesar De Bazan—a Penniless Adventurer of Noble Birth.

Story of a Reckless Nobleman of Spain Who, After Many Trying Episodes, Wins the Girl of His Heart—A Gypsy Dancing Girl.

The Noblemen Do Their Best to Get the Penniless Adventurer's Sweetheart Away from Him—He Fought Like a Real Man and Even Though They Imprison Him He Wins Her in the End.

Exploitation Angles: Play up Farnum, but don't let your patrons overlook the fact that this story is based on the tale which gave "Don Caesar de Bazan" to the dramatic stage and "Maritana" to the light opera repertoire. Many persons will be interested in Don Caesar, who will not care for the non-committal title. Dwell upon the strongly romantic flavor of the story and upon the unusual opportunity it offers Farnum.

COMMENTS

THE MINT SPY (Fox).—A Mutt and Jeff animated, in which they play detectives, snooping around after violators of the prohibition law. They round up one offender with a barrell of booze in hiding. This will bring many smiles.

THE SOUR VIOLIN (Fox).—A Mutt and Jeff animated in which the pair run a music store. Jeff gets into a fight with two cats and a lady customer thinks the noises come from a new phonograph record. An amusing satire, full of the usual knockabout action.

..THE FIVE DOLLAR PLATE (Republic).—The second of the William Flynn detective stories, in which Herbert Rawlinson is starring, is almost as good as the first number. In fact, by some it may be considered better. It has a wealth of human interest, and affords Detective "Lightning" Arnold a fascinatingly heroic role. A man who has been imprisoned for implication in the manufacture of counterfeit money is totally blind when released from prison. His little daughter, through the kindness of the detective, comes to meet him at the prison gate, and becomes her father's helper at the newsstand, where he is placed by Arnold. Through his friendship for the little girl and her father, the detective is able to trace the gang of counterfeiters when they negotiate for the Harrison plate, the whereabouts of which is known only to the released convict. A spectacular raid occurs at the climax of the story.

MONKEY SHINES (Christie Comedy).—Eddie Barry, Earl Rodney and Helen Darling are the leading actors in a lively farce that shows the effects of the transference of monkey glands to the human animal. A decrepit old gentleman takes the treatment and gets so full of pep that he leaves his wife, goes the rounds of the cabarets and flirts with all the chorus girls. His better half also takes the treatment and becomes as full of youth and vigor as her husband. The comedy is amusing in a slap-dash fashion and is well acted.

LIGHT HEARTS AND LEAKING PIPES (Rainbow).—A two-reel comic, with a lot of amusing new business and some laughable situations. The "noodle" picture is a good stunt, though something similar to this has been done before. The plumbers' experiences are funny, and there is an exceptionally good climax, in which three characters climb a tall eucalyptus tree, which is brought down with an axe.

RAISE THE RENT (Rolin-Pathe).—A "Snub" Pollard comic number based on a situation that has a live interest just now. He and his young wife give up their bungalow and allow another couple to move in. Then it develops that they can't find another home, and must live in an improvised tent. One of the funny scenes in this is the general panic that results when a real estate agent puts a "For Rent" sign for a few moments on a vacant house.

THE BLACKSMITH (Arrow).—A Hank Mann comedy which is rather savory in spots. The daughter of the blacksmith elopes with the blacksmith's helper, and in the barber shop which she has inerited a series of amusing incidents happen through the incompetence of the barber. This comedy is capable of being trimmed into fairly acceptable shape. It contains a great deal of the kind of horseplay that the average audience likes.

DEAD EYE JEFF (Fox).—A Mutt and Jeff animated number. The scenes are in a circus, where Mutt becomes a lion tamer and Jeff has plenty troubles of his own. The subject is typically amusing.

HER PRIVATE HUSBAND (Sunshine).—A two-reel comic, featuring Chester Conklin, Alice Davenport and others. This opens with scenes in a restaurant and later moves to a theatre, where some amusing burlesque scenes are staged. The number contains some entertaining new business, though most of the action is the conventional sort.

Annette Kellerman in New Role.

Sol Lesser announces the Annette Kellerman picture will have a new type of heroine. "Annette Kellerman," said Mr. Lesser, "assumes the character of a fair athlete who can sprint, box, swim, dive, climb and is perfectly at home on any piece of acrobatic apparatus.

"In the role of Annette Van Buren Miss Kellerman is building up a personality which is bound to find favor with audiences. As a comedienne she has shown great promise under the direction of Chester M. Franklin. The story which she is producing embodies comedy, built on a framework of gripping drama. Gowns of the latest model, Parisian importations, will be utilized in arraying the star in her depiction of a daughter of wealth."

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Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star). Vol. 43; P-1284.
Should a Husband Forgive? Vol. 42; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Wings of the Morning. Vol. 42; P-672.
Heart Strings (William Farnum—Six Parts). Vol. 43; P-299; C-R, P-1619.
The Adventurer.

PEARL WHITE SERIES.

The White Moll.

TOM MIX SERIES.

The Feud. Vol. 42; P-1008.
The Cyclone. Vol. 43; P-776.
The Daredevil.

FOX ENTERTAINMENTS.

The Lincoln Highwayman (William Russell). Vol. 43; P-296.
The Shark (George Walsh). Vol. 43; P-633.
Shod With Fire (William Russell). Vol. 43; P. 1292.
Flames of the Flesh (Gladys Brockwell). Vol. 43; P-146; C-R, P-1619.
The Square Shooter (Buck Jones).
Tin-Pan Alley (Albert Ray and Elinor Fair). Vol. 43; P-296.
What Would You Do? (Madlaine Traverse). Vol. 43; P-778.
Her Elephant Man (Shirley Mason). Vol. 43; P-941.
The Last Straw (Buck Jones). Vol. 43; P-1115.
The Hell Ship (Madlaine Traverse). Vol. 43; P-1288.
Faith (Peggy Hyland). Vol. 43; P-1681.

Extraordinary Specials.

Salome ((Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

Her Naughty Wink.
Her Private Husband.
The Heart Snatcher.
The Great Nickel Robbery.
A Light Weight Lover.
Training for Husbands.

MUTT AND JEFF.

I'm Ringing Your Party.
Fishing.
Dead-Eye Jeff.
The Sour Violin.
The Mint Spy.
The Pawnbrokers.
The Chemists.
Putting on the Dog.

FAMOUS PLAYERS-LASKY

January.

The 13th Commandment (Ethel Clayton)-L—4721 Ft. Vol. 43; P-466.
Too Much Johnson (Bryant Washburn)-L—4431 Ft. Vol. 43; P-942.
Sand (William S. Hart). Vol. 43; P-1117.
The Tree of Knowledge (Robert Warwick)-L—4940. Vol. 43; P-634.
The Copperhead (Lionel Barrymore—Super Special)-L—6351 Ft. Vol. 43; P-733.

February.

Double Speed (Wallace Reid)-L—4144 Ft. Vol. 43; P-944.
All-of-a-Sudden Peggy (Marguerite Clark)-L—4448 Ft. Vol. 43; P-1114.
The Six Best Cellars (Bryant Washburn)-L 4822 Ft. Vol. 43; P-941.
On With the Dance (Mae Murray—Super Special)-L—6483 Ft. Vol. 48; P-1525.
The Amateur Wife (Irene Castle). Vol. 43; P-1683).
Black Is White (Dorothy Dalton)-L—5562 Ft. Vol. 43; P-1527.
Mary's Ankle (Douglas MacLean and Doris May)-L—4660 Ft. Vol. 48; P-1118.
Huckleberry Finn (Super Special)-L—7186 Ft. Vol. 43; P-1290.
Young Mrs. Winthrop (Ethel Clayton). L-4707 Ft; Vol. 43; P-1683.

March.

Alarm Clock Andy (Charles Ray)-L—4938 Ft. Vol. 43; P-1293.
His House in Order (Elsie Ferguson)-L—4942 Ft.
Jack Straw (Robert Warwick)-L—4707 Ft.
Mary Ellen Comes to Town (Dorothy Gish). L-4704 Ft; Vol. 43; P-1680.
Excuse My Dust (Wallace Reid)-L—4330 Ft.
April Folly (Cosmopolitan Production).
My Lady's Garter (Tourneur Production)-L—4823 Ft.
Easy to Get (Marguerite Clark) . L-4110; Vol. 43; P-1678.

Comedies.

The Night of the Dub (Ernest Treux—Two Reels). Vol. 43; P-939.
Excess Baggage (Mr. and Mrs. Carter de Haven—Two Reels). Vol. 43; P-1119.
The Garage (Roscoe Arbuckle).
Ten Dollars or Ten Days (Sennett—Two Reels).
Hoodooed (Mr. and Mrs. Carter De Haven—Two Reels). Vol. 43; P-1682.

Burton Holmes Travel Pictures.

Feb. 1—Belgium Smiles Again.
Feb. 8—Filming Ferocious Formosans.
Feb. 15—Parisian Faces and Figures.
Feb. 22—Oriental College Boys and Co-eds.
Feb. 29—The Yankee Watch on the Rhine.

Paramount Magazine.

Feb. 1—Famous Women in World's Work.
Feb. 8—Museum Mysteries.
Feb. 15—The Lure of Fashion.
Feb. 22—On the Job with Grandma.
Feb. 29—The Growth of the North American Continent.

GOLDWYN DISTRIBUTING

Almost a Husband (Will Rogers). Vol. 42; P-1014.
Strictly Confidential (Madge Kennedy). Vol. 42; P-1014.
Bonds of Love (Pauline Frederick). Vol. 42; P-364.
Jinx (Mabel Normand). Vol. 42; P-1186.
The Gay Lord Quex (Tom Moore). Vol. 43; P-117.
Jubilo (Will Rogers). Vol. 42; P-1007.
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes—Helene Chadwick). Vol. 43; P-1291.
Pinto (Mabel Normand). Vol. 43; P-940.
Toby's Bow (Tom Moore). Vol. 42; P-1189.
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113.
The Silver Horde (Rex Beach Production).
The Paliser Case (Pauline Frederick). Vol. 43; P-1115.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
Duds (Tom Moore).
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
The Street Called Straight (Basil King—All-Star). Vol. 43; P-1293.

BRAY PICTOGRAPHS.

Taos Indians and Other Subjects.

FORD EDUCATIONALS.

"Meat" Again.
Eventide.

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.

Six Feet Four (William Russell). Vol. 41; P-1703.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylvia).
The Dangerous Talent (Margarita Fisher).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol. 43; P-297; C-R, P-1619.

ZANE GREY PICTURES, Inc.

The Desert of Wheat (Six Parts—Hampton Production).
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Parts.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird — Six Parts).

ROBERT BRUNTON PRODUCTIONS.

The Lord Loves the Irish (J. Warren Kerrigan). Vol. 42; P-1011.
Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-1286.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-778.

PATHE EXCHANGE, INC.

Releases for Week of February 15.

No. 15 of The Black Secret (The Secret Host).
No. 8 of The Adventures of Ruth (The Harem Model).
Daredevil Jack (Jack Dempsey Serial) (The Mysterious Bracelets). Vol. 48; P-1117.
Waltz Me Around (Harry Pollard—One Reel).
Pathe Review No. 38.
Topics of the Day No. 42.
Pathe News Nos. 14 and 15.

Releases for Week of February 22.

No. 9 of The Adventures of Ruth (The Cellar Gangsters).
No. 2 of Daredevil Jack (The Ball of Death).
After Thirty (John Cumberland and Mrs. Sydney Drew—Two Reels).
Raise the Rent (Harry Pollard—One Reel).
No. 39, Pathe Review.
No. 43, Topics of the Day.
Nos. 16 and 17, Pathe News.

Releases for Week of February 29.

Smoldering Embers (Frank Keenan). Vol. 43; P-1288.
No. 10 of The Adventures of Ruth (The Forged Check).
No. 3 of Daredevil Jack (The Wheels of Fate).
Find the Girl (Harry Pollard—One Reel).
Pathe Review No. 40.
Topics of the Day No. 14.
Pathe News Nos. 18 and 19.

Releases for Week of March 7.

In Walked Mary (June Caprice). Vol. 43; P-1681.
No. 11 of The Adventures of Ruth (The Trap).
No. 4 of Daredevil Jack (Shanghaied).
Fresh Paint (Harry Pollard—One Reel).
Pathe Review No. 41.
Topics of the Day No. 45.
Pathe News Nos. 20 and 21.

.Releases for Week of March 14.

Tarnished Reputations (Dolores Cassinelli).
No. 12 of The Adventures of Ruth (The Vault of Terror).
No. 5 of Daredevil Jack (A Race for Glory).
Flat Broke (Harry Pollard—One Reel).
Pathe Review No. 42.
Topics of the Day No. 46.
Pathe Nos. 22 and 23.

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ROBERTSON-COLE

Beckoning Roads (Bessie Barriscale). Vol. 43; P-148.
Dec. The Tong Man (Hayakawa). Vol. 42; P-1009.
The Beloved Cheater (Lew Cody). Vol. 43; P-633.
Haunting Shadows (H. B. Warner). Vol. 43; P-632.
The Third Generation (Betty Blythe). Vol. 43; P-777.
The Beggar Prince (Sessue Hayakawa). Vol. 43; P-943.
The Luck of Geraldine Laird (Bessie Barriscale). Vol. 43; P-1118.
Seeing It Through (YaSu Yitts). Vol. 43; P-1525.
The White Dove.

Supreme Comedies.

January—Her Nearly Husband.
January—Mollie's Millions.
January—A Four-Cylinder Frame-Up.

MARTIN JOHNSON.

January—Cruising in the Solomons.
February—Domesticating Wild Men.
Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

January—The Last Resort.
January—Flaming Sea.
February—Sheep O'Leavenworth.
Sons of Salooskin.

METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 42; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63; C-R, P-1619.
The Willow Tree (Viola Dana—Six Parts). Vol. 43; P-465; C-R, P-1619.
The Right of Way (Bert Lytell). Vol. 43; P-1116.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
Stronger Than Death (Nazimova — Seven Parts). Vol. 43; P-631.
Nothing but the Truth (Taylor Holmes—Six Parts). Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels). Vol. 43; P-1527.
February—Old Lady 31 (Emma Dunn).
February—Shore Acres (Alice Lake).
February—Eliza Comes to Stay (Viola Dana).
February—Juda (May Allison).
March—Alias Jimmy Valentine (Bert Lytell).
March—The Hope (Special Cast).
April—Parlor, Bedroom and Bath (Viola Dana).
April—Fine Feathers (May Allison).
April—The Skylark (Bert Lytell).
April—Burning Daylight (Mitchell Lewis).

TRIANGLE

Jan. 4—The Clodhopper (Charles Ray).
A Lunch Room Romance (Mabel Normand—Sennett—One Reel).
Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels).
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of February 2.

No. 17 of The Great Radium Mystery (The Wheels of Death).
No. 6 of The Lion Man (In the House of Horrors).
Ain't Nature Wonderful? (Lyons-Moran—One Reel).
Tom's Little Star (Constance Binney and Otis Skinner—Stage Women's War Relief—Two Reels).
The Great Air Robbery (Lieutenant Locklear and Francelia Billington—Six Reels). Vol. 43; P-301; C-R, P-1619.
Universal Current Events No. 5.
The Prospector's Vengeance (Mildred Moore and George Field—Western—Two Reels).

Releases for Week of February 9.

Rouge and Riches (Mary MacLaren); C-R, P-1619.
No. 18 of The Great Radium Mystery (Liquid Flames) (Final Episode).
No. 7 of The Lion Man (Doomed).
Elmo the Fearless (Elmo Lincoln—Serial). Vol. 43; P-940.
Non-Skid Love (Lyons-Moran—One Reel).
Over the Transom (Jimmie Adams—Two Reels).
Hearst News No. 6.
Good Little Brownie (Century Dog—Two Reels).
International News No. 6.
New Screen Magazine No. 52.
Universal Current Events No. 6.
Kaintock's Ward (Bob Burns and Peggy O'Dare—Two Reels).

Releases for Week of February 16.

No. 8 of The Lion Man (The Dungeon of Despair).
No. 2 of Elmo the Fearless (The Racing Death).
Old Clothes for New (Lyons-Moran—One Reel).
The Madonna of the Slums (Holbrook Blinn and Jeanne Eagles—Stage Women's War Relief—Two Reels).
The Bull Thrower (Edna Gregory and Phil Dunham—Two Reels).
A Sagebrush Gentleman (Bob Burns and Charlotte Merriam—Two Reels).
No. 7, Hearst News.
No. 7, International News.
No. 53, New Screen Magazine.
No. 7, Universal Current Events.

Releases for Week of February 23.

The Prince of Avenue A (James Corbett). Vol. 43; P-468.
No. 9 of The Lion Man (Sold Into Slavery).
No. 3 of Elmo the Fearless (The Life Line).
The Latest in Pants (Lyons-Moran—One Reel).
Loose Lions and Fast Lovers.
The Sheriff's Oath (Hoot Gibson and Josephine Hill—Western—Two Reels).
No. 8, Hearst News.
No. 8, International News.
No. 54, New Screen Magazine.
No. 8, Universal Current Events.

Releases for Week of March 1.

The Peddler of Lies (Frank Mayo and Ora Carew). Vol. 43; P-776.
No. 10 of The Lion Man (A Perilous Plunge).
No. 4 of Elmo the Fearless (The Flames of Death).
Officer, Call a Cop (Lyons-Moran—One Reel.
Major Allen's Animal Hunt (The Story of the Jaguar—One Reel).
His Woman (Stage Women's War Relief—Julia Arthur—Two Reels).
A Red Hot Finish (Virginia Warwick—Two Reels).
Hair Trigger Stuff (Hoot Gibson and Mildred Moore—Western—Two Reels).
Hearst News No. 4.
International News No. 9.
New Screen Magazine No. 55.
Universal Current Events No. 9.

Releases for Week of March 8.

The Forged Bride (Mary MacLaren). Vol. 43; P-
No. 11 of The Lion Man (At the Mercy of Monsters).
No. 5 of Elmo the Fearless (The Smuggler's Cave).
Wives and Old Sweethearts (Lyons-Moran—One Reel).
My Dog Pal (Lois Nelson—Two Reels).
Runnin' Straight (Hoot Gibson and Virginia Faire—Two Reels—Western).
Hearst News No. 10.
International News No. 10.
New Screen Magazine No. 56.
Universal Current Events No. 10.

Releases for Week of March 15.

No. 12 of The Lion Man (The Jaws of Destruction).
No. 6 of Elmo the Fearless (The Battle Under the Sea).
Stop That Shimmie (Lyons-Moran—One Reel).
The Mad Woman (Last Stage Women's War Relief—Nance O'Neil and Tyrone Power—Two Reels).
A Roaring Love Affair (Consuela Henley—Two Reels).
When the Cougar Called (Magda Lane and Robert Burns—Western—Two Reels).
Hearst News No. 11.
International News No. 11.
New Screen Magazine No. 57.
Universal Current Events No. 11.

VITAGRAPH

The Golden Shower (Gladys Leslie). Vol. 42; P-1188.
The Tower of Jewels (Corinne Griffith). Vol. 43; P-295.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
Pegeen (Bessie Love). Vol. 43; P-464.
Dew Drop Inn (Semon Comedy). Vol. 42; P-1014.
When a Man Loves (Earle Williams). Vol. 43; P-634.
The Midnight Bride (Gladys Leslie). Vol. 43; P-944.
Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey). Vol. 43; P-1285.
Slaves of Pride (Alice Joyce). Vol. 43; P-636.
The Fortune Hunter (Earle Williams—Six Reels). Vol. 43; P-1287.
The Juggernaut (Anita Stewart).
Deadline at Eleven (Corinne Griffith).
The Sporting Duchess (Alice Joyce—Seven Parts).
The Head Waiter (Semon—Two Reels).

BIG V COMEDIES.

(Two Reels)

Dames and Dentists (Jimmy Aubrey).
Pipe Dreams and Prizes (Harry Mann).
Knights and Knighties (Montgomery and Rock).
Maids and Muslin (Jimmy Aubrey).
Throbs and Thrills (Montgomery and Rock).

O. HENRY FEATURES.

(Two Reels)

The Call Loan. Vol. 43; P-1116.
The Day Resurgent (Gypsy O'Brien).
The Roads We Take (Jay Morley).

FIRST NAT'L EXHIBITORS

Back to God's Country (Nell Shipman). Vol. 42; P-1013.
The Thunderbolt (Katherine MacDonald). Vol. 43; P-453.
Heart o' the Hills (Mary Pickford). Vol. 43; P-353.
The Beauty Market (Katherine MacDonald). Vol. 43; P-774.
In Old Kentucky (Anita Stewart). Vol. 43; P-145; C-R, P-1619.
A Daughter of Two Worlds (Norma Talmadge). Vol. 43; P-463.
The Inferior Sex (Mildred Harris Chaplin).
Two Weeks (Constance Talmadge). Vol. 43; P-939.
The Turning Point (Katherine MacDonald). Vol. 43; P-1289.
The River's End (Marshall Neilan Production). Vol. 43; P-1523.
Even As Eve (Grace Darling—Six Reels). Vol. 43; P-1681.
The Family Honor (King W. Vidor).
Polly of the Storm Country (Mildred Harris Chaplin).

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HALLMARK PICTURES CORP.

The Trail of the Octopus (Serial).
A Woman's Experience (Bacon—Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).
The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Bos).
The Veiled Marriage (Anna Lehr and Ralph Kellard).

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.

Distributed by Select Exchanges.

A Regular Girl (Elsie Janis). Vol. 42; P-454.
The Country Cousin (Elaine Hammerstein). Vol. 42; P-536.
Piccadilly Jim (Owen Moore). Vol. 43; P-464.
Out Yonder (Olive Thomas). Vol. 43; P-150.
The Broken Melody (Eugene O'Brien). Vol. 43; P-147.
Sooner or Later (Owen Moore). Vol. 43; P-1524.
Greater Than Fame (Elaine Hammerstein). Vol. 43; P-636.
The Imp (Elsie Janis). Vol. 43; P-1120.
Footlights and Shadows (Olive Thomas). Vol. 43; P-1119.
The Land of Opportunity (Two Reels—Ralph Ince). Vol. 43; P-1286.
His Wife's Money (Eugene O'Brien). Vol. 43; P-1679.
The Woman Game (Elaine Hammerstein).

SELECT PICTURES.

Distributed by Select Exchanges.

The Undercurrent (Guy Empey). Vol. 42; P-536.
A Scream in the Night (Special). Vol. 42; P-[illegible]
Isle of Conquest (Norma Talmadge). Vol. 42; P-245.
The Last of His People (Mitchell Lewis). Vol. 42; P-187.
She Loves and Lies (Norma Talmadge). Vol. 43 P-4[illegible]
Girl of the Sea (Williamson Submarine Production).
Trilby (Clara Kimball Young—Tourneur Reissue).

NATIONAL PICTURES.

Distributed by Select Exchanges.

January—Just a Wife.
January—Blind Youth.

REPUBLIC PICTURES.

Distributed Through Republic Exchanges.

Twelve-Ten (Marie Doro). Vol. 43; P-16; C-R, P-[illegible]
The Amazing Woman (Ruth Clifford). Vol. 43; P-1293.
Prizma Pictures (Nature Color Pictures).
Kidograms (News Reel).
February—Dad's Girl (Jackie Saunders).
February—The Gift Supreme.
February—The Only Way Trail (Edythe Sterling).
February—Mothers of Men.

REALART PICTURES

Special Features.

The Luck of the Irish (Dwan). Vol. 43; P-774.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts).

Star Productions.

Anne of the Green Gables (Mary Miles Minter). Vol. 42; P-455.
Erstwhile Susan (Constance Binney). Vol. 42; P-854.
The Fear Market (Alice Brady). Vol. 43; P-465.
Judy of Rogues Harbor (Mary Miles Minter). Vol. 4[illegible] P-[illegible]

FEATURE RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King).

A. H. FISCHER PRODUCTIONS.

The Amazing Lover (Grace Darling).

SOL LESSER.

Sky Eye. Vol. 43; P-298; C-R, P-1619.

UNITED ARTISTS.

Broken Blossoms (Griffith).
His Majesty the American (Fairbanks). Vol. 42; P-245.
When the Clouds Roll By (Douglas Fairbanks). Vol. 43; P-298; C-R, P-1619.
Pollyanna (Mary Pickford). Vol. 43; P-636.
Romance (Doris Keane).

GAYETY COMEDIES.

Why Cooks Go Cuckoo (George Ovrey).
Dry and Thirsty (Billy Bletcher—Vera Reynolds).
Good Morning Nurse (George Ovey).
Parked in the Park (Vera Reynolds).
Hip Hip Hypnotism (George Ovey).
Rough on Rubes (Vera Reynolds).
Silk Stockings (George Ovey).

(One Reel.)

Are Floorwalkers Fickle?
Cursed by His Cleverness.
His Fatal Bite.

CHRISTIE FILM COMPANY.

(One Reel.)

All Jazzed Up.
Two A. M.
Kidnapping Caroline.
Bobby's Baby.
Settled Out of Court.

(Two Reels.)

Go West, Young Woman (Fay Tincher). Vol. 43; P-470.
January—Save Me Sadie (Eddie Barry). Vol. 43; P-942.

CHESTER OUTING PICTURES.

(One Reel Each.)

The Fifteen Million. Vol. 42; P-854.
Considering Posey. Vol. 42; P-854.
Temple Bells and Wayside Shrines.
No Coma in Acoma.
The People in White.
Editorial Horseplay.
The Simple Life.
Mr. Outing Gets a Soup Dream.

EQUITY PICTURES.

Silk Husbands and Calico Wives (House Peters.
Eyes of Youth (Clara Kimball Young). Vol. 42; P-362.
The Forbidden Woman (Clara Kimball Young). Vol. 43; P-1291.

CAPITAL FILM COMPANY.

(Two Reels Each.)

Faithful Unto Death.
Escaped Convict.
The Square Gambler.

ADOLPH PHILIPP FILM CORPORATION.

(Musical Film Comedies—Two Parts Each.)

The Midnight Girl.
O. Louise!

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

Tex, Elucidator of Mysteries. Vol. 43; P-1292.
Lightning Bryce (Serial Featuring Ann Little and Jack Hoxie). Vol. 42; P-362
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
Wolves of the Street (Six Reels). Vol. 43; P-[illegible]
Broken Bubbles (Hank Mann—Two Reels). Vol. 43; P-1526.
Vigilantes (Seven Reels).
Children Not Wanted.

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

ROMAYNE SUPER-FILM CO.

Culver City, Cal.

Jan. 1—The Villain Still Pursued Her.
Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

HALL ROOM BOYS COMEDIES.

Dec. 30—The Millionaire Paupers.
Jan. 13—Wrong Again.
Jan. 27—Neck and Neck.

BULL'S EYE FILM CORPORATION.

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This Way Out.
Legends of the Wilderness.

BILLY WEST COMEDIES.

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Hot Dogs.
Blue Blood and Bevo.
Bone Dry.
$1,000 Short.
A Rural Romance.

FROHMAN AMUSEMENT COMPANY.

Texas Guinan Westerns.
Mack Swain Comedies.
The Invisible Ray (Ruth Clifford and Jack Sherrill—Serial).

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Kentucky Colonel (Joseph J. Dowling).
The Confession (Henry Walthall).

JANS PICTURES, INC.

Love Without Question (Olive Tell—Seven Reels).
Nothing a Year (Olive Tell).

PIONEER FILM CORPORATION.

The Long Arm of Mannister (Henry Walthall). Vol. 42; P-245.
Atonement (Grace Davison).
Hidden Code
Sins of the Children.

FACTS AND FOLLIES SERIES.

(One Reel Each.)

Baseball and Bloomers.
Back to Nature
Camping by Proxy.
In the Sweet Dry and Dry.
My Kingdom for a Meal.

MASTER FILMS, INC.

(Torchy Comedies.)

Torchy (Johnny Hines).

S. L. K. SERIAL CORPORATION.

The Fatal Fortune Serial.

D. W. GRIFFITH.

The Mother and the Law.
Hearts of the World.
The Fall of Babylon.

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The Red Viper (Six Reels).
Man and Woman
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Washington, D. C.

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Mar. 1—Reissue of Jitney Elopement (Chaplin—Two Reels).
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W. H. PRODUCTIONS.

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C. P. PRICE & CO., INC.

The Log of U-35. Vol. 43; P-470.

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The Whirlwind (Charles Hutchinson—Serial). Vol. 43; P-634.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Making the Alternating Current Behave Itself In the Theatre Projection Room

By A. D. CAMERON, of General Electric Company.

TWO kinds of electric current are produced commercially—the direct current and the alternating current. The direct current is usually found in the downtown districts of our larger cities: 110 or 220 volts, 2-wire; 220 volts, 3-wire (or Edison 3-wire, as it is usually called), and 500 volts, 2-wire or 3-wire.

By Edison or 3-wire is meant a circuit or 3 wires with, say, 220 volts between the middle (or neutral) and either outside wire and 220 volts between the two outside wires. This may be 550 volts across the outside wires and 250 between the outside and neutral wires.

In the case of the alternating current we have not only the various voltages of 110-220-440-500 volts, but in addition the current may be single, two or three phase and 60-25 or 40 cycles.

Voltage Too High.

These voltages are too high for the operation of the projection arc, which requires only 50 to 60 volts at the arc, and therefore some intermediate device is required to reduce this to the proper value for the operation of the arc. In many cities, however (and this is particularly true of the outlying districts), direct current is not available, and it is necessary not only to reduce the voltage available to that required by the arc lamp, but in addition it is also necessary to transform the alternating current before an arc light can be secured satisfactory for projection purposes.

In the early days of the motion picture when the electric current was first used for the arc lamp, the proper reduction in voltage was secured by using a resistance inserted in the circuit and either a direct or alternating current arc used, depending on the kind of current available.

This method was wasteful of energy and the alternating current arc was unsatisfactory in operation, being unsteady and of low candlepower. Since alternating current was the only kind available in many cases, the first efforts were directed toward reducing the energy losses existing in the rheostat and resulted in the design of the G. E. Compensarc.

The Type A Compensarc.

The type A compensarc is a transforming device by means of which it is possible to connect an alternating current arc projection machine directly to any alternating current source of supply, and obtain results which are comparable to those of the direct current arc.

This device consists of a transformer core and coils, rigidly supported in a cast iron frame, making a construction which is both substantial and convenient of operation.

Four cable loads are brought through the top casting. Two of these are connected to the source of supply—the other two to the projection machine.

By means of a switch handle projecting through the top casting, variation in the arc current through a considerable range is possible. At no time in the adjustment of this switch is the current to the lamp interrupted, and therefore lamp flicker is eliminated.

Will Not Burn Out.

The compensarc complies with the standards of the National Board of Fire Underwriters. Because of its design characteristics it cannot be damaged by overheating, even though the lamp carbons be left in contact with each other indefinitely.

This device is designed with low current densities, and the best grade of steel is used in its construction, insuring minimum loss and high efficiency.

Because of these features, the cost of operation is low.

Because of the high power factor of the device, power companies do not object to having it connected to their service lines.

Type A compensarcs can be built in any size and for operation on supply circuits of any voltage and frequency. Standard sizes are as follows: 2 KVA, 110 volt, 60 cycle, 30-40-60 amperes; 2½ KVA, 220 volt, 60 cycle, 30-40-60 amperes.

G. E. Motor Generator Sets.

The development of arc lamps for projection purposes proved that the direct current lamp was steadier and more efficient from a light-giving standpoint. Most of the current available was alternating, so it was necessary to provide some electrical device to not only maintain the proper voltage at the arc, but also to change from alternating to direct current.

Furthermore, most theatres of importance installed two projection machines in each booth, so that it was necessary to provide electrical equipment to operate one lamp continuously with reserve capacity to carry two lamps during the period of "change over" in order to prevent interruptions between reels.

To meet all these requirements the General Electric Company designed A. C. to D. C. And D. C. to A. C. Motor Generator Sets, consisting of: and A. C. or D. C. motor mounted on a sub-base with and connected by a rigid coupling to an especially designed direct current generator.

Design Based on Requirements.

The design of these outfits are based on certain specific requirements of the electric arc, modified by the limitations imposed by the alternating current supply. Briefly, the results desired are

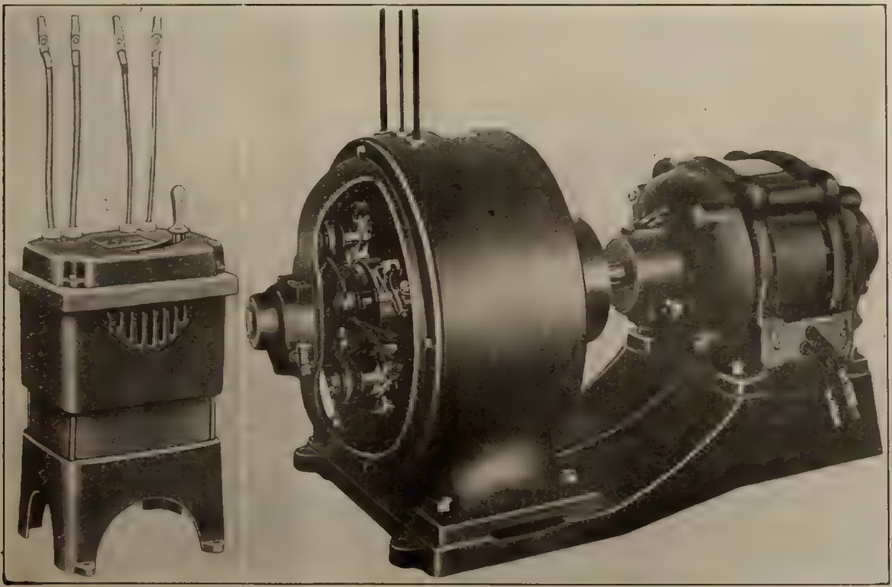
(1) A steady arc; (2) a white light free from discoloration; (3) current must stay at set value; (4) current at arc easily raised or lowered; (5) arc strike and settle down quietly.

(a) The outfit must be as simple as possible; (b) must stand overloads without damage; (c) must be quiet in operation; (d) must successfully operate two arcs at the same time; (e) must be easily and quickly repaired in emergency; (f) must not be affected by changes in current conditions outside itself.

The General Electric equipment is the result of many years of practical experience in building this particular line of machines.

This new Motor Generator differs materially from the former type in that the lamps operate in series instead of in multiple when changing over or dissolving the pictures.

The new type of motor generator has been developed for two reasons: First, to improve the overall efficiently when operating two lamps, and second, to produce a machine which is more easily handled



Two General Electric Contributions to Perfect Projection.
At the left, A.C. compensars; to the right, A.C. to D.C compensarc, E.F.-3-35 Ampere generator

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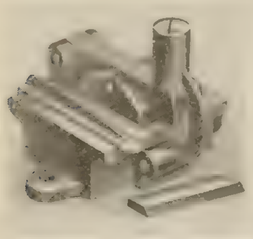

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by an inexperienced operator, particularly on two-lamp operation.

General Mechanical Construction.

These equipments are built in three standard sizes, for 35-50 and 70 amperes, each machine capable of operating two lamps in series for a short period of time. These two lamp outfits are intended for use on two or more picture machines where it is desired to operate two machines for a brief interval, in changing over the picture from one machine to another to give a dissolving effect.

There is, however, no objection to putting a greater number of arcs in series so long as only one arc is burned continuously and not more than two lamps are burning at the same time. In this manner the two picture machines and the spot light could be operated from the motor generator with the understanding that only two of them will be used at the same time and the same current is taken by each lamp.

These standard sizes will meet the requirements of practically all picture theatres except, perhaps, the very largest, in which case the other requirements to be met would doubtless require the use of a special machine.

The smallest outfit for 35 ampere arcs is only suitable for the smaller theatres, as our experience over a number of years shows that the outfit for 2-50 ampere lamps is preferable, even though the requirements at the time the set is sold may be somewhat less than this.

A 100 ampere size is not listed, but several have been built and sold with entirely satisfactory results, so that this larger size can be listed if desired.

Electrical Characteristics.

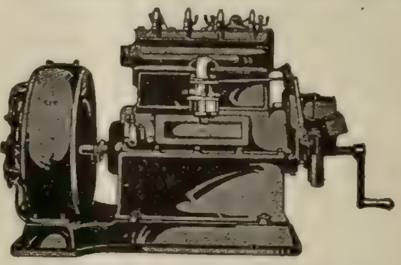
These motor generators are built with special generators and standard induction motors. Those mounted on a cast iron subbase and connected by a rigid coupling, forming a three-bearing set.

These machines are designed to give an open circuit voltage of approximately 180 volts which drops to 60 volts when one lamp is burning. The two lamps are connected in series with the generator and without any steadying resistance.

Short circuiting switches are provided to close the circuit around the lamp that is not burning, and these being connected ahead of the lamp disconnecting switches allow the lamps to be trimmed without opening the circuit.

When the second arc is struck, the machine automatically increases voltage until there is generated a terminal voltage of approximately 120 volts when both lamps are burning.

The machine voltage accommodates itself to the length of arc drawn, so that it will give practically the same current



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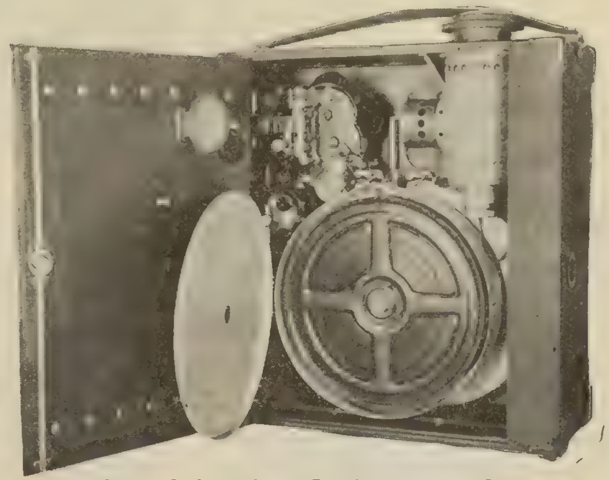

View of American Projectoscope Open

FOR FILM INSPECTION

Directors, film editors, etc., find the American Projectoscope without an equal for inspecting films in the laboratory. It permits you to stop the film anywhere. Run it backward or forward. No possibility of further mistakes in titles or scenes. Inspect any portion of a film at your leisure.

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from one very short arc to two long arcs in series.

Wiring Scheme Is Simple.

This results in a very simple scheme of wiring, since the panel containing the instruments and field rheostats can be placed in any convenient part of the booth, while the two individual short circuiting switches can be mounted conveniently on the stand of the picture machine.

The very flexible source of current behind the lamps tends to keep the arc quiet and at the same intensity which allows the picture to be faded in or out, without any change of the light on the screen.

The design is such that the current at the arc can be varied by the operator over a wide range by means of the field rheostat. This scheme of operation is practically foolproof, as the operator has only to remember to open and close his short circuiting switch when his carbons are frozen.

Since the motor is a standard Induction Motor, it can be supplied for any standard frequency or supply voltage.

The smallest size multiphase equipments require no starting device, on the two larger sizes motor starters are usually required by the local power companies and are supplied as a part of the complete equipment.

Method of Operation.

On open circuit this machine generates a voltage of approximately 180 volts. The first arc is struck in the usual manner. The second lamp is short circuited by means of a switch.

When ready to change over to the second lamp the carbons are closed together until they touch. The short circuiting switch is then opened and the carbons gradually separated, the machine voltage automatically increasing to take care of the added resistance of the arc maintaining the current practically constant.

To shut off the first lamp the carbons are gradually brought together until they touch and the short circuiting switch closed. Machine voltage will automatically decrease as the first lamp carbons are brought together and the current will remain constant.

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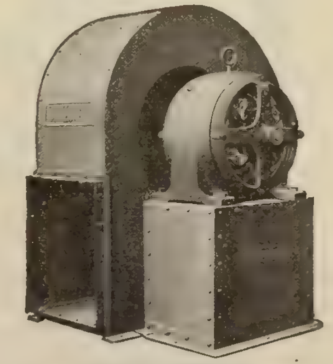

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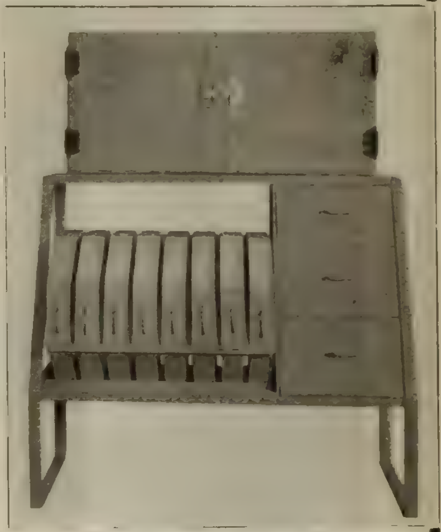

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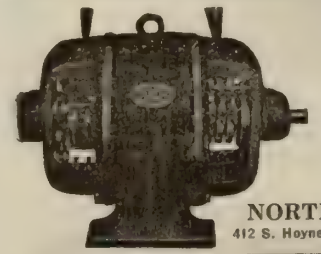

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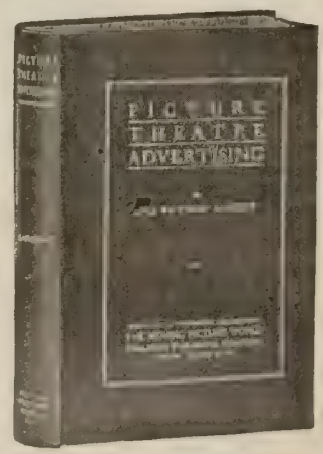

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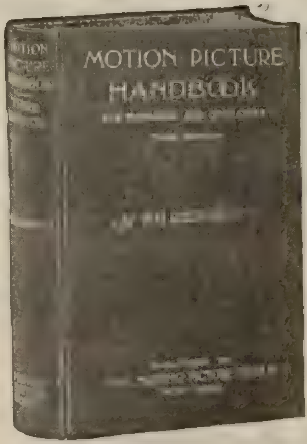

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A wonderful story, six months in the making, sixteen hundred miles for locations. No expense, no trouble, no detail, no time spared.

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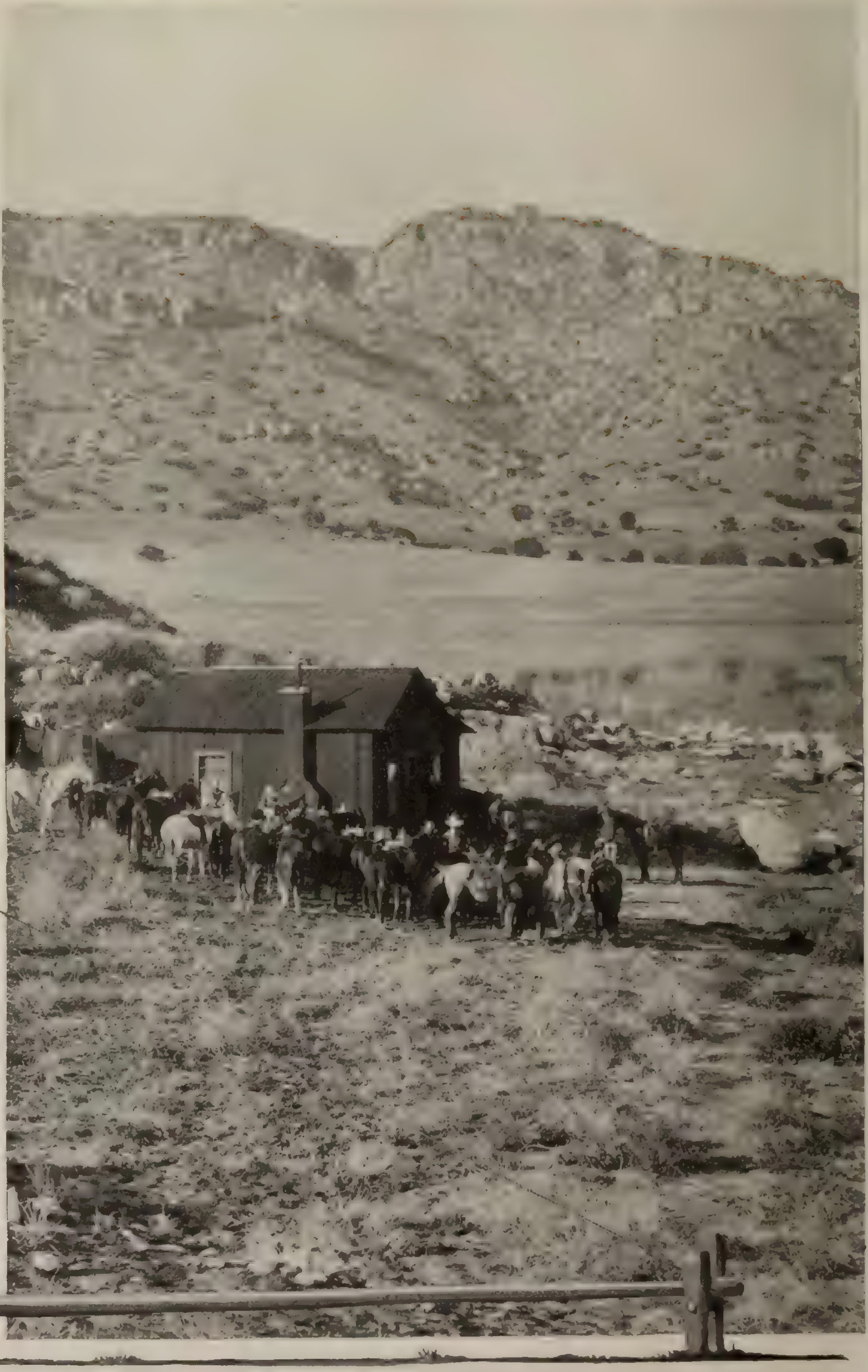

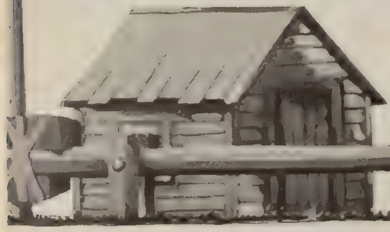

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Here's a super-special that means record business the minute you tell folks it's coming!

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From the story by HENRY HERBERT KNIBBS

Directed by
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UNIVERSAL SPECIAL ATTRACTION

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HARRY CAREY

IN

"Marked Men"

Adapted from Peter B. Kyne's famous Saturday Eve. Post Story "The THREE GODFATHERS"

Directed by Jack Ford

A UNIVERSAL SPECIAL ATTRACTION

"This is the topnotcher of Western screen drama. It has enough pathos and human appeal to fill a dozen more reels. Star, director and story make it an irresistible attraction. Women will admire this picture; in fact, every one will like it—and want to see it."—The Billboard.

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UNIVERSAL

Dorothy Phillips

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Three Proven Successes

THERE is a tendency among the smaller theatres of the country to believe that a so-called big production costs more than it is worth.

THIS may be true when the production has not been proven—but when a picture, no matter how big, has an unbroken record of successes in all the large cities of the country it is only common sense that it should succeed in exactly the same proportion in a small town. As a matter of fact, the small theatre has much the better of it, because it *waits*—and because it gets the benefit of all those big town exploitation methods which have been shown to be *practical*.

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Directed by JACQUES JACCARD

featuring **LOCKLEAR** The DAREDEVIL of the SKIES

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In which Mary MacLaren is seen as the daughter of a notorious convict who secures her happiness by his skill as a forger. Directed by Douglas Gerrard.

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THAT'S why Showmen, knowing the irresistible power of her youth, beauty and ability to fill their houses with eager-to-return patrons, are sure to play every MacLaren release.

Play these two.

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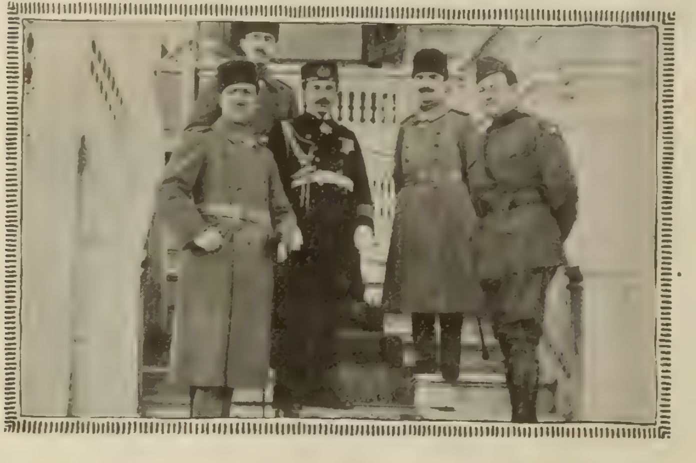

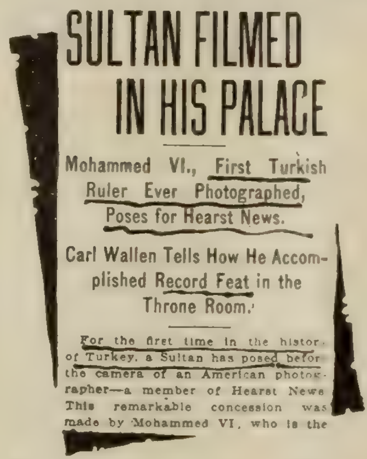

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Another INTERNATIONAL-HEARST NEWS SCOOP!

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Doris Keane
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"Romance"

brings to the screen an exquisite creation.

The drama-world of two continents knows that Doris Keane is "Romance"—and "Romance" is Doris Keane.

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Of all the plays of recent years, none has been more sought after for screen presentation than "Romance." United Artists Corporation is to bring it to motion picture audiences, with Doris Keane herself in the role that has made her beloved the world over.

Directed by Chet Withey

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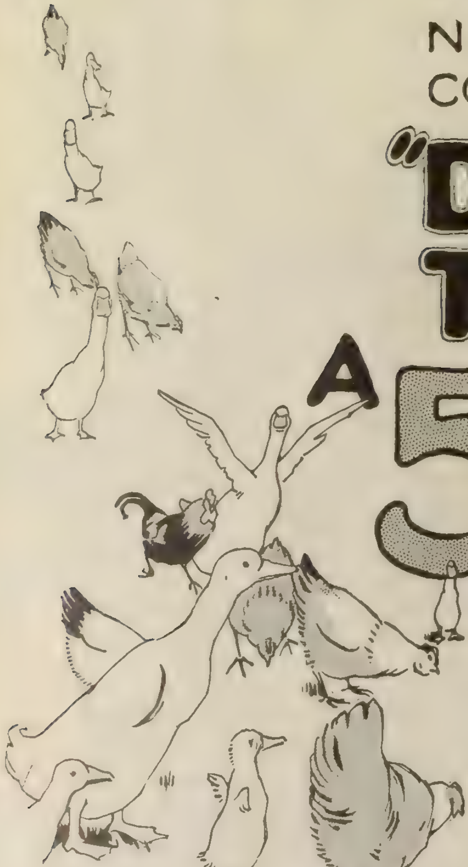
MACK SENNETT'S

NEWEST AND GREATEST
COMEDY SENSATION!

"DOWN ON THE FARM"

A 5 REEL SPECIAL
PRODUCTION



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SENNETT CAST
INCLUDING "TEDDY, THE
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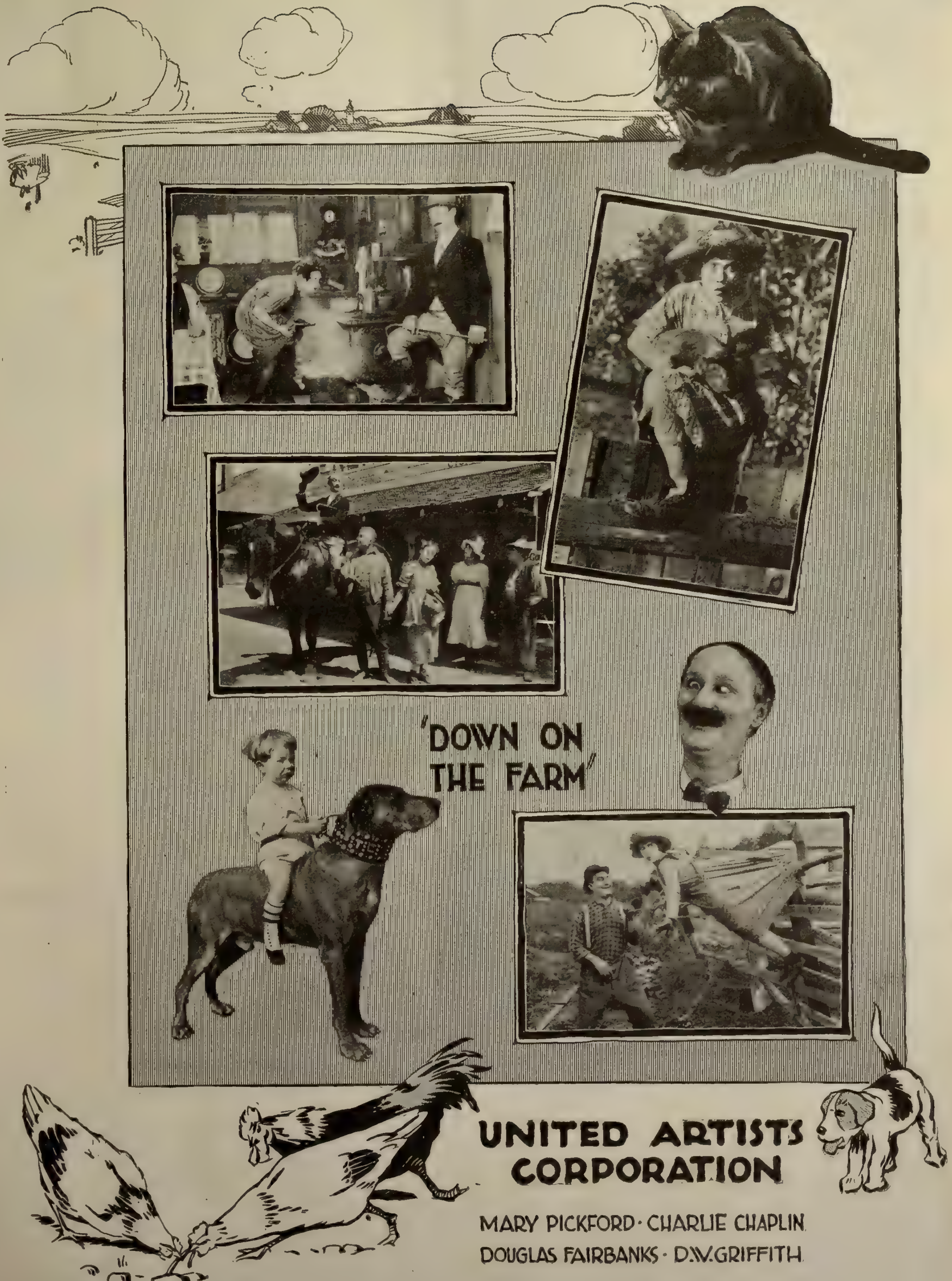

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Measured by this test and standard "The Capitol" is a popular and appealing picture. It is playing *the big theatres* everywhere.

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The Picture Girl Beautiful

in The Capitol

From the notable stage success by

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Directed by GEORGE IRVING

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Two comedians without rivals, the most popular male star in the world and next to him:

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Mr. Kerrigan is liked and played by more exhibitors, is admired by a larger public and is longer established in public affection than any other dramatic male star except Fairbanks.

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Edward J. Bowes

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REALART
PICTURES

WANDA HAWLEY

IS REALART'S NEW STAR

FAMOUS PLAYERS - LASKY CORPORATION
Paramount Pictures - Artcraft Pictures
LASKY STUDIO
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HOLLYWOOD, CALIFORNIA

March 12, 1920

Realart Pictures Corporation,
New York City.

Gentlemen:

Permit me to congratulate you upon the announcement that Miss Wanda Hawley is to be starred in pictures produced under the Realart Brand.

I am delighted also at the opportunity given Miss Hawley to star, for I feel that she has long since merited a stellar position in the film world.

In a number of my special productions, notably "Old Wives For New," "We Can't Have Everything" and "For Better, For Worse," Miss Hawley has evidenced the possession of more than ordinary talent, and of a whimsical, ingenuous charm which renders her work and her screen presence wholly individual.

I consider her one of the most promising young actresses in the entire motion picture field and I can only reiterate that I heartily concur with your judgment in engaging her for stellar purposes in Realart productions.

Very sincerely yours,

Cecil B. deMille.
Director General Famous Players-Lasky Corp.

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CONSTANCE BINNEY

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Based on the widely popular novel, "Little Miss By-the-Day," by Lucille Van Slyke. Scenario by Kathryne Stuart. Direction Kenneth Webb.

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JUNE CAPRICE
in
IN WALKED MARY

Adapted from the play 'Liza-Ann' by Oliver D. Bailey. Directed by George Archainbaud ......

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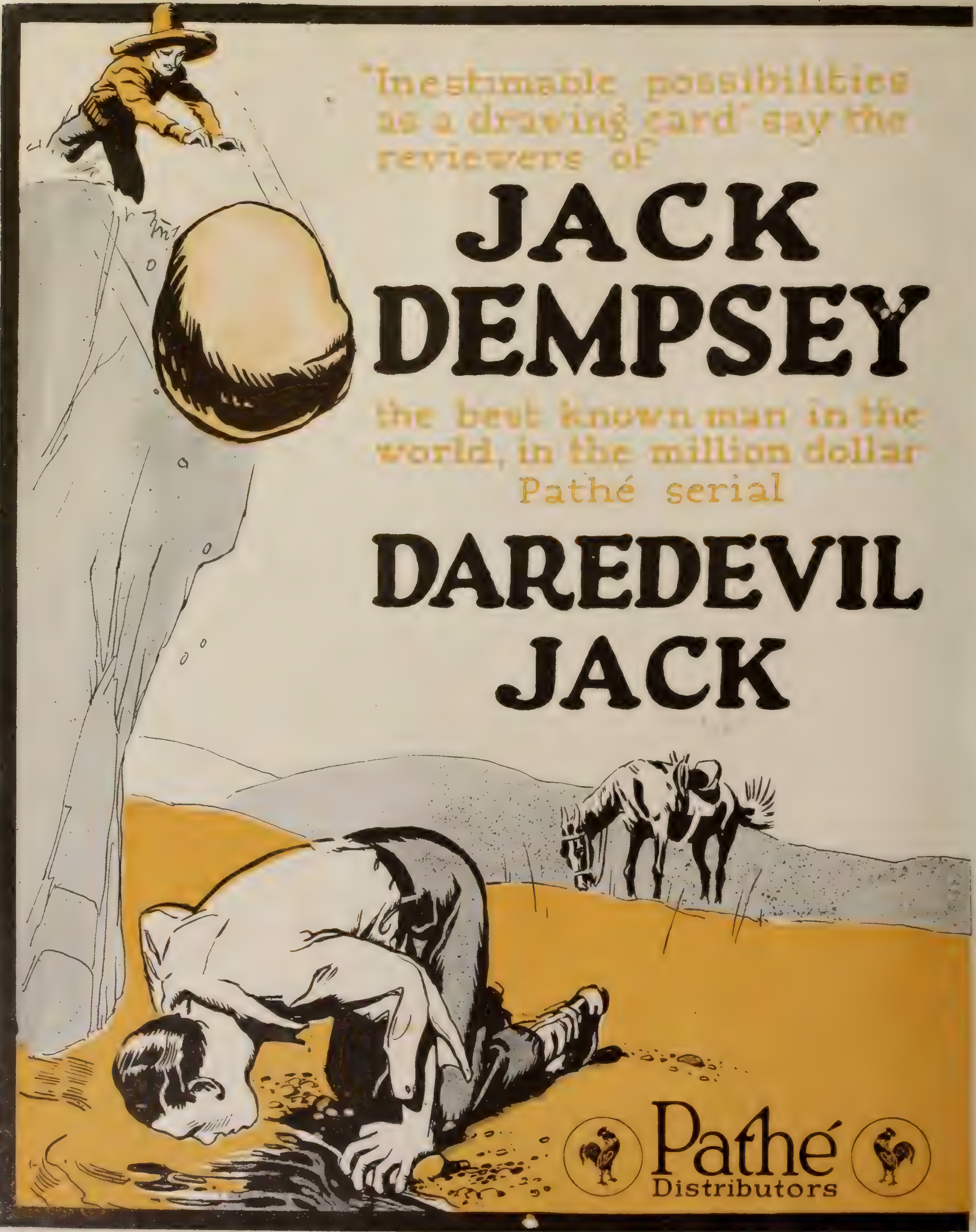

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A story of the pinelands, rushing streams, tall mountains and the clean, healthy life of the open; of the kidnapping of a Wall Street man in order to teach him humanity.

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DOLORES CASSINELLI

in

TARNISHED REPUTATIONS

'Tis the way of the world that most men are born to prey, and most women to be pursued.

And when reputations are tarnished and slanderous tongues slay good names, almost anything is easier for a girl than to fight back and win.

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La Jeunesse Film Corp'n.
Directed by Mme. Alice Blache

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Scenario by
G. Marion Burton
Direction-
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in May Tully and Du Vernet Rabbells
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Scenario by
R. Cecil Smith

ELSIE JANIS
in Elsie Janis and Edmund Goulding's
"THE IMP"
Direction-
Robert Ellis

OWEN MOORE
in Lewis Allen Browne's
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R. Cecil Smith
Direction-
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Sophie Irene Loeb's

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"THE GREAT GAMBLE"
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WILLIAM FOX
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The sweetest girl
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In which she
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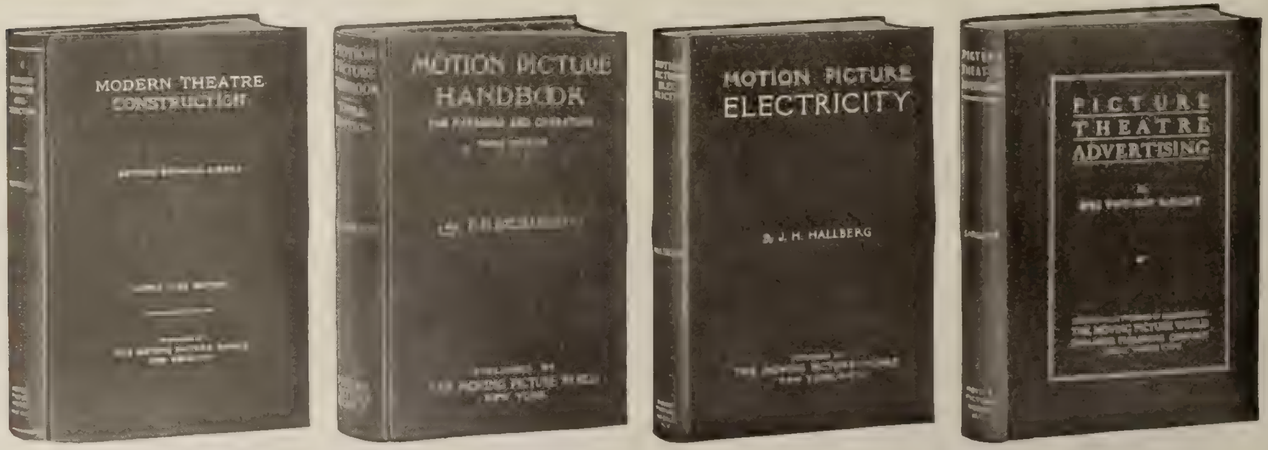
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The four books shown above will make and save money for their readers. It's a decided handicap not to possess them.

Motion Picture News

VOL. XXI MARCH 13, 1920 No. XII

The Theme and Its Treatment

IT is a pleasure—as well as a policy—to record, on this page, the occasional picture which seems to us to mark a distinct and broad advance in production.

Such a picture is " Dangerous Days," the first Mary Roberts Rinehart contribution to the Eminent Authors Series.

" Dangerous Days," the novel, is said to have been Mrs. Rinehart's best selling book; so the picture goes forth with this considerable advance advertising.

But this, to our mind, is not so important, not nearly so important, as the fact that the story was written with the picture clearly in mind, or else by a mind which naturally expresses itself in picture values.

So we have here, to begin with, a theme successfully created for the screen.

That is a big point. Such stories, no matter who write them, will mark the good picture of the future.

And the theme is a thoughtful one—not merely a story created to get picture effects. The author looked into and under our social, spiritual and economic life at the moment of this country's entrance into the war, and tells what she saw. The story makes you think; it aims at something.

The second big point is harmony in production. This, clearly, is a high type of an organization made picture—one in which several trained minds have successfully worked to a common end.

To express these results separately, we have:

* * *

FIRST, perfect continuity. We understand this to be a collaboration of Mrs. Rinehart and Charles Kenyon, supervised by J. G. Hawks. The task was not a simple one. We have the separate romances of the steel maker with a wife and the other woman he loves; the son, with his youthful problems of love and duty; the German born foreman of the works, and his daughter who loves the steel maker's son. There were grave dangers here of jerkiness and confusion; yet the story moves clearly, swiftly and logically along.

The subtitles. They are exceptionally brief, apt and strong: " wallops," every one. We are told that Mrs. Rinehart wrote them. Why not?

The acting by an all-star cast is so sincere, the settings throughout are so realistic that you forget you are viewing a picture.

Realism is the keynote clear through. There is lavishness only where it is truly expressive of the millionaire's home and entertainments. Dominant, always in the picture, is its locale, the smoky, thunderous steel city.

All of which mean that Reginald Barker has done an exceptional piece of direction. And direction here, as always in pictures, is of the utmost importance. Yet, we are sure, Mr. Barker will be the first to say that he could not have got these results without such a theme, and such preparation of a theme, for the screen.

* * *

WE are glad to cite this picture as a well-rounded example of the new kind of picture, the kind the screen calls for now, the genuine example of fewer and better pictures.

W have seen pictures as well and carefully made, but they may have lacked a theme suitable for picture presentation. And we have seen good themes carelessly produced, though there is much less excuse these days for poor production than for unsuitable themes.

It is the harmonious whole that counts: and such pictures will come only from a harmonious organization highly trained in picture creation and expression. This may be a very large organization; or it may consist of a very few people.

The theme is of the utmost importance. Without a theme stars and directors are of little avail.

The theme must be a picture theme—a story capable of expression, not in word values, but in picture values. This is the paramount point. Without this quality authors' names and books' names are inconsequential.

Then comes the adaptation to the screen. We are glad to note that an author like Mrs. Rinehart thinks well enough of pictures not merely to create for them, but to adapt her creation and write her own subtitles.

And we predict that many more authors will soon be similarly engaged.

W A Johnston

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN President

TO OUR CRITICS:

We wish to thank you heartily and sincerely, not for your praise, nor your approval, nor the enthusiasm with which you have received "A MAN THERE WAS," by Henrik Ibsen.

All this, we assume, was done in justice to yourselves and in fairness to your readers.

We thank you for that which would appear unfavorable to us in your criticism.

After having declared "A MAN THERE WAS" one of the greatest photoplays shown in this country, you have unhesitatingly and in one or two instances, even harshly, announced that the wonderful effect of the drama, its absorbing charm and power, as well as its consummate art of action and direction, are hampered by the superabundance of poetry in the sub-titles.

This criticism of yours we found to be absolutely true and just, and we thank you for it.

For it gave us the opportunity to eliminate from the greatest play ever shown in this country a defect, which you properly singled out as the only one of "A MAN THERE WAS."

L. E. MILLER, President,
RADIOSOUL FILMS, INC.

VICTOR SEASTROM
The Great American Artist
Acclaimed in Europe "Prince of the Screen"
Who overwhelmed the American Press as
a Great Actor and a still greater Director.

What the Leading Critics of the Motion Picture Press Said About "A MAN THERE WAS" After Its First (imperfect) Private Projection Specially Arranged for the Press: We quote them alphabetically:

L. R. Harrison in the MOVING PICTURE WORLD of March 6, 1920:

The performance of Victor Seastrom as an actor deserves abundant praise, but his handling of the subject matter as director awakens enthusiasm. . . . There is enough of it to show vivid flashes of potential genius. His handling of the spirited and realistic scenes of storm at sea is almost a revelation. "A Man There Was" is a picture of high intensity and tender pathos, a drama of the soul.

John Morrell in the NEW YORK REVIEW of February 28, 1920:

In looking at "A Man There Was" we cannot think of an American director who could have brought out its psychology or its realistic scope any better—perhaps not so well.

The picture keeps the spectator completely fascinated. In point of picturesqueness, story quality, interpretation and direction, it is an exceptional offering.

The star is Victor Seastrom, who is also the director. Fine as his performance is, his direction is better. The angles he has caught on the wreck are almost like animated conceptions of marine paintings.

As an actor he resembles William Farnum in countenance, but his performance is more finished. It is said that Mr. Seastrom is an American who is recognized in Europe as one of the foremost artists of the cinema. He should come to his native land and teach some of his rivals how to GET INTO CHARACTER.

Lawrence Reid in the MOTION PICTURE NEWS of March 13, 1920:

In this picturization of "A Man There Was" there is revealed one of the treats of the season. As intelligent and carefully wrought as is the performance of Victor Seastrom, his direction is even better. His marine views resemble animated masterpieces. His entire work is highly realistic. Presenting, as he does, a powerful theme logically worked out and directed with infinite care and splendidly acted, "A Man There Was" may be called a real achievement.

There is but one fault in this picture. Too much of the drama is told through the sub-titles. Aside from this weakness, the feature is above reproach.

Helen Rockwell in the EXHIBITOR'S TRADE REVIEW of March 6, 1920:

"A Man There Was" is presented with such simplicity and realism that its effect is twice as forecful as if moulded of the conventional melodramatic metal. The picture has been beautifully produced with exquisite views of the ocean in its various moods. The camerawork is excellent and the picture worth viewing if only for the marvellous glimpses of the sea, which are shown.

Titles—too plentiful, too poetic.

WID'S, February 29, 1920:

"A Man There Was" as a whole is a very powerful sea story. Direction—has handled the sea scenes wonderfully well and registered the drama effectively. Photography—generally very fine. The star renders a powerful characterization.

The drama unfolded is one of strict elementals. All the sequences are handled very dramatically. Viken's attempt to save his boat is pictured with a real thrill. Again, when Viken puts out to the rescue of the yacht which proves to be owned by his enemy the drama is swift and strong. Certainly no sequence of sea scenes produced in this country has ever equaled in sheer natural force the sequence that leads to the climax of "A Man There Was." The star, Victor Seastrom, is a splendid character actor and plays the role of Viken with feeling. His physique is admirable and his ability at makeup quite superior.

No telling what fame "A Man There Was" might achieve if properly subtitled.

Summarizing all, "A Man There Was"—not a moving picture, but a moving painting. Victor Seastrom—not a movie star, but a screen luminary of first magnitude. And both combined are "the treat of the season."

ALBERT E. SMITH presents

ALICE JOYCE

in

"THE SPORTING DUCHESS"

WOMAN—

The glory of womanhood is infinite. The power of this, which is called the weaker sex, is in fact tremendous.

It required an
ALICE JOYCE
the absolute ideal of beauty, spirit, verve and the grandeur that is in womankind — to personify the big thought of "THE SPORTING DUCHESS"

The big thought is woman— her splendor, her bravery, her virtue, her trial and her conquest.

A Vitagraph Special Production

ALICE

in

"THE SPORTING

INTRIGUE—

The strife of cultured aristocrats for the possession, protection or theft of love provides drama that thrills. It is a strife that draws upon emotional power of the highest order.

Such is the intrigue of
"The Sporting Duchess"
It is a crashing play of emotions 'mid a setting and among characters of vast grandeur and vaster infamy.

Adapted by Lucien Hubbard

JOYCE

DUCHESS"

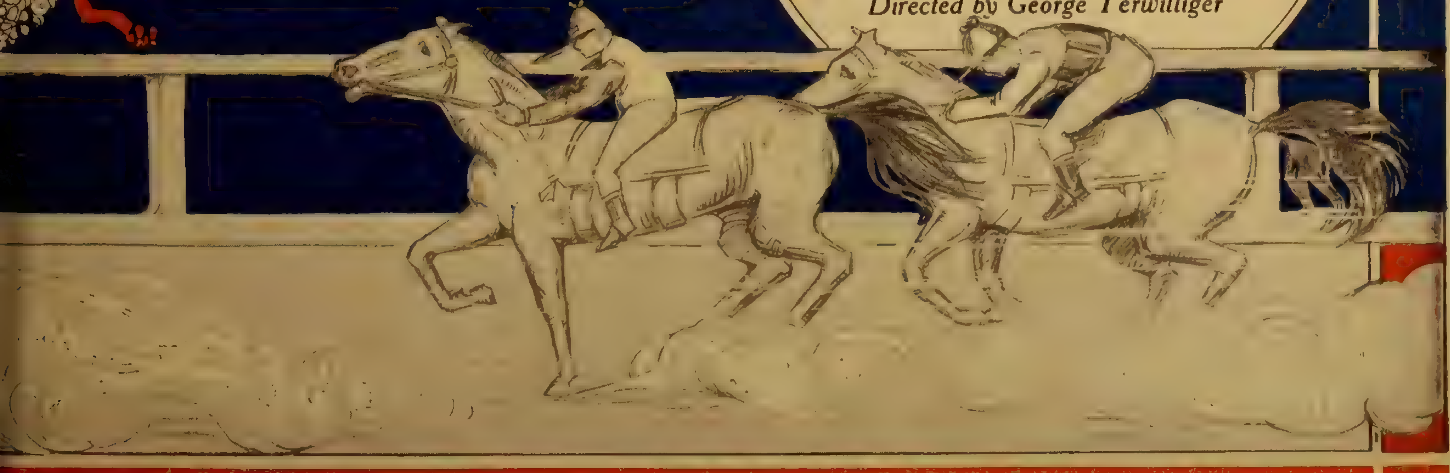
SPLENDOR—

At Epsom Downs in Surrey, the nobility of England—and the world, in fact—gather just before Whitsuntide, to reach the zenith of their quest. This is the occasion of the annual Derby—the classic racing event of this earth.

Here emotions and thrills touch their peak. It was so twenty years ago when "The Sporting Duchess" became the dramatic record of nobility.

It is so to-day, while Vitagraph's master picture carries the epic story world-wide.

Directed by George Terwilliger



ALICE JOYCE
in
"THE SPORTING DUCHESS"

HEARTS—

True hearts prevail always. Virtue and moral bravery forever survive and reach their reward.

This is the thought that gives "The Sporting Duchess" everlasting life.

It portrays the titanic struggle of of brave hearts against evil—and it demonstrates the survival of good.

The Duchess, played by Alice Joyce is a character that will haunt our memories eternally. Our senses are ineffably gratified by the conquest performed by this womanly heart over the intrigues of nobility.

From the Famous Drury Lane Drama

NEW YORK EVENING SUN

SAID:

Alice Joyce as the star of "The Sporting Duchess," the picturized version of the famous old Drury Lane melodrama, at the Broadway this week, does some of the best acting of her long and generally happy association with the drama that overcomes its modesty in celluloid. Miss Joyce is one of the very best of our screen actresses, exhibiting a poise and freedom from affectation which produces excellent results upon the wide-eyed witness of the screen solution of dramatic problems. The plot of the Drury Lane melodrama lends itself excellently to the extravagance of the screen in pictorial settings, and the story is sufficiently absorbing to keep the temperature of the audience at 104 or thereabouts until the final happy moment when the villain is clutched by the eager hands of the law; the hero by the eager hands of the heroine and the final close-up by the eager hands of the movie director. "The Sporting Duchess" provides excellent entertainment.

VICTOR KREMER OFFERS

BRYANT WASHBURN anc

IN

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THIS IS THE STAR

Victor Kremer Film Features, Inc.

HANDLES

Only Sure-Fire State Right Successes

"Skinner's Dress Suit" has all the necessary success elements.

Bryant Washburn, the star, is too well known to need comment.

The Saturday Evening Post story is known to millions.

The picture will be re-issued with new decorative sub-titles, new prints and an entirely new complement of publicity and advertising accessories.

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"Skinner's Dress Suit" will sweep the country; nothing can stop it.

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Written and directed by
WARD LASCELLE

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Masterpiece Film Company
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Cleveland
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A NEW SPECIAL PRODUCTION STARRING → **LEW CODY**

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Story by Miles Dobson—Scenario by Henry C. Warnack
Direction, Robt. Thornby—Art Direction, Robt. Brunton and Staff

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Fight Week—Colonial Theatre, Toledo, Ohio

L. J. MEYBERG:

President Success Pictures Co., Los Angeles, Calif., feature, "Are You Legally Married?" bought by the North West Exhibitors Circuit from the Greater Features, Inc., of Seattle, Wash. Played one week at Clemmer Theatre to good business all week. Picture went over in very satisfactory manner.

JAMES Q. CLEMMER.

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CAPELLANI PRODUCTIONS
Personally Directed By *Albert Capellani*

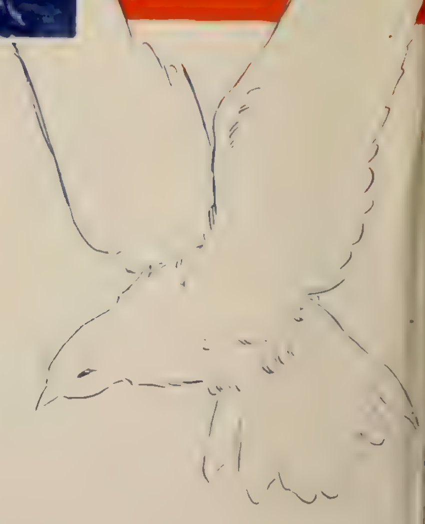
FOUR SUPER-SPECIALS A YEAR

The record of Capellani's many great achievements in motion picture production and his absorbing and masterful conseptions stand as a monument to his creative ability as a master—director. . . . .

CAPELLANI WILL DIRECT EXCLUSIVELY for ROBERTSON-COLE

ROBERTSON-COLE

THE WHITE DOVE



Jesse D. Hampton presents

H. B. WARNER

in the famous novel
by William J. Locke

In the theatres where the better pictures are demanded "The White Dove" will play for long runs by virtue of its vivid portrayal of a story that contains all the elements necessary for good entertainment . . It is Mr. Warner's greatest interpretation . . .

ROBERTSON-COLE

SPECIAL

DEMOCRACY

As announced recently in the trade publications, Lester Park and Edward Whiteside, producers of "EMPTY ARMS," have for a long period of time been working on the film

DEMOCRACY

By DR. FRANK CRANE

the foremost philosopher of the day whose editorials are read throughout the United States in thousands of newspapers and magazines. Dr. Crane has in collaboration with Charles D. Isaacson developed a powerful story and it has been acted by a very celebrated cast under the direction of Frank Reicher. The film takes its inspiration from Dr. Crane's magazine

DEMOCRACY

(Established 1918)

This magazine is considered the popular successor to Elbert Hubbard's magazine, "The Philistine." The circulation is well into the hundreds of thousands and has rendered an important ground work for the exploitation of the film with the various other works of Dr. Crane's which have been before the public for many years.

DEMOCRACY

Is Owned by LESTER PARK AND EDWARD WHITESIDE, Producers of

"EMPTY ARMS"

TO MR. Z——

THIS is to inform you that your territory has been purchased. "Empty Arms" is sold for 25% *more* than you offered to pay!

We take this extraordinary means to impart to you this information, because your experience might prove of value to other buyers across the continent.

You remember the first announcement on "Empty Arms." It told how we refused an offer of One Hundred Thousand Dollars guarantee from one of the big distributors. Then we sent you a copy of the "Hundred Thousand Dollar Packet" which told in detail of the tremendous box-office possibilities in "Empty Arms."

You remember that you wired us to hold your territory; that you made us an offer which we refused. You remember that you thought the price we quoted too high, but you had the opportunity to see the film and judge for yourself.

Then you saw the film. You said it was a powerful screen drama and ought to prove a great box-office attraction in your territory. But you procrastinated. You sparred for time, thinking we would reduce our price.

You remember that we wired you that other buyers in your territory were also interested. You thought we were bluffing. The picture is now sold in your territory for 25% more than you bid for it.

However, following "EMPTY ARMS" are three more pictures: "The Scarlet Dragon." "A Good Woman," and Dr. Frank Crane's Great American epic, "DEMOCRACY."

You have an opportunity to acquire these pictures for your territory, but we must admit that your competitor who purchased "EMPTY ARMS" has first call. ***He didn't procrastinate!***

Byron Park is in New York showing the film, "Empty Arms" to the buyers of the territories still open.

Don't be like Mr. Z. Make your appointments with Mr. Park at once.

PHOTOPLAY LIBRARIES, Inc.
(Exclusive Selling Agents)
500 Fifth Avenue New York City

Lester Park and Edward Whiteside

PRODUCERS OF UNUSUAL PICTURES

Joseph M. Schenck presents

Norma Talmadge

in The

Woman Gives

A romance of New York's Bohemia from the novel by Owen Johnson

Directed by Roy Neil
Photographed by David Abel
Tech. Director W. M. Reineck

A First National FIRST NATIONAL EXHIBITORS CIRCUIT Attraction

TAKE NOTICE!

Marshall Neilan's

Productions for
First National can
be booked on an

INDIVIDUAL BASIS ONLY

Positively no bookings will
be accepted for the series!

**The First National
Exhibitor's Circuit**

FIRST NATIONAL EXHIBITORS CIRCUIT

"The River's End"

By James Oliver Curwood

Now Booking!

WATCH

the crowds gather at First National's big first-run houses to see

Mildred Harris Chaplin

The Star Charming

in

"The Inferior Sex"

Her first picture for First National

Louis B. Mayer-Made
Adapted from Frank Stayton's Play
by Waldemar Young

Directed by Joseph W. Henabery
Photographed by Tony Gaudio
Art Director, George Hopkins

A First National Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

A Great Family Picture!

King W. Vidor's

first production for
First National

"The Family Honor"

It's Dixie Land, with all the glamour of the Sunny South, its beautiful women, its romance and chivalry.

A MELODY OF LIFE
WITH
A GREAT THOUGHT

Portraying the homely realties of of every-day folks, with the charm of personalities—picturized in the simple, direct Vidoric style.

Your Patrons Will Love It!

Written by John Booth Harrower
Scenario by William Parker
Photography by Ira H. Morgan

A "First National" Attraction

She's wild—

She won't wear clothes because they "smell missionary."

Sprite of the sands, plaything of the waves, coveted and fought for by the renegade white men of the exotic South Sea Isles.

D. W. GRIFFITH

has created a new and fascinating personality in

"The Idol Dancer"

FIRST NATIONAL EXHIBITORS CIRCUIT

The next BIG "First National" Attraction

The Sale of First National Franchises Will Start Soon

As explained in our last advertisement, the task of figuring percentages for the entire United States and Canada has required more time than anticipated. It has been our firm purpose not to sell a single franchise until the correct rating of every territory has been made.

To the great number of exhibitors who have applied we counsel patience.

Do not Sell your theatre.

Do not sign up long term contracts for film service

Until you have investigated our proposition.

A Franchise is worth waiting for.

Exhibitors Defense Committee
composed of members of
The First National Exhibitors Circuit, Inc.

Exhibitors Defense Committee
care First National Exhibitors Circuit, Inc.
6 West 48th Street, New York, N. Y.

SUPREME ACHIEVEMENT OF MOTION PICTURE DRAMA

"DEMOCRACY"

THE VISION RESTORED

(*Copyright* 1920)

A ten-reel cinema epic of enthralling, world-wide interest, as announced in December, 1918. "DEMOCRACY" will find a welcome in all parts of the earth, because it is a dramatization of the everyday struggles and aspirations of humanity for Justice, Right and Freedom.

"DEMOCRACY" will grip and thrill millions of spectators with the ideas and emotions which in all ages and countries have made heroes of common men.

COMBINED EFFORT OF THESE THREE GREAT MINDS

LEE FRANCIS LYBARGER
Thinker—Historian—Orator

10,000,000 people in 46 states have heard this distinguished orator expound Democracy from the lecture platform during the past fifteen years. He retired as president of the International Lyceum and Chautauqua Association of America to produce this epoch-making photodrama.

© *PAUL THOMPSON*

NINA WILCOX PUTNAM
Author—Dramatist

10,000,000 people have read the human interest stories of this brilliant writer each week in the Saturday Evening Post. She brings to this photodrama that deep intuition and understanding of woman and the part she has played in the world's struggle for Democracy.

WILLIAM NIGH
Master Play-Builder

20,000,000 people in the United States have marveled at Director Nigh's screen triumph, "My Four Years in Germany." He stands supreme as a master of screencraft.

Releasing Plans to Be Announced Soon

DEMOCRACY PHOTOPLAY COMPANY
Thomas A. Edison Studio, New York City

YES

BOOK OR BUY

The Thrilling Railroad Serial

THE ADVENTURES OF HELEN

(Adapted from "The Hazards of Helen")

This Stirring, Thrilling Serial will be Released in

20 EPISODES OF 2 REELS EACH

Starring

HELEN HOLMES

ORIGINAL DAREDEVIL

It contains action, adventure, excitement and thrills. They follow each other in rapid succession. If you are an independent exchange, it will pay you to buy it. If you are an exhibitor, it will make money for you if you book it.

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Aywon Film Corp., 729 Seventh Avenue, New York, N. Y.

THE FOLLOWING EXCHANGES ARE NOW BOOKING THE PICTURE IN THEIR RESPECTIVE DISTRICTS

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FAMOUS PICTURES SALES CO., Buffalo, N. Y.
TRIMOUNT FILM CO., Boston, Mass.
PREMIER FILM CORP., Atlanta, Ga.
EDUCATIONAL FILM CO., Minneapolis, Minn.
LIBERTY FILM EXCHANGE, Washington, D. C.
LIBERTY FILM EXCHANGE, San Francisco, Cal.
PHIL. GOLDSTONE, Omaha, Neb.
STERLING FILM CO., Des Moines, Ia.
FIRST NATIONAL EXCHANGE, Kansas City, Mo.
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Foreign Rights controlled by

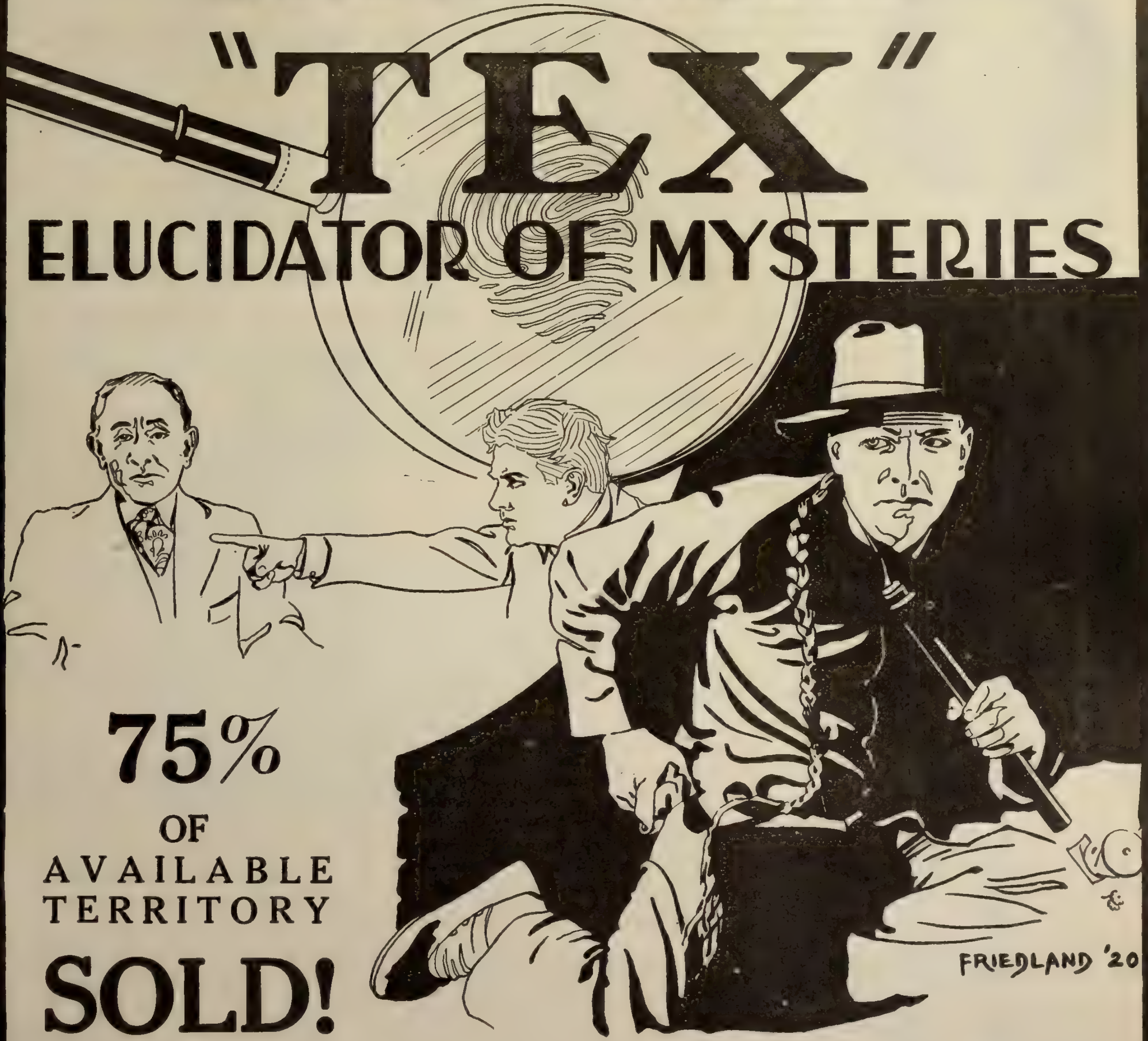
PENN IMPORT and EXPORT CO.

15 PARK ROW, NEW YORK, N. Y.
Cable Address: "PENNIMPORT," New York All Codes

Another Arrow Success!

"TEX"

ELUCIDATOR OF MYSTERIES



75%

OF AVAILABLE TERRITORY

SOLD!

We are pleased to announce, however, that there still remains some GOOD territory, and that information and details may be had by communicating with

ARROW FILM CORPORATION, 220 W. 42d St., New York City

W. E. SHALLENBERGER, President

MASTER FILMS INC

"Torchy" Is a Success

Extremely funny two-reeler, featuring Johnny Hines, went over big at the New York Strand—and was immediately booked for Brooklyn next week—at top price.

JOHNNY HINES

is the best comedy bet since Harold Lloyd, but it took Mr. Lloyd—the best comedy bet on the market to-day—some time to get into New York's biggest and finest photoplay theater.

Read what "Wid's" says (every word):

> **"Torchy"**
>
> Yea, Bo! Want a good comedy—a good two-reeler—with the latest innovations in shimmying music captions? Then get to "Torchy."
>
> This is a new one. The "Torchy" comedies featuring Johnny Hines are being produced by Charles C. Burr, and if the rest of them come through as well as the first, shown this week at the Strand, it's a bet that they are going over big.
>
> And the titles! Some titles. One or two of them are too long, but otherwise they get across in great shape. Probably the captions really make this two-reeler a feature. Johnny Hines is good, of course, and the director has seen fit to let him alone so he plays his natural self. When he crosses himself after rubbing the countenance of a young Hebrew before he shoots crap, will get a giggle out of anybody.
>
> And his shimmying feet. If there is a girl who loves to dance who comes to your house who just won't rave over Johnny's dancing, and the way shimmy music notes are shown on the screen—well then—she just isn't a dancer.
>
> It is a good deal harder, so some say, to make a snappy two-reel comedy than a feature. If so the Johnny Hines organization doesn't seem to be afraid of the job. They've certainly got a knock-out in their first one.

We have to offer the best comedy proposition of the year.

MASTER FILMS, INC.

Charles C. Burr, Pres.

133-5-7 West 44th Street, New York City Phone: Bryant 6903

A MESSAGE TO AMERICAN PRODUCERS

INTER-OCEAN FILM BUILDING
218
THE EXPORT HOUSE OF SATISFACTION AND SERVICE

"TWO factors have served to delay and to render more difficult the task of those who have sought to bring about a solution of the perplexing international economic problems upon which depends the healthy continuation of foreign trade of the United States, and the stabilization of world conditions. The first of these, of course, has been the unavoidable delay in the conclusion of peace. The second has been **the inexperience and lack of specific information in the country at large. Merchants and manufacturers who heretofore conducted a business largely confined to national boundaries, felt a certain strangeness when faced with the necessity of taking into account, in all their calculations, the conditions prevailing not here at home alone, but also throughout the world."**

—*(Bulletin of the Guaranty Trust Company of New York.)*

This is true not only of American motion picture producers who enter the foreign field, but of foreign producers who attempt to market their productions in America.

INTER-OCEAN FILM CORPORATION meets exactly this need for the American Producer. Its thorough and practical knowledge of the American market as related to foreign territories is at the disposal of all producers who seek intelligent and profitable foreign representation.

Write us for further particulars.

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING
218 W. 42ND ST.
NEW YORK CITY

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

BOBBY VERNON in

A SPECIAL CHRISTIE COMEDY

Directed by William Beaudine

With a Snappy Plot, a Riot of Pretty Girls and Loads of Pep

CHRISTIE SPECIALS

Booked thru FOREMOST INDEPENDENT EXCHANGES

PETTICOATS AND PANTS

A YEAR of CHRISTIE SPECIAL COMEDIES

They have lived up to
the Christie Standard
and established themselves
as the Highest Grade
Entertainment in the
field of short subjects

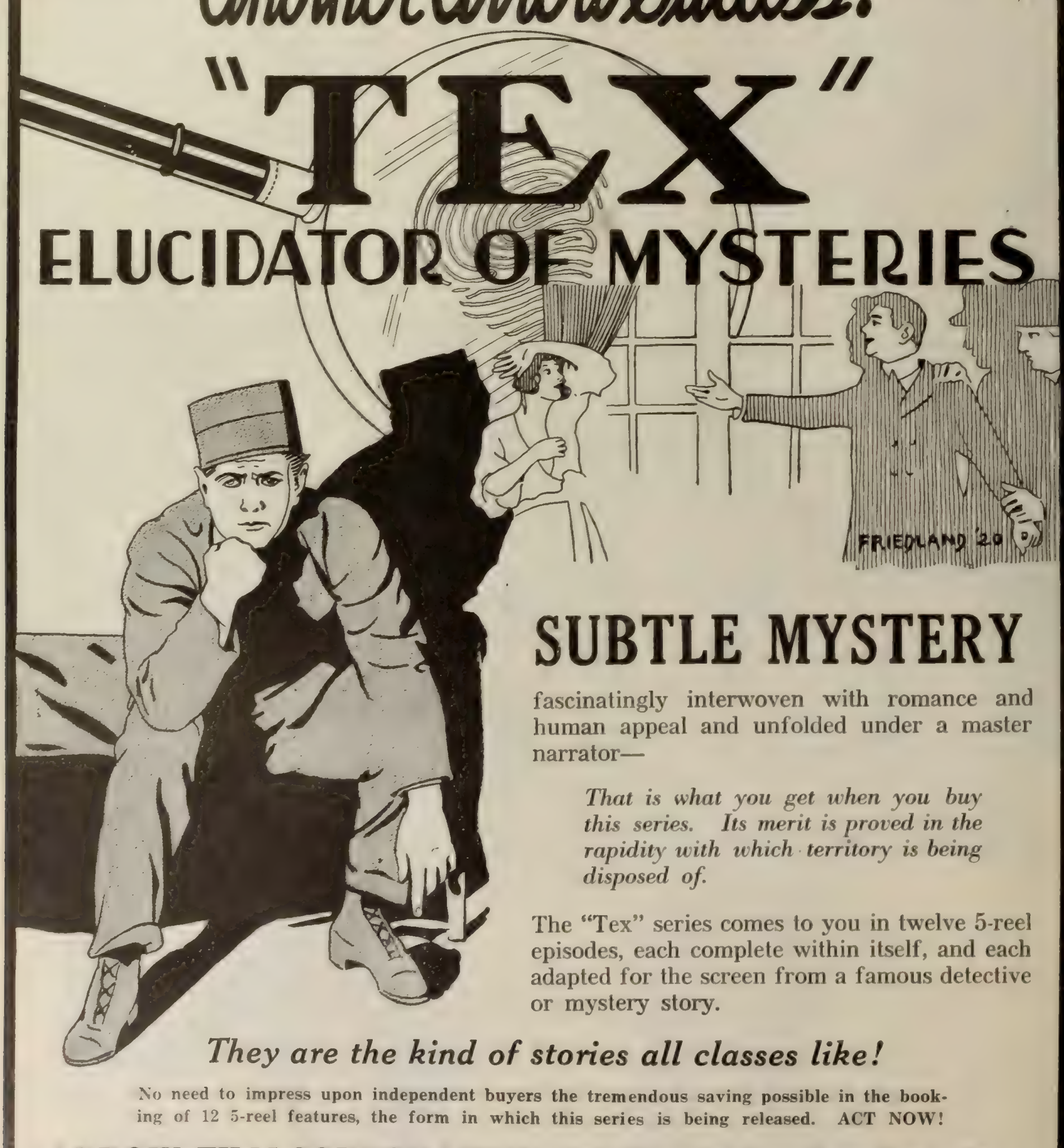
CHRISTIE SPECIALS

CHRISTIE FILM COMPANY INC Los Angeles Cal

Another Arrow Success!

"TEX"

ELUCIDATOR OF MYSTERIES



SUBTLE MYSTERY

fascinatingly interwoven with romance and human appeal and unfolded under a master narrator—

> *That is what you get when you buy this series. Its merit is proved in the rapidity with which territory is being disposed of.*

The "Tex" series comes to you in twelve 5-reel episodes, each complete within itself, and each adapted for the screen from a famous detective or mystery story.

They are the kind of stories all classes like!

No need to impress upon independent buyers the tremendous saving possible in the booking of 12 5-reel features, the form in which this series is being released. ACT NOW!

ARROW FILM CORPORATION, 220 W. 42d St., New York City

W. E. SHALLENBERGER, President

MARCUS LOEW *Presents* THE SPECIAL DE LUXE

A Superb Screen Version of the quaint Broadway Comedy Drama of Smiles and Heart Throbs

With the Original New York Stage Cast ... Headed by

EMMA DUNN

and HENRY HARMON

"OLD LADY 31"

By Rachel Crothers

Adapted by JUNE MATHIS

Directed by JOHN E. INCE

By Special Arrangement with LEE KUGEL

Maxwell Karger **METRO** *Director General*

In the Checker Game of Booking so long as you *Play* on the white squares, you're sure to Win

	BERT LYTELL *in* ALIAS JIMMY VALENTINE *by Paul Armstrong*		MAY ALLISON *in* THE CHEATER *by Henry Arthur Jones*		THE HOPE *by* *Cecil Raleigh* *and* *Henry Hamilton*
MITCHELL LEWIS *in* BURNING DAY LIGHT *by Jack London*		ALICE LAKE *in* SHORE ACRES *by James A. Herne*		EMMA DUNN *in* OLD LADY 31 *by Rachel Crothers*	
	VIOLA DANA *in* DANGEROUS TO MEN *by H. V. Esmond*		THE BEST OF LUCK *by* *Cecil Raleigh* *and* *Henry Hamilton*		TAYLOR HOLMES *in* THE VERY IDEA *by William Le Baron*
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	BERT LYTELL *in* THE RIGHT OF WAY *by Sir Gilbert Parker*		MAY ALLISON *in* THE WALK-OFFS *by Frederic and* *Fannie Hatton*		TAYLOR HOLMES *in* NOTHING BUT THE TRUTH *by Frederic S. Isham*
BERT LYTELL *in* LOMBARDI LTD *by Frederic and* *Fannie Hatton*		VIOLA DANA *in* PLEASE GET MARRIED *by James Cullen and* *Lewis Allen Browne*		MAY ALLISON *in* FAIR *and* WARMER *by Avery Hapwood*	

Ask METRO

Moving Picture World

Founded by J. P. Chalmers in 1907
Saturday, March 20, 1920

Features Every Week

Sydney Cohen Re-elected at Utica Convention....................1929

New York State Exhibitors' League does this and many other things in largest assembly of their members yet. A rattling good story of the convention.

"Do God and One Man Make a Majority? The Kaiser Thought So".1935

Hot shot is exchanged between ministerial and moving picture factions in hearing on Sunday opening bill in New Jersey Senate, the above bon mot coming from the movie side. A special story by our staff representative, Sumner Smith.

Waking Up and Finding a New Theatre Across the Street........1939

A sensation described by Willard C. Patterson, president of the Southeastern Theatre Managers' Association, as he backs up J. D. Williams' "showdown" statement of last week.

"Five Trade Papers in One"..................................2002

That's the comment we've been receiving on all sides concerning our new feature, "What Is Said by the Reviewers," giving the consensus of all the trade paper reviews on all productions. "That's a real feature," is more than one opinion.

Ministers Plead for Sunday Shows in Texas....................1941

Voices from pulpits add to protest on closing of picture theatres in Fort Worth and Dallas. An exclusive story.

Speculation in Oil? No, Moving Picture Theatres...............1937

Rife in the Middle West, brought on by splendid business, building of many theatres, and the hope of big turn-over. Another scoop.

Canada Urges Use of Pictures in Nationalization Work.........1977

Convention of National Education Association speaks for use of motion pictures in schools, and advocates municipal theatre for showing of educational and Government subjects.

Real Comedy or Just a Foot Race?...........................1989

Al Christie takes a fall out of exhibitors, who run their comedies and short stuff through as if trying for a speed record.

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Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. F. Chalmers; Secretary and Treasurer, E. J. Chalmers; Assistant General Manager, James L. Hoff; Editor, George Blaisdell; Advertising Manager, A. MacArthur, Jr.
Address all correspondence to the company.
The office of the company is the address of the officers.

Chicago Office: Suite 917-919 Garrick Building, 64 West Randolph Street (Telephone: Central 5099).
Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649).
Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2.00. Advertising rates on application.

"THE BOTTOM OF THE WORLD"

SIR ERNEST SHACKLETON'S Thrilling Attempt to Cross the South Pole, as Pictured in the Feature Released by ROBERTSON-COLE

MOVING PICTURE WORLD

Making Real Progress

IF the convention of the Motion Picture Exhibitors League of the State of New York in session at Utica accomplished nothing more than was achieved at the banquet held on Tuesday evening it would have established a record that will entitle it to rank among the most notable of state gatherings —or of national gatherings either. What was done on that occasion in a way was intangible; it could not be classed with the formulation of constructive legislation. The great value to motion picture exhibitors of the state directly and of the nation indirectly lay in the statements made by the men prominently associated with the making of the laws of the Empire State.

The toastmaster was James J. Walker, minority leader of the Senate. The speakers included Thaddeus C. Sweet, speaker of the Assembly, and George F. Thompson, majority leader of the Senate. These three men, most influential in converting bills into laws—or in consigning measures to oblivion—publicly went on record as being friendly to motion pictures and to motion picture men such as those at the head of the New York League. Supplementing these men in their advocacy of rational motion picture legislation were Sophie Irene Loeb, president of the Child Welfare Commission, the one person who more than another was responsible for the passing in 1913 of the bill shutting out unaccompanied children from picture theatres, and Mayors James K. O'Connor of Utica and George R. Lunn of Schenectady.

Mr. Walker praised the officers of the league for straightforwardness, for directness, for their recognition of the fact that legislators were human beings and also that they were compelled by reason of their responsibility to the whole public to consider all sides of a question.

Mr. Sweet referred to the agitators other than reds who beset members of the legislature to deny the public the things it wants and assured his hearers that "we are not moved by that hysteria."

"Whatever you think you deserve stand by and tell the people that is what you deserve and tell them why," said Senator Thompson. "Be just as free and open as is your picture when it attacks the problems of life. When you do that you will get everything you deserve." The Senator promised his help in all good things. He declared he did not think censorship necessary.

Miss Loeb made a strong appeal for the children, emphasized their "right to play," urged that every effort be made to give them greater opportunities of seeing pictures and promised her help in bringing this about. Also she expressed her antagonism to censorship.

The Convention a Success

THE convention of the New York State Exhibitors has been marked by a record-breaking attendance and by harmony. One of the indications of the oneness of purpose of the Empire State men was the action of the presiding officer on Tuesday in inviting to the platform Lee A. Ochs and Sam Trigger, both former state presidents, and the first named one time national president.

That the work of the past year has met the approval of the membership was indicated by the unanimous re-election of the entire roster of officers. Messrs. Cohen, Dillon, Mosher, Calihan, Elliott, Berman, Linton and Michaels are representatives of the best type of motion picture showmen. The members have proved that they can agree among themselves, and that is no minor achievement when we consider the outcome of many other conventions. The unanimous re-election shows that organization politics has no place in the league's counsels. And the words of the state legislative leaders at the banquet demonstrate that the body enjoys the confidence of the men who make the laws of the commonwealth.

New York surely has a healthy organization.

Mrs. Rinehart's Signal Success

MANY foolish things are written about the moving picture by otherwise wise persons who would know better if they stopped using snap judgments and applied themselves to an intelligent attempt to learn the truth in regard to the steady artistic advance of the screen. In one case we have the misleading but highly flattering statement in a book devoted to a technical description of the moving picture, the author believes that, "The photoplay of today leaves little to be desired: motion picture acting and story-telling technique and photography appear pretty nearly perfect . . . the attainments of today fulfill all that could be wished for—and more."

The reverse of this opinion is expressed by a writer in a New York daily after this fashion: "The cinema, following out its manifest destiny, attracts today that section of theatregoers who are opposed to anything but the least serious and the least elevating forms of the drama's art."

In refutation of the latter snap judgment is the editorial indorsement of the Goldwyn production of Mary Roberts Rinehart's story "Dangerous Days," which is reproduced on an advertising page of this issue of Moving Picture World. A writer of Mrs. Rinehart's standing and to whom goes the credit of having written the brightest and most entertaining of all screen comedies, it will cause little surprise that a serious story from her pen has achieved so signal a success. With authors of Mary Roberts Rinehart's stamp to elevate the screen there is no danger of the stage being left in sole possession of the higher forms of the drama's art. That the Goldwyn production of the Rinehart story is in keeping with the importance of the subject is a point that is easy to accept.

Shall the Majority Rule?

WHEN New Jersey exhibitors, other representatives of the moving picture industry and representatives of labor unions appeared in the State Capitol at Trenton on Monday, March 8, to plead that the people be given a chance to express through the vote their preference as to a conservative or a liberal Sabbath, they faced the most determined resistance on the part of the Lord's Day Alliance.

The question whether New Jersey people shall have the opportunity to vote for or against the privilege of attending moving picture theatres on Sunday, and enjoying other recreations on that day, was bitterly debated. It was a clash of two utterly different viewpoints. That was shown when a minister declared that sometimes God and one man may constitute a majority. The reply flung back at him was that one man

(Continued on page 1928)

Some Short and Snappy Stuff

The Iceberg Lover
Is Earle Williams here in his newest Vitagraph, "Captain Swift."

Quaker City Amusement Bill Is Nearly Million Weekly

As a result of his annual tour of the Philadelphia playhouses, Fire Marshall Elliot, announced last week that there are 160 picture houses and 56 theatres in that city. During the past two or three years few houses have been added, although plans are on hand for several notable additions to the amusement places in the central section.

An extraordinary attendance to all places of amusement has followed the war. Showmen and house managers have no cause for complaint. Records show that even a motion picture house has proved a ten-thousand-dollars-a-week producer.

For the first time the city has an index of its amusement-bill in the reports of Collector Lederer as to the amount of ten per cent. amusement tax collected in this revenue district. Although the district embraces more than Philadelphia and takes in many other counties in the eastern part of the state, the bulk of the collection is made in this city.

The total amount of the tax collected at the revenue office now indicates that the amusement bill in this part of Pennsylvania exceeds twenty million dollars a year. It is estimated that the attendance at all of the city's amusement places now amounts to nearly a million a week. Admission prices are higher than they have ever been, and although Philadelphia has not yet reached the scale of prices charged in New York, there are indications that the policy of charging what the traffic will bear will continue to stand as long as the amusement rush continues.

Pettijohn Declines Place on Americanization Committee

Announcement was made this week that Charles C. Pettijohn, vice-president of the Selznick Enterprises and well-known film official, had declined the offer of the secretaryship of the Committee on Americanism offered him last week by ex-Secretary of the Interior Franklin K. Lane, but that he would if necessary do any of the detail work necessary to the progress of the committee.

The vacancy on the committee was caused by the death of Major Raymond Pullman, of Washington, D. C., and Mr. Lane later asked Mr. Pettijohn if he would serve as secretary of the committee. Although Mr. Pettijohn appreciated the honor, he expressed the opinion, in his reply to Mr. Lane, that the Selznick Enterprises were well-represented in the Americanization movement by Lewis J. Selznick, who is chairman of the committee on distribution of Americanization films.

Light-Absorbing Compound May Revolutionize Industry

When Robert Andersen, of the Universal Company, recently returned from his vacation abroad, he brought with him the story of a new German invention which, if developed, may revolutionize the film industry.

By means of the discovery of a new compound which absorbs light, German cinema scientists now assert they can show photoplays in broad daylight. The Germans use their new compound in making moving picture screens.

The first broad attempt to capitalize the new discovery is in the formation of a company to install miniature moving picture machines in private homes. German families, it is promised, will soon be able to see the latest features while eating dinner or pursuing other household activities. The home projection machine will take its place beside the piano and the phonographs.

As an adjunct of the new company's activities it is planned that the new home machine will be a combination projection machine and camera. Events in the home can then be photographed for future generations. The greatest good of this novel project, it is said, will be the doing away with the family album.

The new screen compound is called Petragaggan. It is cast in big flexible sheets and looks something like leather. Its make-up is zealously guarded as a secret. It also is expected to supplant the billboards, its makers say, since it can show moving pictures on the housetops in daylight.

Andersen has returned to Universal City carrying with him a long term contract to direct pictures as well as to act in them. He is now at work on his first production, which he says will bristle with new ideas in directorial art. His ultimate object is to produce a picture with no sub-titles.

May Ask Minneapolis Board to Oppose Daylight Saving

Preparations are being made by Minneapolis motion picture exhibitors to carry their fight against re-establishment of daylight saving to the city council, if the unofficial referendum on the proposed measure is carried this week.

Following conferences between a special committee of the Minneapolis Theatres Protective League with the special daylight saving committee of the Civic and Commerce Association, the association agreed to permit ballots to be counted in the referendum from residence districts. It had previously stipulated that polls would be conducted only in the downtown business and industrial sections. The offer of the theatre men to place special ballot boxes in all the theatres of the city for their patrons was rejected by the association.

The committee of the league, which was appointed by President W. A. Steffes, consisted of Daniel Chamberlain, Theodore Hays and Clyde Hitchcock. They will continue to function until the matter has been decided. Another committee composed of Mr. Steffes, A. E. Parks and William Koenig met with the Minneapolis Trades and Labor Assembly. The assembly representatives promised their aid in fighting the revival of daylight saving.

In case the measure passes in the referendum, the association plans to draw up a special ordinance for presentation in the city council immediately. The ordinance, according to H. R. Shepardson, chairman of the association committee, will provide for turning the clock ahead one hour from April 1 to October 1.

Quimby Arrives at Coast for Associated Exhibitors

F. C. Quimby, general manager of Associated Exhibitors, Inc., has arrived in Los Angeles. While Mr. Quimby declines definitely to state his mission among the picture folk of the West Coast, and while he has been in and around Los Angeles only a few days, it is known that already he has been in conference with many of the big stars, directors and other important persons connected with the production of pictures.

It is expected that Mr. Quimby will return to New York shortly. En route from the coast he may stop over at several important cities for conferences with his associates.

North Dakota Showmen Want Repeal of Sunday Blue Laws

With the state-wide referendum on Sunday theatre closing less than two weeks away, North Dakota exhibitors are preparing for renewed activity up to March 16 when the vote on the measure will be conducted.

Backed by the Independent Legion, a voluntary organization, which numbers among its membership of 30,000 some of the most prominent citizens of North Dakota, the exhibitors are confident of success. They are opposed by the North Dakota Ministerial Association and most of the Nonpartisan League officials.

For more than six weeks, the 300 exhibitors of the state, united in the North Dakota Exhibitors' Association, headed by Sam P. Cornish, Fargo exhibitor, have been conducting an active campaign to remove the Sunday closing legislation which has for years seriously curtailed their business.

Until the day of the election, every motion picture fan in the state will be greeted by the caption, "Vote 'Yes' to banish intolerance at the coming referendum election March 16," flashed on the screen. Trailers explaining how to vote to remove the Sunday ban will also be carried.

Thousands of circulars and throw-aways urging the repeal of the "Blue Sunday" laws have been given out to the public in the motion picture houses. These will be increased until the election takes place. Public sentiment throughout the state has been rapidly crystallizing in favor of removing the ban, the exhibitors declare.

At its recent meeting, the Exhibitors' Protective League voted to give its support to the North Dakota exhibitors in their fight.

Refowich Bros. to Build Another.

The Refowich Brothers, of Mahanoy City and Pottsville, Pa., have bought a plot of ground 60 by 150 feet on Center street near Main street, Freeland, and will soon build a modern motion picture theatre. The company now operates the Refowich Theatre in that town.

Secured from Sundry Sources

Resolution Asks Showmen to Hold Americanization Film

A RESOLUTION was adopted by the Cleveland Motion Picture Exhibitors' Association requesting all its members to refrain from showing the Americanization picture, "The Land of Opportunity," with Ralph Ince, until six exhibitors are appointed to the board which has undertaken to make and distribute the Americanization pictures recently requested by ex-Secretary of Interior Lane.

In explaination of the resolution, Secretary Samuel Bullock stated he had information that the picture was made for a sum of $20,000 and that the producers stood to receive $50,000 in returns from rentals, and that furthermore the exhibitors will not receive the proper credit from the government that they are entitled to because there are six producers on the board and only one exhibitor.

The Cleveland association recently protested the action of the board complaining that it was impossible for it to make a definite offer that these pictures would receive a universal distribution because the exhibitors of the country were not properly represented.

Cartoonist Pat Sullivan Signs Contract with Famous Players

PAT SULLIVAN, creator of "Felix, the Cat," and other animated comics, has signed a long-term contract with the Famous Players-Lasky Corporation to make cartoons for the Paramount Magazine. Outside of Bobbie Bumps, Sullivan's cat, Felix, is among the best known character of the motion picture comics and its antics have had a record run at leading houses throughout the country.

Sullivan hails from Sydney, Australia, but he left the Antipodes before attaining full majority to continue his art studies in Paris and London. Subsequently he came to American where he drew cartoons for leading publications, notably the McClure Syndicate and the Evening World, gaining added laurels to the name he had acquired through his drawings for leading Australian, English and American publications.

Palmetto Enterprises Buy South Carolina Theatres

A THEATRICAL deal of some magnitude was closed in Columbia, S. C., this week when George C. Warner, veteran Columbia Theatre owner, sold to the Palmetto Enterprises, Inc., his Ideal and Broadway theatres. The Palmetto Enterprises, Inc., was recently incorporated with a capital of $100,000, the incorporators being W. E. McNulty, J. P. Matthews, J. W. Thomas and John J. Seibels. The former named is president.

It was announced simultaneously that the new concern had engaged Laurence T. Lester, owner of the Rivoli and Rialto theatres there, to manage the Ideal and Broadway temporarily. Mr. Lester in turn announced that he had sold his Pastime theatre to the Lynch interests of New York, through their Atlanta office. While no definite figures were given out as to the consideration for the purchase of the Warner theatres it was understood to be in the neighborhood of $70,000.

The Famous Players-Lasky group in taking charge of the Pastime announced that they would send their own representative to Columbia to take charge of the theatre, and that it will be a first run Paramount-Artcraft house.

George C. Warner is the oldest motion picture exhibitor in Columbia, and as a coincidence, he sold his interests there exactly ten years to the day from the time he came to Columbia and took charge of the old Grand Theatre. In 1918 he bought the Broadway from J. W. Lambeth. Mr. Warner states that he will engage in other business in Columbia. He is president of the South Carolina Exhibitors Association, and was largely influential during the recent censorship fight in South Carolina.

Screen and Phonograph Will Aid Reconstruction Program

ALFRED E. SMITH, Governor of New York, will employ the newest developments of art and science in placing his reconstruction program before the people of New York State, with the assured result that within the next two weeks a majority of the men and women voters of the State will have seen the Governor in action and heard his voice lifted in a plea for sound and economical government.

Governor Hughes, on his famous "swing around the circle" when he was fighting for the adoption of his legislative program of reform, used trains and automobiles, the telegraph and the telephone, and the press, of course, in getting his message to the voters. In addition to these, Governor Smith will employ the motion picture and the talking machine.

Preceding the Governor's departure from Albany on Friday, March 12, it was announced that a motion picture showing the governor making a reconstruction speech had been purchased by Harry Levey, of the educational department of Universal, for immediate circulation throughout the state. At the same time, a talking machine record of the speech was made which will be used in connection with the appearance of the governor on the screen.

National Screen Service, Inc., Has Animated Announcements

THE seventh inning of every motion picture show is the time when the slides begin to advertise coming attractions. The people utilize that moment to uncoil their limbs and readjust themselves in the chairs, to tell Dolly some little bit of news about the new baby Molly forget to tell her. The exhibitor has for the moment lost the attention of his patrons. They walk out or begin to talk.

The National Screen Service, Inc., has an animated announcement service designed to prevent the audience from temporarily losing interest in the screen. This new organization has mailed descriptions of its service to exhibitors everywhere, whether they operate one, two or seven days of the week. It answers three questions in which exhibitors are interested: How the service operates, what subscribers have already been secured and what co-operation it will receive from producers.

Among the subscribers are such important exhibitors as the Stanley Booking Company, Keith's Circuit, and B. S. Moss. The company has contracts with producers which enables it to secure from them the main titles, close-ups and most dramatic scenes from their different productions for incorporation into the animated announcement. The producers are represented as anxious to see that their pictures are advertised in an artistic and effective manner.

Said Moon in the Background.

Doris Kenyon here in her Deitrich-Beck feature for Hodkinson, "The Harvest Moon."

Enjoins Pioneer from Using Title of "Midnight Frolics"

WHEN is a copyright a copyright? That is the question which is puzzling the minds of the Pioneer general staff. Sometime ago Pioneer announced that it had given to one of its forthcoming productions the title of "Midnight Frolics."

Immediately following the announcement, Flo Ziegfeld, Jr., who owns the musical comedy which is running on the New Amsterdam Roof under the name of Ziegfeld's Midnight Follies claimed that his title was being infringed upon.

The Pioneer legal staff took an opposite view of the matter as the first and last words of the two titles differed, one being frolics and the other Ziegfeld's Follies.

When this point was put forward by the Pioneer in its answer to the charges of infringement, the Ziegfeld interest claimed that they had protected both words, frolics and follies.

It now develops that Ziegfeld is using both titles for the one show, and secured a court order enjoining the Pioneer from using the title until a verdict is rendered.

Exhibitors Talk Co-operation.

New Jersey exhibitors and other members of the industry met at a luncheon at the Hotel Astor, New York City, on March 4 and discussed the Sunday opening bill which was argued before the New Jersey legislature four days later. The speakers were Harry Buxbaum, president of the F. I. L. M. Club; Dr. Charles Hespe, president of the New Jersey Exhibitors League; Harry M. White, president of the Philadelphia Exchangemen's Association; Louis Innerarity, of Pathe and the national association; Henry P. Nelson, manager of the Capitol Theatre, Elizabeth, N. J., and Joseph Stern, of Newark. Chairman Buxbaum appointed a committee of five to enlist the co-operation of the industry.

Taylor Out of Inter-Ocean.

Official notification is made to the trade by Inter-Ocean Film Corporation of 218 West Forty-second street, New York, and Inter-Ocean Film Company, Ltd., of 162 Wardour street, W., London, that John H. Taylor is no longer in the employ of either of the above-named companies, his relations with said corporations having terminated.

Shall the Majority Rule?

(Continued from page 1925)

pretending to ally himself with God and attempting to dictate to the majority is now sawing wood in Amerongen.

The ministers replied to the charge that they are trying to inflict their will upon the majority with the counter charge that motion picture interests are seeking to "commercialize" the Sabbath. They termed the issue one of "conservatism opposed to commercialism." The industry's representatives admitted the existence of conservatism and denied the existence of commercialism. They claimed as high ideals as any citizens of the United States and resented being put into a class separate and distinct, being termed "money-mad."

One of the most dwelt-upon arguments of the ministers was that people outside of the state are trying to tell New Jersey what to do. The reply that 70 per cent. of New Jersey people favor a liberal Sunday was not refuted, but the ministers persisted in their claim.

Contrary to expectations, the members of the Lord's Day Alliance fought the bill as a straight moving picture proposition, practically ignoring the fact that it would permit horse-racing and other amusements especially obnoxious to them on Sunday. So confident were they of their strength, having defeated thirty-three attempts in thirteen years to have similar bills made laws, according to their own figures, that they let the question narrow down to whether or not New Jersey wants motion pictures Sunday and whether or not the state should have motion pictures on Sunday even if it wants it.

In thus clearly defining the question the opposition let itself into a trap, for proponents of the bill did not fail to point out that New Jersey must want a liberal Sunday, else the ministers would have no fear of letting the bill go to the people for a decision at the polls. That obliged the opposition to intimate that it preferred "the voice of God to the voice of the people."

Those in attendance at the hearing who were not carried away by the dramatic oratory of the opposition—there were many women present at the invitation of the Lord's Day Alliance—were impressed with the arguments for the bill as presented by the proponents, and it is a certain fact that their cause has been materially advanced.

Who's the Golden Girl with the Azure Eyes? Why, Wanda Hawley, the New Realartist

WANDA HAWLEY is the new Realartist. She is to appear in a series of light romances. The announcement was made this week by Realart Pictures Corporation, following an extensive teaser campaign in the trade papers and from the company's home office to its branch managers.

The importance of the deal is emphasized not only because of the introduction of a new star, but as further evidence of extended Realart activities following other recent acquisitions by the company.

"Each day for the last three weeks," according to Morris Kohn, president of Realart, "we have been posting our branch managers, and through them the exhibitors, on the fact that a new star had been signed. Her identity was not revealed, but the number of replies expressing the hope that the new star was Wanda Hawley was very gratifying.

Record Includes Many Successes.

"Miss Hawley's record certainly indicates legitimate and proper preparation for stardom. As leading woman for Douglas Fairbanks in one of his best pictures, 'Mr. Fix-It," and at various other times for Charles Ray, William S. Hart, Bryant Washburn, Wallace Reid, Robert Warwick and others, Miss Hawley has had the widest and best possible introduction to motion picture fans.

"Her face and beauty are known to hundreds of thousands and her ability has again and again been the subject of favorable criticism. Her name has been featured often. These facts, of course, are matters of interest to the exhibitor."

Miss Hawley is a striking type of blonde beauty, with grayish-blue eyes and a fair, dainty complexion. She announces her age as "permanently eighteen." She made her screen debut with Fox. She then went to the Lasky studio and made her first appearance under the Paramount-Artcraft banner as leading woman for Douglas Fairbanks in his successful picture, "Mr. Fix-It."

Appreciated by DeMille.

Her next role was in Cecil B. DeMille's Artcraft production, "Old Wives for New." So excellent was her work that the noted director-producer selected her to play the leading role of Kedzie Thropp in his next production, "We Can't Have Everything."

Then followed, under her contract with the Famous Players-Lasky Corporation, numerous productions in which she played the leading feminine support to Paramount stars. The most notable role was that of "Beauty" in "Everywoman," which was considered to be a deserving tribute to her personal beauty and charm. She also had an important role in Cecil B. DeMille's, "For Better, For Worse."

Some of her most recent productions are "Double Speed," with Wallace Reid; "The Tree of Knowledge," with Robert Warwick, and "The Six Best Cellars" and "Mrs. Temple's Telegram," with Bryant Washburn.

Republic Has Special Staff to Handle Serial Publicity

FOLLOWING the announcement of last week that the Republic Distributing Corporation is to distribute the fifteen-episode serial, "The Whirlwind," another announcement has been made to the effect that a special staff has been engaged to handle this serial and to co-operate with the exhibitors booking it.

The Republic organization, of which Lewis J. Selznick is advisory director, has engaged George Ames to handle the sales of the serial and the press department has acquired the services of three writers familiar with serial publicity.

Campaign Book a Feature.

One of the innovations of this serial will be the campaign book and the press sheet. The campaign book, which is now in the hands of the printers, was made to conform with every requirement of the exhibitor booking the serial. Special stunts are outlined, advertising hints are included and many methods of exploitation have been carefully studied and set forth. From the press sheet the exhibitor can select not only his advance and current publicity stories and ads, but special newspaper readers as well.

Rowland and Clark Theatres Play William Fox Picture

THE Rowland and Clark chain of theatres, consisting of nine first-class houses of most up-to-date construction located throughout the best sections of Pittsburgh, are playing William Fox productions. Rowland and Clark are the best-known theatre men in the Smoky City and for some time past have been booking all Fox features in addition to the regular program releases. Very recently a record was established by their circuit, when more than 50 per cent. of the houses showed Fox productions on the same day.

Reports show that Buck Jones, the new screen star, scored heavily in his first Fox starring production, "The Last Straw," at the Savoy Theatre. "Lure of Ambition," with Theda Bara, played to big houses at the Plaza and the Belmar on the same day, while William Russell's latest success, "Shod With Fire," crowded the Arsenal Theatre.

Have Proved Big Attractions.

The Fox Sunshine Comedies have proved solid attractions in this field and are regular program balancers at the R and C theatres. Other Fox films contracted for include the full Mix series, the Farnum series, the schedule on Fox News Reel and Bud Fisher's Animated Cartoons co-starring Mutt and Jeff.

"Evangeline," "Checkers," "Should a Husband Forgive?" and other Fox specials also have fulfilled their box-office mission through the Rowland and Clarke chain, playing from one-day to three-day stands with large financial returns to the theatres.

Typhoon Names O. R. Brown as Southern Representative

O. R. BROWN, the well known motion picture supply man and partner in the A. & B. M. P. Supply Company of Raleigh, N. C., was appointed sole representative of the Typhoon Company for North Carolina, South Carolina and Virginia.

Mr. Brown is well qualified to handle this large territory for the Typhoon Company, having been for many years an exhibitor himself where he became familiar with the results obtained by the operation of Typhoons in his theatres.

In recent years, Mr. Brown has represented some of the largest supply manufacturers, and enjoys perhaps one of the widest acquaintances throughout this territory. He will make his headquarters, as heretofore, in Raleigh, where, within a very short time, he expects to carry a stock of Typhoon equipments.

Mr. Brown came to New York last week and conferred with President Glantzberg, of the Typhoon Company on the prospects of the summer season.

New York State Exhibitors Go on Record Against Percentage and Deposit System

Many Important Decisions Made at Biggest Convention Ever Held in State—League to Fight Illegitimate Screen Advertising—Urge Formation of National Organization—Sydney Cohen Is Re-elected

By C. L. GRANT.

Utica, March 10.

WITH the re-election of Sydney S. Cohen, of New York, as president for another year, together with the re-election of the other officers, the choice of Rochester for next year's convention, the most important and the best attended convention in the history of the New York State Motion Picture Exhibitors' League concluded its sessions late this afternoon.

Outstanding features of the convention were the adoption of resolutions opposing the following:

Forced percentage bookings.

The advance deposit system.

Illegitimate screen advertising of a thinly disguised nature, smuggled in dramas and comedies, without the knowledge of exhibitors.

The Ford weekly, under conditions offered exhibitors at the present time.

Vulgar, salacious and so-called sex-pictures.

A measure now before the legislature of New York State, seeking to raise the age of admission of minors to motion picture houses to 18 years.

The league went on record as favoring the following:

A national organization of motion picture exhibitors.

The repeal of the daylight saving law.

Uniform and equitable contracts.

Independent exhibitors and producers.

Discuss Posters and Music Taxation.

In addition, the league started the ball rolling in what it is hoped will result in the present situation affecting posters being bettered in so far as the exhibitors are concerned. A movement was also started, accompanied by applause, which it is hoped will result in the present taxation on music in motion picture theatre houses being eliminated, and with the formation of a musical bureau in the New York office of the league.

President Cohen outlined a policy for the coming year that will include the formation of three service stations in as many sections in the state, one being located in New York City, the other in Albany and the third in Rochester or Buffalo, and each covering a zone. To these stations, exhibitors may take their grievances with exchange managers and other matters requiring a speedy action. President Cohen also stated that he would endeavor to employ a state organizer throughout the entire year, who would cover the state and keep in close touch with exhibitors generally.

Attendance Smashed All Records.

In point of attendance, the convention smashed all previous records. Every section of the state was represented despite unfavorable weather conditions. A greater interest along co-operative lines was shown during the convention than at any time in the film history of New York State.

Mention that the league had a membership of 938, representing about 90 per cent. of the motion picture houses of New York State, was greeted with prolonged applause. The Capitol Theatre, of New York City, has recently joined the league.

Much of the success attributed to the convention is due to the efforts of W. H. Linton, of Utica, who handled the preliminary details in a most satisfactory manner.

One of the features of the convention was the dinner on Tuesday night at which the speakers were Thaddeus C. Sweet, leader of the Assembly; James Walker, minority leader of the Senate, who was toastmaster; Mayor James K. O'Connor, of Utica; James Vincent, president of the Motion Picture Directors' Association; George R. Lunn, mayor of Schenectady; State Senator George F. Thompson, Sophie Irene Loeb, head of the child welfare work in the metropolis and a well-known newspaper woman; I. E. Chadwick and President Sydney S. Cohen. An account of this dinner is to be found elsewhere. A ball was held on Wednesday evening, which marked the close of the social activities.

Sydney S. Cohen

Re-elected head of New York State exhibitors amid applause of convention.

Tuesday's Session.

The session opened about 2 o'clock, when President Cohen introduced Mayor J. K. O'Connor of Utica, who welcomed the delegates to the city.

In the course of his talk, and it was a good one, too, Mayor O'Connor said that the motion picture had revolutionized the theatrical world, but warned those in his audience not to press things too far, and above all not to bring about animosity to the motion picture by attempts to overreach.

"Keep your hands clean, keep everything connected with your places clean," said Mayor O'Connor, "and produce and show nothing that will create feeling against you. Work along artistic lines. Produce and show that which will tend to uplift. You are educating the masses, for thousands attend the motion picture theatres who rarely read the newspapers, and so you become a valuable source of information, with your weeklies and such.

"Make your pictures good and better. Let nothing of the poor type be shown. Keep the indecent and the suggestive off the screen."

Cohen's Speech.

Mayor O'Connor's speech brought frequent interruptions in the way of applause. He was followed by Sydney Cohen, president of the League, who outlined the developments of the past year.

Mr. Cohen said in part:

"In submitting to you a brief record of the organization of the past year, I am glad to state that it is a record of achievement and realization. The credit for the success of the activities of the League belongs to no individual or set of individuals, but to all the League—to every single member thereof.

Many Cities Have Sunday Pictures.

"I need not acquaint you with the fact that through the efforts of our League and through the staunch support of our public, we have succeeded in repealing a law which had ceased to be an expression of the will of the majority. I refer to that section of the penal code which made it a criminal offence to keep the motion picture theatre open on Sundays. In place of this law, we now have a provision which permits the voters of every municipality of this state to pass on this question by a direct vote of the governing body. The league has prepared a table of statistics showing that the following municipalities have sanctioned motion pictures on Sundays since the enactment of the law: Cohoes, Binghamton, Hudson, Ithaca, Oswego, Saratoga, Mt. Vernon, Utica, Beacon, Watertown, Auburn, Schenectady, Amsterdam, Buffalo, Batavia, Corning, Dunkirk, Fulton, Glen Cove, Glens Falls, Hornell, Jamestown, Lockport, Lackawanna, North Tonawanda, New York City, Niagara Falls, Oneida, Olean, Rochester, Syracuse, Salamanca, Tonawanda, Troy and White Plains. As far as we know—and our information on the subject is derived from the best sources, from the press and from the public authorities—the effect of allowing the motion picture theatres to open on Sunday has been uniformly good—public order and decorum have everywhere been promoted.

"While on the subject of legislation I want to say that we are doing our best to modify the present law on the admission of minors to our theatres. The original law provided for the exclusion of minors from all places where liquor was sold and from all places generally which were held in bad repute. In 1909 the legislature included the motion picture theatre in the list of these presumably disreputable places. The very language of the amendment in which the motion picture theatre is described as a 'kinetoscope' shows that the motion picture was then truly in its infancy.

"In view of the passing good which the motion picture accomplishes in the mind of a child as an educational factor, does it not seem that the time has come for more efficient and enlightening, if less drastic, measures?

Under these circumstances I have every

confidence that if the matter is presented to the legislature in the proper light we may look to such an amendment as will safeguard the morals of the child without doing an injustice to the motion picture theatre owner.

Coming of Screen Advertising.

"From the viewpoint of the organized exhibitor one of the most important events of the year has been the development of screen advertising and of using the revenue derived from it for the purpose of financing or helping to finance the state organization. I want to say at the outset that there are certain forms of screen advertising that are highly improper and offensive and that must be, and I hope will be, stopped by this convention.

"You have frequently observed that every one of the bigger producing companies has an art director. They now have added an advertising director, only they do not carry his name on the introductory chapters of their features. As a result of the pernicious activities of the advertising director very many of the features we are paying for so liberally have carried more or less thinly disguised advertising messages.

"Seriously speaking, gentlemen, we must check this fraud. Indeed, we must stamp it out before our patrons begin to show their resentment by staying away from our theatres. This practice to trespass on our screen and appropriate its advertising value without the semblance of any legal or moral consideration, is nothing more and nothing less than a violation of one of the best known of the Ten Commandments.

Advertising Nullifies Contract.

"The league has taken legal counsel in this matter and we have been advised that this fraudulent advertising practice renders every contract null and void, and that the perpetrators of it may be held to an accounting of their profits in a court of law, that every exhibitor has the right to cut out the offensive advertisements, that when we pay for enertainment we are entitled to entertainment, and that advertising is not entertainment. I trust that this convention will use every lawful means to protect both the public and the exhibitor against this form of deceit, and that other states will follow your example.

"The drama and the comedy are the pillars on which our whole structure rests and we cannot permit these pillars to be used for billboards by the greed of short-sighted producers. What would the public say if the rostrum from which Marc Antony addressed the mob of Rome were placarded with handbills and one sheets announcing the benefits to be derived from the use of a certain brand of cheese, or if the balcony on which the drama of young love makes its progress were covered with the announcement of a sale of neckties and corsets? Let us have an end of this vandalism on the screen.

Exhibitor Does Not Want Advertising.

"The screen having so often and so aptly been compared to the newspaper, it may be that there is room on it for honest advertising. As every exhibitor must ever be the sole judge of what is to go on his screen, he must be the one to decide this question. I do not believe that any exhibitor wants any kind of advertising either in his drama or his comedy at any time or any place.

"There have lately come into vogue, however, educational and industrial pictures. Skillfully made and properly supervised by the exhibitors themselves, many of these films have found great favor with audiences and have therefore a legitimate place on our screens. The making of gowns, to cite an example, the story of furs or other wearing apparel, an attractive and instructive depiction of household articles, their histories, etc., may in the judgment of many exhibitors be properly shown on the screen.

"If in the judgment of the exhibitor such films possess a genuine entertainment value and are not in any way offensive to the patrons, they may carry an advertising message, provided always, of course, that the entertainment predominates and the advertising message is a mere incident. Revenues derived from such advertising have in this state, and in others, been accepted in lieu of dues of membership in the organization and the organization has in every way been benefited thereby.

Strong Body Would Redeem Errors.

"Let me make it very plain, however, that no pressure of any kind will ever be exerted and that the league leaves it entirely to the option of its members how they want their dues paid to the organization. Once we have the state organization in good shape, led by good men with constructive ideas, I have no doubt that we will get a national body of exhibitors strong enough, intelligent enough to redeem the many errors and follies and worse that constitute the record of previous attempts, and really render service to the exhibitor, to the public and to the industry at large. Only with a strong national organization may the exhibitor ever hope for his just and proper place in the councils of the industry.

Charles L. O'Reilly
Chairman of Utica convention.

"In all matters and questions that call for the use of the screen as a medium of publication to the people of this country, leadership of right belongs to the men who own these screens and to no other branch of the industry. The sight of the great oratorical Screen Pledgers Association going about the country and parading in the public prints, when they are really without title to any screen or any part of a screen, is of course amusing, but it is getting the least bit tiresome. We owe it to ourselves, to our public, to our government, to proclaim the fact that the screens of the country belong to us, to us alone and to nobody else.

Anxious for National Body.

"I will not venture to predict how soon we may expect a national body of exhibitors such as at this hour we need more urgently than at any time in the history of the exhibitor. Acting under your authority and under the special instructions of your executive committee, I have communicated with many of the men who are active in organization matters in other states, and they tell me to give you this message: We are anxious for national organization. We are ready to join with you and any other state to bring about such a national organization. We want such a national organization to be absolutely free from the influence of producer or promoter, to be devoted wholly to the promotion of the interests of the exhibitor, to consist exclusively of 100 per cent. exhibitors. I am giving this message to you and I earnestly hope you will give it consideration on the floor of this convention, and by your action advance the cause of national organization in a practical and tangible manner.

"There are many problems of a national nature confronting us, not the least of them is the 5 per cent. tax, which was calculated on a scale of rental prices as they existed years ago. Figuring on that basis it was intended to bring a certain amount of revenue. Unfortunately, the rental of films has mounted sky high since then and we are paying about three times as much as the government expected from us. We cannot pass this tax on as it has been passed on to us by the producers. We have about reached the limit in prices of admission.

"A committee of our organization representing not only the state of New York, but acting under a mandate from many other states, registered this protest at Washington. We were fortunate enough to enlist on our side one of the foremost educators of the country who is now at the head of the Federal Bureau of Education, Dr. Claxton. Dr. Claxton believes that by reason of its great educational value, the film, like the press, should be exempt from taxation.

"In conclusion, I wish to give most sincere and earnest thanks to our executive committee which has met whenever necessary and whose members have gladly given of their time and money rendering service to the organization.

"I want to thank each member of our league for his interest in organization. The fact that we have this great convention here, easily the greatest on record, is due to the energetic work of your state treasurer and his associates and to your executive committee, and in no small measure to the motion picture press, from which we have received very generous treatment. I take this occasion of expressing my thanks to them.

"Gentlemen, the convention is in your hands. What is your pleasure?"

Charles L. O'Reilly was then chosen as chairmen of the convention, with Edward Weinberg of Buffalo as secretary. The session got down to business, Lee A. Ochs, former national and state president and Samuel Trigger, former state president, being escorted to the platform amid applause.

Good Resolutions.

Resolution after resolution followed in rapid succession, including those against forced percentage bookings, against screen advertising, in favor of a national organization of motion picture exhibitors, in favor of supporting the high standards of the picture, and waging warfare against the indecent and so-called sex pictures and against the advance payment system for films.

The convention gave an indication of what will probably be adopted tomorrow in connection with a bill now before the legislature at Albany, which if passed would fix the admission age of boys and girls to motion picture houses in this state at eighteen years, one of the most pernicious bills introduced this year, according to exhibitors.

The convention will oppose the bill, according to the resolution introduced this afternoon and which will be reported by the committee tomorrow. Other resolutions today included one seeking to bring about a uniform and equitable contract between the producer and the exhibitor, the support of Congress in the repeal of the daylight saving law, the disapproval of the Ford Weekly on the grounds that it is an advertising proposition pure and simple.

Tribute to "Triumvirate."

One of the pleasant features of the afternoon called for the exclusion of Messrs. Cohen, O'Reilly and Berman, officers of the league, from the room for a few minutes. As soon as they were safely out of hearing, a letter was read from the Buffalo Theatrical Managers Association, accompanied by checks aggregating $50, as the nest egg toward a present to the three men who have done so much for the league and the motion picture in this state. The letter gave the delegates a thought that resulted a moment later in the introduction of a resolution that proprietors of houses under 1,000 seating capacity contribute $5 and those with houses seating over 1,000 the sum of $10, the whole amount to go toward a more handsome token to the three men, to be presented tomorrow. The money was quickly forthcoming.

Buffalo and Rochester appeared with bids for next year's convention, the Flower City delegation sporting badges with the "Rochester" across the face.

Ochs Pays Respects.

The M. P. T. League of the World, of which John A. Quinn is president, and which is working to raise the standard of pictures and plays, was indorsed in a resolution. The last resolution of the day was offered at 4.30 and gave the support of the league to O. F. R. Bruce and his Americanization pictures. These resolutions were later tabled.

Those present were interested when Lee Ochs was introduced, and particularly in what Mr. Ochs had to say in view of his differences with the league and some of its officers in times past. Mr. Ochs said that he had journeyed to Utica to pay his respects to the convention, but especially to pay a tribute to Mr. Cohen and his associate officers, with whom he said he had not always agreed, but whom he wanted those present to know, had accomplished wonders in the formation of the state body. Mr. Ochs was warmly greeted, his remarks being followed by a few well-chosen words in reply from Mr. Cohen. The session closed at **4.20 o'clock.**

Wednesday Morning Session.

Although Wednesday morning's session was scheduled to get under way at 10:30 o'clock, the large amount of work before the respective committees resulted in the session opening about 1:30 o'clock in the afternoon, but from then until the closing it was a case of business every minute. The resolutions that had been introduced Tuesday afternoon and referred to the committees were reported back to the convention, one after another, with the delegates exhibiting intense interest in each. Some of the resolutions were adopted with applause.

The first to be adopted was in regard to that type of screen advertising which is now being smuggled into a considerable number of dramas and comics without the knowledge of exhibitors, but with considerable financial return to producers. The league unanimously adopted a resolution opposing this illegitimate advertising, the resolution calling for the league to take all lawful means to put a stop to it and furthermore to notify national advertisers to that effect, also that no producer has the right to notify advertisers that they can deliver the screens of this state to the showing of such pictures. All exhibitors in this state are to be notified of the league's action.

Favor National Body.

A resolution was adopted in favor of a national organization of motion picture exhibitors, those of this state joining with other states, a convention place to be named at an early date if the plan materializes.

The Ford Weekly came in for plenty of discussion and probably elicited as much interest in those present as any one subject. A resolution was adopted voicing the emphatic disapproval of the weekly under prevailing conditions offered exhibitors, it being the sentiment of the league that the exhibitors should be paid for running a picture rather than to be called upon to pay for the picture, the picture being treated as an advertising message from the Ford company.

The resolution called for the league to discontinue the reel unless some satisfactory arrangement can be made with the Ford company. Some of those present said that they had paid for the weekly for some months in advance and a count was made of those present who had so paid out their money. President Cohen urged a strong resolution being sent directly to Henry Ford as outlining the sentiment expressed today.

Samuel I. Berman
Re-elected executive secretary of League.

"Burglar's Licenses."

A resolution in favor of more uniform and equitable contracts in the purchase of pictures commanded the attention of the league, sample contracts being read. The whole matter was left to the officers of the league, elected for the coming year. William Brandt, of Brooklyn, read a couple of the contracts which were shown to be decidedly one-sided affairs and which he said a certain attorney had recently informed him were not contracts at all but rather a "burglar's license."

The repeal of the daylight saving law was favored in a resolution adopted without comment.

The advance deposit system called forth the protest of the convention, being characterized as "the greatest of abuses in the industry today," the league through a resolution going on record as being decidedly against the continuance of the system and urging exhibitors everywhere to assert themselves. If necessary, the league will invoke legislative relief.

A resolution was adopted to support the high standard of pictures and urging a warfare on vulgar, salacious and sex-pictures and asking exhibitors to withhold their patronage from companies distributing such pictures, also, to send out a list of pictures of a vulgar or salacious nature to members of the league in order that they can guard against showing such pictures.

A resolution was adopted of encouragement and support to independent exchanges and producers.

A resolution seeking the league's endorsement of the M. P. T. League of the World and its president, J. A. Quinn, as well as its objects, was placed on the table.

A resolution seeking to bring about some relief from the present law which fixes the age of minors being admitted to motion picture houses at 16 years, and likewise a bill now before the legislature which would place the age limit at 18 years, was adopted. It is expected that a new bill will be immediately drafted and presented to the legislature, President Cohen planning to meet with Miss Loeb and others interested in child welfare work next week. The present law placing the age of admission at 16 was adopted back in 1909 and is an amendment to the statute adopted two generations ago and intended at that time to keep children from resorts in which intoxicants were sold and which were notorious in other respects, and which had little or no bearing with present conditions and the motion picture.

A resolution was tabled pledging the screens of this state and the influence of the league to C. F. R. Bruce and his Americanization pictures.

Condemn Percentage Bookings.

A resolution was adopted against forced percentage bookings, which were condemned as being an indirect move on the part of producers to obtain the ultimate control of the motion picture theatres, it being asserted that forced percentage bookings were but a partnership with the risk almost entirely on the side of the exhibitor, and equivalent to surrendering the rights of the motion picture theatre to the producers.

A resolution was introduced by Samuel I. Berman, which it is hoped will bring about a better condition of affairs affecting posters. The resolution was referred to the executive committee with power to act.

William Dillon brought up the matter of the present taxation on music and as a result the league will give it its immediate attention and there is a probability of a musical bureau being formed.

In the course of the afternoon's session, Ira Mosher, of Buffalo, presented to President Sydney S. Cohen, on behalf of the league, a beautiful platinum chain; to Samuel I. Berman a silver holder for his eyeglasses, to W. H. Linton pearl cuff buttons and studs, to Charles L. O'Reilly a diamond and sapphire stickpin.

Cohen Applauded and Re-elected.

While both Rochester and Buffalo were out for the 1921 convention, the action on the part of Irving Salyeards, of Rochester, who has been so instrumental in organizing the exhibitors of New York State, was largely responsible in Buffalo relinquishing its claim and Rochester will be given next year's gathering.

It was announced that the zone grievance committee would be a permanent one, serving throughout the year.

A motion to re-elect Sydney S. Cohen as president evoked prolonged applause, being made unanimous by George Roberts, of Albany. Mr. Cohen, in outlining the policies of the league for the coming year made an excellent speech. Samuel I. Berman, of Bensonhurst, was re-elected executive secretary, Ira Mosher, of Buffalo, William Callahan, of Rochester, Fred Elliott, of Albany, and William Dillon, of Ithaca, being re-elected vice-presidents. Jules Michaels, of Buffalo, was elected chairman of the executive committee and William H. Linton, of Utica, was re-elected treasurer. Henry Cole was chosen sergeant-at-arms.

One of the new features of the league this year will be the organizing and maintaining of three distinct service sections, one being located and serving the exhibitors of New York City and vicinity, the second being at Albany and covering that section, the third being located either in Rochester or Buffalo. Mr. Cohen outlined his plans in connection with these service stations and said that they would work in close harmony with the zone grievance committees, and, furthermore, that the importance of the work could be comprehended from the fact that last year the league through its grievance committees had been able to compromise without service stations claims of exhibitors aggregating $100,000. This work will now be considerably broadened. President Cohen said that it was planned to maintain a state organizer, who will visit the exhibitors, hear their complaints and work to bring about a closer organization of the exhibitors of New York State.

Exchange Men Hold Meeting.

During the exhibition convention, the F. I. L. M. clubs of Albany and New York and the Buffalo Exchange Managers' Association held a joint meeting at the Hotel Martin, Tuesday afternoon.

Exhibitors Who Attended the Convention

THE exhibitors registered from Manhattan were Harry Miller, Samuel Berwitz, F. Gilderman, B. Veischuler, Benjamin Knobel, J. Henry Cole, Nathan Vinegrad, James Nergrselect, S. B. Kramer, Morris Sussma, Herman Pollak, M. Resnick, Sam Sousin, Herman F. Bolte, Harry A. Samwick, Herman Gordon, John J. Henderson, J. Irving Cohns, Max Oestreicher, Sam Phonheimer, Sydney S. Cohen, Sam I. Berman, Charles F. O'Reilly, Dennis Mahoney, Sam Schroeder, Charles Steiner, Joseph Steiner, Sol J. Saphien, Jack Schwartz, S. G. Bock, Elias Mayer, H. Gainsbon, T. R. Gardiner, S. Schwartz, Charles A. Goldreyer, James H. Pryor, Leo Meader, Charles Schwartz, Herman Rachmiel, S. R. Behrends, Sam Trigger, Lee A. Ochs, Morris Goldman, Charles F. Goldeyer.

Brooklyn Well Represented.

Those from Brooklyn were H. S. Manus, John Manheimer, Otto Lederer, Charles Crenides, William Brandt, Harry Shapiro, Max Pear, William Hilkermeier, Rudolph Saunders, A. L. Schwartz, P. Rosessy, Sam Shear, John "McAdoo" Reilly, John Martineau, Gus Koenighwald.

From Albany: William Broenstein, George Roberts, Sam Suckno, Fred P. Elliott.

From Rochester: F. Moscow, J. M. Salyerds, Ira M. Mosher, T. G. Thompson, Chester Fennyvessey, George Frank, J. Greenwaul, William Frank, Harold R. Dygett, Henry F. Kurtz, C. F. Staley, A. A. Fennyvessey, F. H. Fennyvessey, Thomas A. Aspesdeites, W. A. Calihan, Frank J. Koch, J. J. Johnson.

From Buffalo: J. H. Michaels, B. H. Wollersten, F. M. Binnerman, Harry T. Dixon, G. C. Hall, A. C. Willats, E. M. Michaels, Charles Winegar, F. H. Amm, Eddie Weinberg, Harold Franklin, J. F. Feeoler, E. O. Newberg, Ira Mosher, F. G. Hall.

From Utica: H. G. Lux, W. P. Darlon, F. G. Lux, Fred Duffy, Arthur J. Lux, Bill Cotter, Nathan Robbins, Peter Karl, W. H. Linton.

From here and there: Louis Buettner, Cohoes; W. A. Dillon, Ithaca; J. C. Ellis, Alexandria Bay; George W. Jackson, Elmira; C. A. McCarthy, Hoosic Falls; W. J. McFarlane, Canandaigua; J. W. Schatt, Gowanda; C. A. Tennis, Norwich; A. M. Berton, Ticonderoga; C. J. Hayes, De Ruyter; F. S. Kirk, Malone; V. A. Warren, Massena; V. F. Saxton, Fort Plains; J. A. Colin, Johnstown; C. A. Elliott, Hudson; Morris S. Silverman, John J. Walker and Claud V. Fisher, Schenectady; Charles P. Gilmore, Oswego; F. F. Peters, Hornell; Arthur Kasson, Hoboken, N. J.; A. E. Mulligan, Saratoga; J. P. Paysaniakos, Watertown; Fred B. Howe, Ithaca; Charles L. Harner, Ithaca; Tony Lally, Binghamton; F. J. Schweppe, Elmira; J. S. Burnham, Cortland; Dr. Harry Hall, Troy.

Charles P. Gilmore, Oswego; F. F. Peters, Hornell; M. Slotkin, Buffalo; S. P. Slatwick, Syracuse; M. Blum, Rochester; A. C. Hayman, Niagara Falls; William Tischkoff, Rochester; L. M. Dolbeck, Ticonderoga; W. C. Hubbard. Rochester; A. N. Wolff, Rochester; R. C. Cash, Watertown; M. J. Kallett, Oneida; J. C. Hayes, De Ruyter; V. A. Warren, Massena; F. S. Kirk, Malone; Peter Karl, Utica; V. F. Saxton, Fort Plain; Edgar F. Weill, Syracuse; A. E. Rogers, Dexter; H. T. Nickum, Olean; J. W. Swartzwalder, Auburn; Dave Cohen, Binghamton; D. Mackessey, Herkimer; Henry L. Clark, Manadea.

Others in Attendance.

James Roe, Doc. A. N. Merriman, Mich. Fitzer, Morris Fitzer and Ben Fitzer, Syracuse; A. N. Kauffman and W. P. Blessing, Rome; "Judge" John Schott, Gowanda; W. T. Jackson, Elmira; Benjamin J. Young, Ilion; Charles H. Moses, Staten Island; R. H. Lee, Crogan; Emmett Cornell, Syracuse; Al J. Saulnix, Syracuse; R. O. Gillette, Greene; Harry Gilbert, Syracuse; William Smalley, Cooperstown; William Gautier, Gouverneur.

E. J. Huber, Rochester; W. J. Johnson, Lesly Mason, James Beecroft, Herman Howard, Bert A. Gibbons, J. C. M.Enslen, Eugene Roder, George A. Roberts, J. V. Ritchey, Becker Machine Supply Company.

From the Producers.

Realart—Lester Adler, New York manager; Bernard Schwartz, New York State representative; Henry Wilkinson, Buffalo manager; Miss E. Roselan, Buffalo sales representative, and M. Cohen, Buffalo salesman.

Metro—Edward M. Saunders, general sales manager; H. M. Kohen, Buffalo manager; T. J. Connors, New York manager; T. Joy and E. C. Markens, New York State representatives.

Robertson-Cole—Fred Sliter, district manager; C. A. Saunders, manager Albany; Eddie Hayes, Buffalo manager, and P. A. Kelly, Albany representative.

Gardiner Syndicate Pictures—T. R. Gardiner, president; F. M. Zimmerman, general sales manager; Clair S. Williams, manager of "Lost Battalion," with Ebert's overseas Jazz Review; George W. Ferguson, Jim Savage, B. H. Wallerstein, W. W. Woodard, Albany representative; Mr. Young, production manager, and M. Bell, scenic artist.

United Pictures Productions—Smiling Jimmy Kelly, Buffalo manager; H. L. Taylor, assistant manager; M. Rineck, Max Rowley, special representative; R. W. Baremore, New York office; Sam Kramer, New York manager.

Hallmark—F. P. Lawler, Buffalo manager; Mr. Meyer, New York exchange manager; J. N. Marz, Buffalo, special representative.

Automatic Ticket Seller and Cash Register—S. G. Lamm and J. C. Enslen, eastern representatives.

Precision Machine Company—Charles Charles, Albany representative; Fred Elliott, Albany, and Clark Duncan, New York representative.

United Theatres Equipment Company—L. W. Atwater, New York branch manager.

National Screen Service—M. F. Tobias, New York representative.

Banner Film Corporation.

Moving Picture World—George Blaisdell, Sam Spedon and C. L. Grant.

Motion Picture News—William A. Johnston.

Motion Picture Journal—Tom Hamlin.

Booth Holders and Exchangemen Present

Vitagraph—William P. Allen, manager Buffalo; Arthur Dana, Buffalo; Bert Gibbons, M. Elliott and P. M. Flacks, Albany, and J. E. Beck, Albany manager.

Pathe—B. M. Moran, Albany manager; G. Blackman, Mr. Bissell and S. Hochstein, special feature salesmen; J. Sachs, short subject salesman; H. Thompson, Hodkinson; Wallace Akin, American; C. A. Taylor, Buffalo manager; W. E. Raynor, New York manager.

Universal—Frank Hopkins, Buffalo manager; Howard F. Brink, special representative; C. C. Charles, Albany manager; Charles Rosensweig, New York manager; Mr. Ruffner, sales manager.

Famous Players-Lasky—H. H. Buxbaum, New York manager; Allan S. Moritz, Buffalo manager; Joseph Seidelman, Albany manager; Henry Randall and W. A. Roosevelt, of the New York Exchange; G. A. Rodgers, Buffalo.

First National—Joseph Klein, manager New York Exchange; R. H. Clark, New York; P. H. Smith, Buffalo manager; Herbert Kauffman, Buffalo representative; Lieutenant Jim Anderson, general exploitation manager, and Miss Minnie Cleary, vocalist.

Robbins Film Company, Inc.—F. D. Wolfe, sales manager; Nate Dobson, Eastern New York representative, and E. H. Arnold, Western New York representative.

Merit Film Corporation—I. E. Chadwick, president; N. J. Filkins, manager Buffalo; John H. McCullough, Albany manager; Harold Filkens, representative.

Photoplays.

Hall Room Boys—Jack Cohen, general manager.

Pioneer—R. T. Murphy, Buffalo manager; J. Bellman, manager New York; J. H. Kaplan, special representative; M. H. Hoffman, general manager; H. F. Dixson, northern New York representative, and F. Klem, foreign representative, who came direct from Europe.

Commonwealth—Sam Zierlo, general manager; Charles Moses, Buffalo manager, and Tom Gardner, Buffalo.

Goldwyn—V. H. Bendell, general representative New York; Sam Eckman, resident New York manager; Howard Reel, Buffalo representative; Howard Van Den Vonoer, Buffalo, and Howard Morgan, mid-state representative; George Hickey, Buffalo manager.

United Artists—Jack Von Tilzer, New York sales manager; A. M. Landau.

Fox—Louis Rosenbluh, manager, New York; F. C. Moynihan, Buffalo sales representative; M. H. Greenwald, Buffalo, manager; J. J. Spandau, sales representative, and Bill Cook from New York publicity department.

Selznick—Charles E. Rodgers, general sales manager; Will C. Murphy, New York publicity department; Charles McClintock, director of exploitation of Buffalo; A. J. Sharick, Buffalo exploitation department; Archie Moses, Buffalo manager; Charles Faust, Buffalo; Arch Moses and Zena Keefe. SAM SPEDON.

Banquet of Empire State Exhibitors Notable for Flow of Wit and Oratory

By GEORGE BLAISDELL.

THE banquet of the Motion Picture Exhibitors' League of the State of New York, held at the Hotel Martin, Utica, on the evening of Tuesday, was one of the more notable functions in the history of exhibitor conventions. About 400 were in attendance. There was a strong list of speakers. James J. Walker, minority leader of the Senate, was toastmaster. It was Mr. Walker's second experience in that capacity at a motion picture occasion, the former instance being the dinner given a year ago to Messrs. Cohen, Berman and O'Reilly at the Waldorf. Mr. Walker stands second to none among the many who have guided after-dinner motion picture ceremonials. He possesses a superabundance of Irish wit. Invariably his introduction puts a speaker on his toes to bring out the best he has in the way of goods.

The speakers included Thaddeus C. Sweet, speaker of the Assembly, and George R. Thompson, majority leader of the Senate. Then there were Mayors James K. O'Connor of Utica, and George R. Lunn of Schenectady. Sophie Irene Loeb, publicist and writer, greatly interested in motion pictures, came up from New York City. So, too, did James Vincent, president of the Motion Picture Directors' Association, and I. E. Chadwick, president of the New York F. I. L. M. Club. President Sydney S. Cohen of the league completed the list.

Walker in Festive Mood.

There were laughs aplenty throughout the two and a half hour program, in spite of the many serious moments when the speakers declared their opinions on vital motion picture topics. The toastmaster at times "kidded" those about to speak, and the comeback never failed to arrive.

Mayor Lunn expressed the hope that Sydney Cohen would not be inflated by the praise bestowed upon him, that he would not be like the hen strutting cacklingly about a small town. One of the townspeople explained to a stranger that the Methodists had just laid the cornerstone of a large church and the hen was laboring under the delusion that she was responsible for it.

When the mayor had finished Toastmaster Walker asked if any one could conceive of Syd Cohen bragging about laying the cornerstone of a Methodist church.

Senator Walker in Action.

"It is not often I have a chance to eat with Senator Thompson," said the toastmaster in introducing the majority leader. "You know during the day they keep thirty-five of the fifty-one members between us. When the curtain drops at the end of the day I want him to feel I have nothing against him. I do want to see him get along—on crutches—and I know there are many imes when he would be glad to attend my funeral. He is a man whom every one in the state admires—not his politics—him. He is wholesome and disgustingly honest. He has been a student of government. Sometimes he is ten years ahead of his time, but he knows what is coming and we don't. Like Mayor Lunn he never will pick out a man smaller than himself—there's no such thing. He picks out such little things as his own party or the traction trust. I never knew him to hit a poor man, but he loves to take a millionaire by the throat and shake him to death."

The foregoing is a sample of the introductions and the interpolations on the part of the toastmaster. Behind it all, however, was the big fact that the leaders of the state governmen are heartily in sympathy with any worthy aims of the motion picture men and that they pledged themselves to do everything consistently possible to aid the exhibitors.

Mayor Lunn made a deep impression on the diners. Like Senator Walker he declared his fondness for motion pictures. From the standpoint of speaking ability the program was notable and demonstrated that "up state" fully can hold its own with the lower part of the commonwealth.

Praises League for Forbearance.

W. H. Linton of Utica, treasurer of the league, following an address of welcome, introduced Senator Walker as toastmaster. The senator in opening praised the officers of the league for their straight-forwardness when coming to Albany seeking legislation, declaring that when they went home they left the members of the legislature grateful for their forbearance. He then introduced "the most distinguished citizen of Utica," Mayor James K. O'Connor.

The mayor's greeting was even heartier than that extended to him at the morning session. The mayor had made a hit with the film men. He expressed his appreciation to the League for bringing "these big time people to Utica."

"Your coming is the first big event we have had here since that fateful sixteenth day of January," continued Mayor O'Connor. "I assure you it is a matter of exceeding regret to me I was not mayor another year."

Anxious to Aid Exhibitors.

Speaker Sweet paid his respects to President Cohen, declaring he had made up his mind if the president was a fair sample of the membership of the league, he wanted to meet them all and know them better.

"You men are engaged in a most important work in this old world of ours," said the speaker, "work that is not only entertaining but wonderfully educating. The producers of the films which you gentlemen exhibit bring from the depths of the sea and the heighths of the air the everyday occurrences, give to the people an opportunity to see what otherwise without this wonderful achievement of the film would have been impossible for but a small minority to enjoy. The film brings travel within the vision of the great majority of people, takes their minds off the routine of their daily occupation and puts them to sleep at night with the thoughts of some great picure which has been made possible by the activities of the members of your association."

The speaker praised the work of motion picture men in reconstruction, "in putting the affairs of society back on a sane and normal basis.

"In Albany you know we frequently are beset by the agitator," went on the speaker. "I don't refer to the agitator known as the red, but the agitator who would disturb the orderly conduct of our civil life. We are not moved by that hysteria." Mr. Sweet said the men at the helm in the legislature desired to do all they could to help the exhibitors in order that the public which they serve might derive even a richer benefit than they do now.

Tribute to the Director.

The toastmaster described how after a busy week in Albany he always made it a point when home in New York to see at least two pictures every week end. "I love the movies," he said, "and go to them in preference to the spoken drama. I have seen them in the making in Hollywood. I have seen some of the most distinguished men and women in the profession make their pictures and I have learned something. I appreciate them much more after seeing them from the inside.

"Notwithstanding I was a confirmed fan I found there was something more in pictures than actors and screens, I found that there was a soul in pictures, the very soul of the director, the maker of the picture."

Mr. Vincent spoke interestingly of the work of the director and of the efforts made to create atmosphere so that the players may the better fit into the spirit of the story.

Chadwick Speaks for Exchangemen.

"There was a time not so many years ago," said Mr. Chadwick, "when a gathering of exhibitors as large and as representative as this would have been viewed with no small degree of alarm by manufacturers and distributors. I am happy to say under the competent and wise leadership of the state league no such feeling at this time exists and that there is no prospect any such feeling again will exist." Mr. Chadwick spoke impressively and well and to the credit of himself and the organization of which he is the head.

"I have come up here from New York with a message," said Miss Loeb. "I want to get it over because I feel the time is ripe for that message. I know that we have now in the state exhibitors association a group of men entirely unlike that of which Senator Walker spoke just now. They never could have been the men who had the holes in the wall. One of the things I am particularly interested in is motion picture legislation."

Situation in 1913 Not That of Today.

Miss Loeb reviewed the situation in 1913 at the time the store show legislation was passed, the measures that shut out unaccompanied children from motion picture shows. She said a half million children daily were visiting theatres without proper supervision being provided for them and told of her efforts to have the present law passed.

There was hearty applause when she declared that when it became necessary to take the other side of the argument she went to Albany and helped to kill a censorship measure. She told of how when money was needed for certain child welfare work Lewis J. Selznick promptly drew a check for $5,000.

"This industry is going to be the biggest thing in the world," Miss Loeb continued. "It is just beginning an era of education and entertainment, entering into civil and industrial life as is nothing else in the world. Really, you men are pioneers, but you don't realize it.

Pleads for Stories, Not Stars.

"The picture of the future is going to be the play and not so much the star. (Applause). I don't believe you ought to pay the enormous prices for stars you are doing. (Cheers.) 'The Birth of a Nation' and 'The Miracle Man' were made without stars. Effort should be made to get over stories, not stars. It is up to you exhibitors to say what you want and what you don't want. You must choose the things for your audiences that you think will be of the greatest benefit to them.

"I am intensely interested in the children of our state. Under a comparatively new law the state has appropriated a million dollars to aid widows with children. We are taking care of 17,000 children and 16,000 widows. I want to make it possible for every child to get to the movies just as often as it can. I believe the time has come when we can feel assured the children will be safeguarded.

Believes New Child Law Possible.

"I think if we could prepare some measure that would provide for segregating the children under the care of a big sister, say, so that the public would be sure the children were safeguarded, I believe you could get it through. I have just written a book in which I have laid emphasis on the right of children to play. I believe the mission of the motion picture, if developed to its logical conclusion, is to take the child into the motion picture house. I charge you, gentlemen, with seeing to it that you get the best things. In so doing you are safeguarding your own children and then there will be shown nothing no one else's children ought not to see."

Senator Walker, referring to a point raised by Miss Loeb in which she depreciated inconsistencies in pictures, declared: "My primary purpose in going to the box office is not to be educated—that is forced on me every day. There is one thing, however, to which I take exception and that is the proneness of directors to paint men who occupy public office as carrying a blackjack all the time. I say to you it is a libel and it is one of the things that is keeping good men out of public life. There are men in private life who will not take positions because they have families and don't want to be held up to ridicule as fatheads." The senator promised Miss Loeb his support of any bill giving the kiddies proper pictures under proper circumstances. "If exhibitors with children are satisfied, I am," he said.

Child Welfare Paramount.

"We had a discussion in Schenectady last fall as to whether motion pictures were fit to be shown on Sunday evenings," said Mayor Lunn. "The charge was made against me that I was not interested in the child. Now if there is anything in which I am interested it is in the welfare of the child. All my political philosophy is centered on the child. If every bit of legislation were based on how is this going to affect the children we would have the best kind of legislation.

"When we think of the child we are thinking of the very foundation of society, without which no nation can continue. No nation can become great that neglects its children, it can't go on after a certain time.

"I think there is nothing so pathetic to me as to go by picture house after picture house and see the little ones standing on the outside desiring to be on the inside. Of course, it is absolutely a commercial proposition, but I do believe there should be some kind of commercial development greater than we have at present, whereby on Saturday mornings, if feasible, special pictures for children might be shown under such supervision as would guard against danger from fire or riot.

"People are very careful as to where children go, but educating these children to the right kind of pictures from their youth up provides a splendid opportunity for service on the part of producers and exhibitors.

Not Believer in Censorship.

"I don't believe in censorship. No one can understand the situation as regards censorship so thoroughly as does the man in politics. If you exhibitors go contrary to a definite state of public opinion it is shown in your capacity houses. It is not well that everybody should agree with you. I am glad they don't. It would take the zest out of life. I like a fight. I love a fight. I sometimes express my sympathy for the exhibitor who has to satisfy his clientele."

The Schenectady mayor appealed for the picture with a bit of nonsense, declaring he enjoyed it. Also he spoke for the pictures that carry lessons that sink deep into the human heart. "There are productions that are not to the credit of the industry," he said, "but the exhibitors are by their combining, by their getting together, discovering and carrying out higher ideals."

Screen Goes Where Press Doesn't.

Mr. Lunn paid a tribute to the industry for its work in the war. "Continue to stand for America and all she stands for," he concluded; "her splendid institutions, splendid principles, as eternal as the skies; the processes of government, all orderly processes; these principles are as deep laid on the groundrock of democracy as can be. You can help the great populations to see them. You can reach the great populations the newspapers cannot reach. Your work will be greater. And may the blessings of an appreciative populace be more and more yours, and may the restrictions of a more or less captious minority be removed, that that minority may rise up to serve the people, as I know that is your object."

Senator Promises His Aid.

Senator Thompson remarked on rising that he had discovered the men and women seated at the speakers' table knew more about the motion picture business than the exhibitors and producers. The senator's talk was quaint and it was funny. He referred to Miss Loeb's dislike for slapstick. "One of the best pictures I ever saw was where a fellow hauled off and hit a policeman in the stomach," he said. "I don't know whether there was any message in that or not. You have got to have comedy, because you know if you don't like the feature you can stay for the comedy and forget.

"In Albany only the reputable goes through and only the needed gets by. You came to Albany with a message. Whatever you think you deserve stand by and tell the people that is what you deserve and tell them why. Be just as free and open as is your picture when it attacks problems of life. When you do that you will get everything you deserve." The senator promised his help in all good things and declared incidentally he didn't think censorship necessary.

Mr. Cohen read a letter from the governor. Turning to Miss Loeb the president of the league said the members were prepared to set aside a part of their houses for the children where they would be under the control and guidance of a matron. It was 12:30 when the dinner broke up.

Metro Purchases "Clothes" from Channing Pollock's Pen

METRO announces this week the purchase of the screen rights to "Clothes" from Channing Pollock, who, in colloboration with Avery Hopwood, wrote this powerful drama of high society. Mr. Pollock previously had disposed of the motion picture rights to "Clothes" to another producing organization, but he recently bought back the play and almost immediately afterward sold it to Metro.

This Pollock-Hopwood play, according to intimations, will not be made into a vehicle for any one star but will be done on the screen with an all star cast, and in all probability will come under the special attention of Maxwell Karger, Metro director general.

"Clothes" is the second play from the pen of Avery Hopwood, either as collaborator or sole author, that Metro has acquired. The first of the recently inaugurated series of "fewer and better" pictures produced by Metro was "Fair and Warmer," the farce comedy of cocktails and domestic complications in which Madge Kennedy, John Cumberland and Janet Beecher appeared on the stage. Metro chose "Fair and Warmer" for May Allison and released it in the first round of the "Perfect Thirty-Six" picturizations of big stage successes and best-selling novels.

Many American Salesmen Have Received Bonus Checks

UNDER the American Film Company's profit sharing sales plan the crackerjack "Flying A" salesmen are receiving substantial bonus checks. W. C. Huey and N. Meyer in the Boston territory, W. E. Wallouf and W. Hollander at New York, A. M. Bowles at the San Francisco branch, E. P. Briggs at Denver, F. McFarland at Spokane, William Bugle at Atlanta, J. C. Conners at Los Angeles, F. J. Leonard at Pittsburgh, W. Wickham at Oklahoma City, F. Normand at Salt Lake and Denver, have been the recipients of some extra money on "Six Feet Four" sales.

"This plan gives the boys a proprietary interest in each picture," says C. A. Stimson, general sales manager for the American Film Company. "Instead of dropping the older features and talking only the newest, they are willing to push such successes as 'The Hellion,' 'Six Feet Four' and 'Eve in Exile.'"

When a picture is completed the production cost is figured and each branch is charged with its share, pro rata. After collections are made which cover this pro rated amount on each "Special," the bonus begins to operate.

Utah Exhibitor Praises "The Helion."

H. E. Skinner, manager of the Alhambra, Ogden, Utah, a palatial theatre with a seating capacity of 2,300, says of "The Helion": "It has the title, and is filled with heart interest from start to finish. 'The Helion' thoroughly pleases. It went over great at the Alhambra." The picture features Margarita Fisher in a double role.

"Carmen" Road Show Has Premiere.

The road show sponsored by Victor Kremer Film Features, Inc., consisting of the film, "A Burlesque on Carmen" and "The Carmen Beauties Revue" had its premiere in Kingston, N. Y., recently and is reported to have been a big success.

The revue is a travesty on the opera "Carmen" called "Carmen a la Jazz." The operatic melodies are in jazz style; there is a beauty chorus and Carmelita, a Spanish dancer who dances a Spanish version of the shimmy dance, and there is a special song number, "Carmen," written for this revue.

Proponents of Sunday Bill and Clergy Swap Charges of Hypocricy at Trenton

By SUMNER SMITH.

CHARGES of hypocrisy were passed by motion picture men and clergy-members of the Lord's Day Alliance at a tumultous hearing held on March 8 in the senate chamber at Trenton, N. J., on a bill which would give residents of the state an opportunity to express their desires on the question of a liberal Sunday. Motion picture interests were attacked as seeking to "commercialize the Sabbath," and ministers were charged with attempting to inflict their will on a majority of the people.

One minister replied to the latter charge with the statement that sometimes God and one man constitute a majority. The reply flung back at him was that one man pretending to ally himself with God and attempting to dictate to the majority is now sawing wood in Amerongen.

Another point which the ministers sought to drive home in the minds of New Jersey people was that the motion picture industry as a whole is trying to tell New Jersey what to do. The reply that 70 per cent. of the people of New Jersey favor a liberal Sunday was not refuted by the ministers.

General Demand for Liberalism.

A delegation of twenty-nine motion picture men, including residents of New Jersey as well as New York, went from New York to attend the hearing. Their number was augumented at the capitol.

Introducing the array of speakers in favor of Sunday opening, Dr. Charles Hespe, president of the New Jersey Exhibitors Association, pointed out that the press and a multitude of organizations have come out openly in approval of his stand. He submitted a number of press clippings and letters from the Jersey City Chamber of Commerce and influential citizens of the state.

He declared the movement no spasmodic effort by special interests, but a general demand for a liberal Sabbath, telling how seven grand juries in Hudson County have refused to indict on the strength of the blue laws. He termed the blue laws bad because they encourage people in the belief that all laws on the statute books are not meant to be enforced.

Peter A. Brady, of New York, representing theatrical labor unions, introduced himself by saying that his organization has many members who are residents of New Jersey and that he attended the hearing to speak for them. He declared that the "movies" do more to unite a family than almost any other agency and that working people depend on them for recreation.

Pettijohn on Law and Order.

Charles C. Pettijohn, counsel for the legislative committee of the N. A. M. P. I., said that the most important question now occupying the minds of legislators in this country is the question of law and order. He found the present unrest partly attributable to the existence of laws which are not enforced and therefore are not respected by the people.

"The days of legislation against witches and bath tubs have passed," he said. "Even now it is unlawful in New Jersey to kiss one's wife."

"One wife?" queried a voice in the gallery.

"I said one's wife," replied Mr. Pettijohn, and there was a gale of laughter.

"Figures compiled by the New York State Conference of Mayors," he continued, "show that corner loafers have disappeared in those cities which allow motion pictures on Sunday."

Mr. Pettijohn quoted letters from chiefs of police in Buffalo, Niagara Falls and other cities to show that Sunday motion picture shows have aided law and order on that day. He filed the letters with the committee. Only one, a letter from Rochester, failed to praise the effect on people of Sunday picture shows, and this letter was vague in tenor.

Refutes Commercialism Charge.

"I have had the opportunity to visit many places in the country," said Mr. Pettijohn, "and I have noticed that in some fifteen or sixteen states there is a tendency toward wholesome recreation on Sundays. We motion picture men are not disregarding the church and we are not money-mad.

"We are even now engaged in an Americanization drive. We have invaded the educational field and we have even invaded the churches, if that is the proper word to use.

"We are helping the churches to foster a true community spirit. We want to leave here the impression that we have our ideals and that we stand for constructive things, but not things which stand still."

Ligon Johnson, counsel for the United Managers' Protective Association of New York City, appeared merely to testify as to the effect which liberal Sunday laws have had on residents of different localities. He pointed out that the regular theatres are not affected by the bill and that he was speaking solely on behalf of motion pictures.

Newark Mayor Pleads for Poor.

One of the most forcible speeches of the afternoon, from a New Jersey point of view, was made by Mayor Charles P. Gillen, of Newark. He proved himself a man of deep convictions as well as a real orator in describing the tenement house sections of Newark, where many poor families are crowded together in a small space.

He told of their limited means and how they want recreation on Sunday. They have no automobiles in which to ride and no golf clubs to visit, and most of them go to church and want some recreation out of church hours on Sundays. Working six days of the week, they must have some pleasure on the seventh day, he said.

The speeches had worked the gallery up to a high pitch of excitement when United States Commisioner John A. Matthews, of Newark, began to speak. His mingling of humor and sarcasm with facts brought down the gallery time and again, until it looked as though the interested visitors to the senate chamber were almost unanimously with him. It developed later, however, that the ministers had strong moral support present in the person of scores of women.

Matthews Charges Hypocrisy.

Mr. Matthews opened his appeal for the bill with the declaration that the bill is one to remove hypocrisy. He said that legislations of morals and religion is impossible and that it is up to the churches to fill themselves as much as it is up to the motion picture theatres to fill themselves. He declared that the ministers "do not preach in the terms of today, although the hearts of men are now craving the gospel as much as they did years ago." He said that one had to stand in line an hour after church hours on Sunday in order to get in a Newark picture theatre conducted lawlessly. He wanted it legalized.

As had been expected, the Rev. Johnson, speaking for the ministers, prefaced their attack on the bill with the statement that "it is unfortunate outsiders have to tell New Jersey people what to do."

The Rev. D. S. Hamilton, of Paterson, quoted an unnamed exhibitor as saying that there are many immoral pictures nowadays and "no fair censorship." He preferred the "voice of God to the voice of the people," declaring that "in every community there are those who must be protected against themselves." He repeated that "a large proportion of the people do not know what is best for them."

Quinn Voices Desires of Labor.

The Rev. Harvey L. Wyatt, of Jersey City, made counter charges of hypocrisy. He said it was a question of "conservatism opposed to commercialism." He feared that a $250,000 picture theatre to be built next door to his church would "undermine the church."

Dr. Hespe asked permission for President Arthur Quinn, of the State Federation of Labor, to speak as he had arrived late.

"These gentlemen are guided by the belief that the church is the only agency from which good can come," said President Quinn. "They have said that while labor is represented as favoring the bill, labor has never taken any definite action in favor of it. Such action was taken at the Atlantic Ctiy convention."

Speaking during the rebuttal, in favor of the bill, Commissioner Matthews said. "Almighty God and one may be a majority, but one man who said that is now sawing wood in Amerongen."

Summing up for the ministers, the Rev. H. L. Bowlby, of East Orange, charged the motion picture interests with greed.

Big Delegation from New York.

Those who traveled from New York to Trenton in the special car were: A. S. Abeles, Pathe, Newark; H. Austerman, Newark; L. L. Barent, Aywon Film Corporation, New York; Charles Bechtold, Newark; J. Binkov, Union Hill; L. F. Blumenthal, Jersey City; Philip Bornstein, Newark; Jack S. Connolly, N. A. M. P. I. representative at Washington, D. C.; Frederick Elliott, secretary of the National Association; Felix F. Feist, Goldwyn; John C. Flinn, Famous Players-Lasky; N. H. Friend, Famous Players-Lasky; R. K. Fuller, of the National Association; M. Ginsberg, Paterson; H. K. Hecht, Passaic; Ligon Johnson, counsel for United Managers' Protective Association of New York; Moe Kridel, Newark; Joe Lee, Famous Players-Lasky; Leslie Mason, Exhibitors' Trade Review; Charles C. Pettijohn, Selznick; Henry S. Richland, Goldwyn; Louis Rosenthal, Passaic, Newark and Rutherford; J. Sarzin, Famous Players-Lasky; Aaron Shusterman, New Brunswick; Martin Singer, Newark; Sumner Smith, Moving Picture World; Joseph Stern, Newark; Eugene Steinkart, Newark; J. R. Walsh, Theatrical Labor Federation of Essex County, and Frank R. Wilson, representing D. W. Griffith.

Jack Frazier, for some time shipper at the Pittsburgh First National Exchange, is now on the road with the United Picture Exchange, and making good with a bang.

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

Transcribing the Babblings of a Wagging Shoe-Tongue.

Earl Hudson's Narrow Escape. First National Exchange, from a town in New York, received a wire that relieved everybody with friendly interest in the welfare of First National's clever publicist:

"'Virtuous Vamp' left Hudson on Tuesday train."

—o—

Noisy Exploitation. — Blanche Sweet in "The Deadlier Sex" Will Be Screamed at the Broadway Theatre Next Week.—Headline in New York Illustrated News.

—o—

In one of the tradepapers Beulah Livingstone has discovered that:

"Leland Woosters is now handling the publicity and advertising for the Sun and the Moon theatres in Omaha."

"I suppose," adds Miss Livingstone, "he is featuring the stars."

—o—

Goshdarned Dude.—J. Ray Murray, in Exhibitors' Herald, is making a great holler about the price of silk sox. "We knew him when . . ."

—o—

George G. Shor, publicist of the Rivoli-Rialto, first announced "Good Cheer" week for Rialto's week ending March 13, but changed it to "Good **Spirits**" when "The Six Best Cellars" was announced as the attraction. There were many alcoholic **dis**contents among those present.

—o—

Some Film Statistics.

In 1919 a total of $1,754,849 was expended in sending to tradepapers 573,891 photographs (8x10) of theatres with great crowds in front of them without any explanation whatever of how they came to be there or what the managers did to draw the crowds. In the same period 9 of the pictures were used.

—o—

Sewell Says:—In the heavens there are **fixed** stars.

In filmdom there are "moviebull" stars of pufflicity.

—o—

'Twas a Long Match.—Colonial Gives Long Run to Pioneer's Wrestling Pictures.—Tradepaper Headline.

Registering Action.—This, in the New York Times, you might have missed: "Another director is 'rushing' East with a print of the picture he has just completed. If any motion picture director, producer or player has ever made the trip across the continent at normal speed the phenomenon has not been recorded."

—o—

John B. Carhart, of Philadelphia, observes that Freeport, Ill., is to have a Lincoln Theatre. Patriotic exhibitors in other states can do likewise, there being nearly 50 towns with the word "free" in their titles where the "Great Emancipator" may be appropriately honored.

—o—

"Her Private Husband" (Fox) is too good a title to be done in only two reels.

—o—

Grimm "Rolls His Own."

That game you refer to so often in your columns may be "Brunette Baseball" to some folks; it may be "African Golf" to others, but it's just plain "Craps" to me.

—Ben H. Grimm.

—o—

The rivalry between Power and Simplex projector manufacturers is intense. When Simplex pulled an expensive fire to grab space. Power countered with Arthur J. Lang sick abed. The fire was good only for a "once over," but we rejoice to say that Lang survives to continue a perpetual cause for space usage.

—o—

"Weejee" Says:—The "physical distribution" of films having generally been provided for, the spiritual distribution thereof might be turned over to Sir Oliver Lodge.

—o—

Jack Dempsey in his serial, "Daredevil Jack," is shown in an advertising cut protecting, with automatic gun, a girl in one-piece bathing suit.

Hope he doesn't patrol Rye Beach this summer.

—o—

Louis Reid is going to spend his vacation in the Canadian Rockies..

The Canadian-Pacific Railroad has started advertising in Dramatic Mirror.

The Rambler wishes one of the steamship lines calling at Havana would advertise in Moving Picture World.

—o—

"Dog Team with Sled Will Catch the Eye" is an exploitation stunt headlined in Metro's press sheet.

Speaking for towns outside of Canada and Alaska—we'll say it will.

—o—

More Film Statistics.

Because Abel was galloping a brace of loaded dice, Cain k. o'd his brother in Eden, Ala., long before the Patents Company tried to 2-cross and Inner-Seal C. Laemmle.

Open Season for a Prize Contest and Competition.

Arthur S. Kane has selected the ten most popular screen players, awarding Chaplin, Nazimova and Charley Ray straight, place and show.

We should be glad to print everybody's selection of the best executive staff for a moving picture corporation, naming

The Most Impressive President.

The Least Obscure Vice President.

The Most Efficient Managing Director.

The Most Famous Director General.

The Most Important Sales Manager.

The Most Inventive Director of Publicity.

The Most Piffling Efficiency Expert.

The Most Productive Exchange Manager.

The Most Honest Purchasing Agent.

The Most Resourceful Studio Manager.

In the event of a tie (explanation demanded by postal regulations) for first place, or for any subsequent prizes, an amount equal to the prize designated, shall be given to each contestant entering into the tie when the tie is untied, the starting date of the competition being now and the finishing date being then.

—o—

List of Finest Films to Be Published.—Tradepaper Headline.

See Moving Picture World's Release Pages.

—o—

Film Titles That Tell Their Own Little Story.

Fifteen reviews of current film releases were covered in Moving Picture World dated March 6. Besides "Wit Wins" and "Bird and Animal Life," the titles ran thus:

"Faith": "His Wife's Money," "Easy to Get."

"In Walked Mary" "Even as Eve."

"Young Mrs. Winthrop," "The Amateur Wife."

"A Man There Was" "Four Times Foiled."

"Mary Ellen Comes to Town" "Hoodooed."

"The Chamber Mystery." "Why Change Your Wife?"

—o—

"Old Boys" of Pufflicity.

"The story is one that, while rich in character drawing, has an abundance of action and suspense."

"The most important annoucement in the history of the film industry is made in the statement that has this week been issued by . . .

—o—

A Flivver.—Spaniards speak of a Henryford as a "Fotingo."

Mayhap someone will edge in with a wheeze on the subject.

The Spring-time Poet Reviews This Way While Wild Geese Starve On Great South Bay.

"Etc." (By P. S. Harrison.)

You must have read some time in your life books in which vivid, colorful descriptions of springtime were given, descriptions painting nature 'n all its beauty —the fragrance of the atmosphere, the trees in full bloom, the petals of blossoms dropping in the gentle breeze, the birds, now perched on a bough and singing their happy carols, now flying from branch to branch, frightened by the sudden cry of the shepherd, etc.

You remember the feeling it gave you? Pictures the author described swarmed to your mind, and you felt that lazy feeling which is natural in that time of the year. You called them masterful descriptions, because the author, by skillful grouping of words, was able to make you feel what he felt.

These are the emotions this picture arouses, not because of the beauty of the outdoor scenery shown, but on account of the skilful combination of scenery and story.

He flew so high and fell so far
To be saved in time by etcetera.

—o—

To Which Is Added

(By Sewell & Weitzel.)

This here picture on the screen is the finest thing we've ever seen.

The hero's good, the girl is sweet, the whole darned thing is hard to beat. (That's the Review.)

The villain is so awful bad, he tries to ruin poor old dad.

But brave young Percy comes to view, a hero, dashing, daring, true.

He saves the girl from awful harm and lifts the mortgage off the farm. (That's the Story.)

Thus doth the good o'erthrow the ill, and the villain gets an awful spill. (That's the Moral.)

—o—

"Currents," says Jim Mulligan, of Typhoon Fans, "do not all grow on bushes."

—o—

More Joshings By Jesse

(J. Goldburg).

Meet thy fellow man as before, for I say unto ye children inflated with pride that what goeth before a fall is enlarged ego.

Harken ye unto the voice of the Prophets of the Lord, but remember the Lord created not the Motion Picture Executive.

Covet not thy neighbor's sheep, nor his cow, nor his Star, nor his Director, for verily wilt thou be damned in the eyes of the Lord—and applauded by the industry.

Proclaim not thy virtues in ink, nor in lights electric, for whether the sky be made green, or yellow, or blue, or red, honesty and truth will always remain white.

—o—

Our Own Ed. Weitzel says: "All pictures may not be clean, but most screen stars of the more alluring sex **are**—to judge from the number of them that have been publicly shown taking a dip in the privacy of their bathtub."

Speculation of Sensational Character Features Western Theatre Developments

Small Investors in Rich Corn Belt States of Nebraska and Iowa Venture Huge Sums of Money in Buying and Building Scores of Picture Houses—Admission Prices Rise Without Loss of Patronage

SPECULATION in the prosperous Middle West has turned from oil wells, farm lands and automobile tire factories to the motion picture theatre. Probably no part of the United States has more small investors than the rich corn-belt states of Iowa and Nebraska, and probably no part of the country has seen more sensational speculation on a numerous scale than have these two states. It is a rare citizen in the Middle West who has not ventured sums all the way from hundreds of dollars to hundreds of thousands of dollars during the last year. And now most of this spirit of speculation, it seems, has centered on the motion picture houses.

"I know of forty fairly prominent theatres in Iowa and Nebraska that have changed hands within the last three months," said Sidney Meyers, manager of the Fox exchange in Omaha. It is not likely that one manager would know of all the changes in ownership. Other exchange men frankly place the number of changes at at least 100, and several said it would be easier to furnish a list of theatres that have not changed owners than it would be to record those that have been sold.

Speculation Just Starting.

Film men are watching the situation with frank interest. They think it spells improvement for the motion picture theatre situation in their territory. For years Iowa and Nebraska small towns have muddled along, many of them with made-over stores, and most of the others with opera houses altered to a motion picture theatre or a small house with a timidly ornamental front and little else. Hopes are expressed that the era of speculation will develop into a wave of new building activities. The speculation movement is not more than four months old and appears to be just starting. No one will venture a guess as to when it probably will end.

Exhibitors, most of whom have plodded along for several years hoping for better days, have not sold their houses in order that they might quit the business. The financial inducement in almost every case was so strong that they felt they could not afford to refuse it. Without one known exception these sold-out exhibitors are willing and anxious to buy again, or to actually start a motion picture theatre somewhere. The field is being combed by them for motion picture theatre possibilities.

Two Reasons Suggested.

Film men attribute the speculation in motion picture theatres to two things: splendid, profit-making business and the building up of strings of houses. The third element of speculation—buying at the present price with the expectation of selling at a future higher price—is based upon the present and future prosperity of the business, and upon the hope that the house will be demanded at a name-your-own price by some syndicate.

The motion picture theatre business was never more prosperous in Iowa and Nebraska. The Dakotas, heretofore not considered a promising field, are also more prosperous than ever before. Increased admission prices are announced here and there constantly, without a falling off in business. Exploitation of big pictures and the booking of big features for longer runs have become the rule.

Hostettler Buys Three.

The development of strings of theatres is progressing as never before. Last week it was announced that J. E. Hostettler, who started by gaining control of three houses in his home town of Waterloo, Iowa, and who now has fourteen theatres in fairly large towns throughout the two states, had purchased the Lyric, Rialto and Liberty theatres from Joe Gorman in Lincoln, the capital city of Nebraska. The consideration was said to be not less than $150,000.

Many Mammoth Theatres Planned.

A. H. Blank, who at the present time controls the largest theatres in the key cities of the two states, and who has a string of sixteen of the largest houses in Iowa and Nebraska, recently bought theatres in Sioux City, Iowa, and in Columbus, Nebraska. Mr. Blank is planning to build another large house, costing nearly $250,000, in South Omaha, the big packing center of Iowa and Nebraska. There are constant rumors of his plan to build elsewhere. too.

The World Realty Company, which now owns the Sun, Moon and Muse, big downtown houses in Omaha, has announced its plans to build a mammoth motion picture palace at Fifteenth and Douglas streets, Omaha, at a total cost of nearly $1,000,000.

Huge signs are now displayed on the buildings to be razed, announcing that work on the new theatre will begin this spring. This house, it is expected, will surpass anything at present in Nebraska. The Rialto, a Blank house, is now the largest motion picture house in Omaha.

Larry Longnecker, wealthy young exhibitor of Sioux City, owner of the Sun Theatre in that city, announced last week his plans to build a 2,000 seat house at a cost of at least $300,000. "I have been holding a site that cost me $140,000 and I can't afford to hold it and wait for the price of building materials to come down," he said, when asked why he would build in the face of such high prices.

Moreland Is Adding to String.

A prominent exhibitor in a city not far from Omaha said he intended to build a large house this spring, at a cost of more than $250,000, with the expectation of selling it immediately after it is finished to a big syndicate that wants to enter that town.

K. Moreland, who for years contented himself with the Majestic Theatre in Missouri Valley, Iowa, has recently accumulated six theatres in some of the prominent Iowa and Nebraska centers, and frankly announces that he is far from reaching the end of the string of theatres he expects to control.

Wall Street Capital Not Needed.

The Adams Circuit, which has built up a string of more than a score of theatres in Southwestern Iowa, is understood to be in the market for more houses.

No Wall Street or big company capital has entered Iowa or Nebraska openly—it has not been needed. Apparently the middle western exhibitors are able to handle the local situation, and they are doing it at a startling pace. Not many plans for new houses this spring have been announced, but the announcements are expected daily, as things are happening fast.

"Hold That Vanilly Sody—Make It a Chocklat Sunday!" Every Day's Sunday with Dorothy Gish in Her Paramount-Artcraft, "Mary Ellen Comes to Town."

Hodkinson Produces Holman Day Story, "King Spruce"; Michell Lewis is Star

COLMAN F. DAY'S story of the Maine forests, a story of love and faith packed with melodrama, has been made into a multi-reel production by Otto Bollman and Roy Clements, of Los Angeles, and W. W. Hodkinson Corporation has acquired the distribution of it, announcing the release date for April 18.

Mitchell Lewis is the star of "King Spruce," and is declared to enlist work of power and conviction. "King Spruce" has long been sought by producers as being one of the best stories of its kind still unproduced. In the face of spirited bidding several months ago Mr. Bollman and Mr. Clements, who control the Dial Film Company, obtained "King Spruce" from Mr. Day and began production of the story without flourish or publicity.

It is said the finished work bears the stamp of quality and sincerity and is one of the most satisfactory picturizations of a big novel that has been made in the industry in these past two years. The picture will be introduced to the trade by the Hodkinson organization.

William A. Brady Promises to Assist New Motion Picture Forum in Boston

BOSTON has a motion picture forum, an outgrowth of the open forum meeting. William A. Brady, president of the National Association of the Motion Picture Industry, dropped in at the forum during a visit to Boston. In an address from the floor he stated that the motion picture forum idea had made a deep impression upon him.

"The motion picture industry," said Mr. Brady, "will be glad to co-operate with you in this work. It offers a means of aiding public opinion in the consideration of some of the most serious problems of the day—problems as important to the welfare of this country as any which it faced during the war. To emphasize the importance of this forum idea I agree to furnish Ford Hall (where the Boston forums are held) with a modern film projector."

In the ordinary forum meeting a musical program is followed by a lecturer, who speaks for about an hour on a subject on which he is especially informed. Afterwards he answers questions from persons in the audience, who have other points of view or who wish to have certain points made entirely clear.

In the motion picture forum the motion picture is substituted for the lecturer. Since the picture cannot reply to questions, George W. Coleman, prominent Bostonian, founder of the motion picture forum and of the Open Forum National Council, gives the Ford Hall audience an opportunity itself to answer the questions raised. The possibilities of the new method of stimulating thought and discussion are very wide.

The evening when Mr. Brady attended the forum, the picture shown was "The Miracle Man." After the film Mr. Coleman framed these questions: Was it wholesome? Was it technically a well-made film? Was the story interesting, true to life or exaggerated? Was the moral lesson what it should have been? Were there any defects in the film?

The volley of cemments represented every point of view. Psychology, religion, economics and other questions were brought up.

David Picker Gives New Film Theatre to Upper Broadway

THE opening of the Rio Theatre at Broadway and 159th street, New York City, on Thursday evening, March 4, was marked by success. At 7:30 p. m. a crowd had congregated outside, which made it impossible for late comers to get near the doors. And when representatives of the press finally managed to gain an entrance by the stage door, it was found that a goodly number had already found their way into the building.

The Rio Theatre is equipped to seat comfortably about 2,700 persons, divided between its orchestra seats, boxes, loges and double balcony. The fittings of the theatre are arranged in a color scheme of which the predominating colors are blue and gold. The rest rooms and smoking rooms, carpeted and upholstered in peacock blue, are lighted from wall bracket groups of softly shaded yellow. In the main theatre an opalescent effect is used in the decorations and lighting in which different shades of red are evident. In every instance the hand of the artist is seen, even to the design of black on gold of the asbestos curtain.

When at last the program commenced under subdued lights, an orchestra of twenty-seven pieces was revealed against a back curtain of dark blue velvet, presumably. The parting of this curtain a few moments later brought into view the moonlit gardens of a fanciful palace.

To Francis A. Mangan is due the intelligent assembling of the program which consisted of an organ selection by Prof. R. H. Warren; "The Awakening of the Beautiful," an orchestral number dedicated to David V. Picker, manager of the Rio; "The Rio Grande" and "Ancient Spain"; "The Birth of the Rio," symbolized by classic dances by pupils of the Helen Moller Temple of the Dance; "Rio Review of World Affairs"; Serenade, "Sing, Smile, Slumber," by Gounod—violin, 'cello, flute; Comedy, "Teasing the Soil" (Carter De Haven); Prologue; Feature, "The Street Called Straight" (Goldwyn); "Star Spangled Banner." The orchestra was conducted by Saul Klein.

The entrance and mezzanine promenade were filled with beautiful floral tributes from the various film exchanges, and friends of Mr. Picker. This is only one more added to the chain of successful moving picture houses controlled by Mr. Picker.

Film Pioneers Gather About Louis B. Mayer at His Los Angeles Studio Office.

Louis, no doubt, is telling them about the success of "In Old Kentucky." From left left to right are: Sol Lesser, Mike Gore, Oscar Grosberg, Mr. Mayer, A. Linick, Rudolph Cameron, M L. Finkelstein, and Col. William Selig.

Louis B. Mayer Gives Dinner in Honor of Departing Guests

THREE important events recently crowded themselves into one week in Los Angeles, and Louis B. Mayer took advantage of the fact to recognize them with a dinner served in the dining room at his studio.

The first of these events was the purchasing of the Kinema Theatre and the taking over of the First National Exhibitors Circuit in Los Angeles by Sol Lesser and the Gore Brothers. The second was the planned return to Minneapolis of Mr. and Mrs. M. L. Finkelstein. Mr. Finkelstein of Finkelstein & Rubin, has been visiting in California, getting acquainted with his First National brothers in the producing and releasing ends of the business. The third was the farewell appearance of Mr. and Mrs. Grosberg who left on an early train the next morning for Boston. Mr. Grosberg, who is allied financially with Louis B. Mayer, had made an extended visit to the Coast to see the Anita Stewart and Mildred Harris Chaplin productions in the making.

Among those present as the guests of Mr. and Mrs. Mayer at the dinner were Mr. and Mrs. Sol Lesser, Mr. and Mrs. M. Gore, Mr. and Mrs. Oscar Grosberg, Mr. and Mrs. A. Linick of Chicago, Mr. and Mrs. M. L. Finkelstein, Mr. and Mrs. Edward Jose, Col. William Selig, J. McCann, Miss Virginia Norden, Bennie Zeidman, Rudolph Cameron, Miss Florence Browning, Mr. and Mrs. William Furber, George Morris, George Stewart, Jack Neville and Charles R. Condon.

Choose Your Own Ship and Get Aboard; Don't Be Content with Being Inactive

By WILLARD C. PATTERSON.

Manager, Criterion Theatre, Atlanta, Ga., and President, Southeastern Theatre Managers' Association.

AS an exhibitor and in charge of Sig Samuels' theatre interests in Atlanta I want to give an immediate and absolute endorsement to the statement published this week from J. D. Williams, manager of First National Exhibitors Circuit, pointing out to independent theatre owners the need for an instant show-down with the producer-distributor concerns that are buying, leasing and building theatres with the certain intention of trying to oust the present-day independents and of establishing a theatre monopoly whereby they can control production sources.

I have always been an independent and I always will be. Here in the Southeast there is evidence galore that every word Mr. Williams wrote as a warning of the plans and intentions of the would-be-exhibitors among the producer-distributor factions is absolute fact. Make no mistake, whether you are a quick thinker and an observer, or just "content with things as they are," you have got to get aboard one of two ships immediately.

Independent Films Have Quality.

Either you are an independent exhibitor who will fight for independence, and do the things you can do, without loss of money, time or energy, to compel the producer-distributors to stay out of exhibition and stop their plans for a national chain to compete with independently owned and operated theatres, or you are going to find yourself one of the fatalities aboard the other boat, a victim because you slept. Wake up to the actual situation. Withdraw your busines from the combinations that are going to compete with you mighty soon. You don't need to worry about productions. There are plenty of excellent pictures on the market that have been made by independent stars and producers for independent exhibitors. No? I'll prove it.

I haven't shown a program picture in the Criterior Theatre for two years. I have depended entirely upon the independently made pictures to provide the quality and variety and degree of star and story value necessary to the profitable conduct of Atlanta's best known first run house. And the Criterior, so I am told, is far from being a failure. In fact, and I know this myself, it has a remarkable clientele of regular patrons.

Charges Highest Admissions.

Of equal importance to you as an independent exhibitor who must help to drive the producer-distributors out of the theathe field by supporting independent producers until the other fellows are willing to go back home where they belong, and be good, the Criterion Theatre, using only independent releases, is charging the highest admissions of any motion picture house in Atlanta.

Why should I pay out money in rentals every week, only to wake up some morning and find a new theatre across the street, built with some of the dollars that I spent in buying film service from the producer-distributors who bought or erected it? Not me. I want to stay in the business as an exhibitor. I don't propose to work for some combine of studio, cut-off sheet and box office as house manager, on wages, not salary. So I will not give my support to any proposition that will give competition to the Criterion.

What Will His Competitor Do?

There's a big house to open soon in Atlanta as the property of the concerns with multiple ambitions. They're going to use their own films in it, naturally. And what will happen to the independent exhibitor who has been using that particular service to compete with me as a first-run proposition. He'll either take second choice from the independent market, book in another program service until such a time as that program company decides to build there, or he will play the producer-distributor house or the Criterion second run, and perhaps third, because I think the present second run accounts will make a big fight before they consent to become third or fourth run exhibitors.

That is just one illustration. Mr. Willaims said there were many of them. He is right. The South has been stampeded in the last six months with rumors, reports and threats about what certain producer-distributors would do to acquire competing theatres if their present accounts did not "come across" as demanded. And the funny part of it is that a number of exhibitors foolishly lost their heads, saw disaster before them, and took their medicine. The same tactics are being tried, or will be, in other territories, according to what I have learned of the plans that sponsor them.

Won't Aid "Theatre Monopoly"

I am giving my entire support to the independent stars and producers. They are my salvation, and I don't propose to help along with Criterion money any proposition working for a theatre monopoly so it can subsidize these independent studio forces. I have found, as a week after week comparison, that the independently made pictures can more than hold their own with the best of the program specials and regular releases. You'll make the same discovery, if you don't already know it.

I have booked the First National attractions consistently, because there is not a star or producer releasing through that organization who is using any of the money he receives from Criterion rentals to come into Atlana, or any other city or town, and build theatre competition for me or any other exhibitor. They are independent in every sense of the word. They have still another great appeal to me. Each producing organization with a First National releasing contract is an individual unit, a separate organization, unaffiliated in any way with any other studio organization. There is no combination of producing talent, no one-man control of their work and releases which can make the strong carry the weak. Each of them stands on his or her own ability, and that is why they are delivering the goods.

Latest in Neckpieces

Shown here by Herbert Rawlinson in the fourth Flynn picture, "Change and the Law," a Republic release.

"Let's Have a Show-Down."

Were I a program exhibitor I wouldn't hesitate a moment to join in the demand for a show-down. I can't go any farther than I have in giving 100 per cent. support to independent producers, excepting to make public the fact that the Criterion has not needed program pictures to make it famous in Atlanta and the territory. I don't deny that program releases, of any brand, are not good, worthy booking propositions. But I do believe, with Mr. Williams, that they are not entitled to exhibitor patronage until the people who create them stop their attempts to dominate the theatre situation with the exhibitors' own money, or with any other money, recruited from any source.

Let's have a show-down. If producer-distributors want theatres, let them go get them, but not with your money. You know, as well as I do, that they cannot succeed in further encroachments into our domain without the financial strength they are receiving from film rentals to you fellows who are using their service. Drop them until they call quits. Then, when they promise to behave, get behind them again and let quality as between program releases and independently made productions decide to whom you will go for pictures. But compel a show-down.

Fears Reduction in Number of Producers.

If you don't the finish is in sight for a great many of you. Keep on paying over your money for rentals, part of which will go into the theatres, and it won't be long before the number and scope of the producer-distributor owned houses will be sufficient to enable them to reduce the number of independent stars and producers to a half, or less, of what it is now. They'll have the houses to absorb quantities of releases. They'll do it, even at a loss, until they've got everything you want and need, and until you have to close up and get out. Then they'll get back their losses at a handsome profit by squeezing tight the grip on production sources. And the stars and directors who get caught in the fight will find a stone wall cutting off all progress beyond the limits the controlling minds in the monopoly permit.

Pictures in Cutting Room.

The cutting rooms of the Fort Lee and Bronx studios of Lewis J. Selznick are both busy, according to a studio report. "A Fool and His Money," starring Eugene O'Brien, is one of the productions being worked on, as is "The Shadow of Rosalie Byrnes," the latest Elaine Hammerstein picture to be completed. Several of the screen versions of the editorials of Herbert Kaufman are now in the cutting room.

More Theatres Will Keep Times Square World's Greatest Moving Picture Area

IN his statement published last week in Moving Picture World, Adolph Zukor said that "the Criterion Theatre will soon be converted into a theatre for long run showings of Paramount Artcraft pictures with presentations arranged by Hugo Riesenfeld." This plan seems likely to very soon reach fruition.

The Criterion is in the Forty-ninth street end of the immense building originally built by Oscar Hammerstein and opened as Olympia. At the Forty-fifth street end is the New York Theatre, now conducted (in conjunction with the roof theatre) by Marcus Loew as a picture house, changing daily.

The Olympia property was recently purchased by interests controlling Famous Players-Lasky, and Marcus Loew will ultimately vacate the New York and roof theatres. Just across Forty-fifth street, at the Broadway corner, Loew is now razing buildings to make way for a new structure combining an office building and Loew's State Theatre.

Criterion's Last Stage Show.

Now running at the Criterion is the recently begun engagement of Lionel Barrymore in "The Letter of the Law," a stage production that will be the last dramatic show to play the Criterion. With nice spring weather here, the run of Barrymore's prosperity may be restricted, and it is safe to assume that Famous Players-Lasky will be showing pictures there by the middle of April.

Considerable reconstruction will be necessary to fit the house for pictures—a chief essential being an entrance and lobby suited to the requirements of screen presentations and the crowds attracted. The Criterion has always been a disagreeable place to reach, because the entrance was right on the sidewalk, at the corner, where street crowds added to the jam and confusion at the door.

When Loew will quit the New York is not stated, but it is safe to assume that Famous Players-Lasky will not let an established picture house like the New York get away from them. Presumably that firm will soon be operating two cinemas in the Olympia building. That seems logical, if there is any logic in show business.

Riesenfeld Will Be Busy.

Hugo Riesenfeld is now managing director of the Rivoli and Rialto, two well established cinemas known to be in possession of interest favorable to Famous Players-Lasky. With the third house to take care of, Riesenfeld will be called upon to test his ingenuity in diversifying triple presentations in close opposition to each other.

Subscribers to Moving Picture World who are constantly reading publicity and advertising references to Times Square as a moving picture section will be interested in these and other details of the greatest moving picture exhibition and exploitation center on the face of the earth. There are now within a stretch of street running through Times Square and extending from Fortieth to Fiftieth streets seven theatres exclusively devoted to pictures. The Capitol at Fiftieth street is the newest and largest of the Times Square cinemas. There is much gossip and many rumors centering around this place, and every rumor that races down street is denied at the Capitol.

What About the Capitol?

Because of its immense size, not everybody who sees the pictures is pleased. There is a diversity of entertainment—plus pictures—in the Capitol's arrangement, and those who go there for pictures and must remain through vaudeville and "girl numbers" before they get screen action do not come away entirely satisfied.

Figuring the Capitol in as a picture house while forecasting next season on Broadway may not be a safe proposition this far ahead. However, pictures are there now, in close opposition to the Rivoli (just a block away) and the Strand, still another block down Broadway.

Bunched at Forty-Second.

The Rialto is the center of another group of close opposition—the Stanley half a block down Seventh avenue and the Broadway, at Forty-first street. The Saturday night and Sunday crowds "mill" up and down Broadway in such throngs that all of the moving picture theatres have capacity—and the picture that "breaks a record" must figure largely on how much wall paper can be torn from the side walls.

At Broadway, between Forty-third and Forty-fourth, facing directly onto Times Square, is the Putnam building, an office structure some time ago purchased by Famous Players-Lasky interests certainly with an eye to its ideal location for theatre property. Some of the present tenants have long leases and may hold up whatever plans were originally contemplated.

Still More to Come.

In this connection a sidelight of interest shines on the Shanley people, who run a popular and high-priced restaurant—popular, these days, because it is high-priced. The Shanleys had a five-year lease, dating from just before the Putnam building changed hands.

Prohibition became operative, and when the new landlords stepped into conference with the Shanleys it looked like a quick bargain and cancel the lease. The Shanleys, fortified with their lease, asked $500,000—just a hundred thousand cold for each year ahead of them.

Negotiations are still under way, it is said, with the Fiume, and Italy, and the Adriatic situation a kindergarten affair in comparison. The Shanleys are selling bread at $10 a loaf and ginger ale at $5 a "scuttle," while one or two more picture theatres on Times Square dance attendance.

Referring again to the Criterion, it was in this house that Vitagraph, in 1914, did some pioneering. They rented the house and were the first producing firm to lease a theatre on Broadway to show exclusively their own offerings.

Vitagraph entered into the deal as a publicity scheme more than in the hope of making great profit. They installed a $30,000 Wurlitzer-Hope-Jones unit orchestra and gave their productions an elaborate presentation. There was shown J. Stuart Blackton's "The Battle Cry of Peace."

New Exchange for Cleveland.

New York Masterpiece Distributors, Inc., have opened an exchange in Cleveland, at 416 Belmont Building. Robert C. Buttolph is manager, and Edward A. McAuliffe is sales representative.

Harper Brothers' Workers See "Huckleberry Finn" Picture

IN the historic old building on Franklin Square, New York City, that has long been associated with the name of Mark Twain, some 500 employes of Harper & Brothers, the publishers, saw the Paramount Artcraft production of "Huckleberry Finn" on the afternoon of Friday, March 5. The staff of the publishing house was out in full force—officers and directors, the council of the literary department and of Harper's Magazine, the bookkeepers, stenographers, clerks, printers and office boys.

With the booth for the projection machine towering over the educational department, and the screen, at the other end of the long hall, overshadowing the bailiwick of the magazine's advertising manager, the long rows of solemn roll top desks were pressed into service as seats for the "movie" audience.

Greenland Hooks Up with Rothacker Eastern Force

ALBERT K. GREENLAND, for the past four years advertising manager of Cine Mundial, has resigned his position with the Spanish Moving Picture World, effective March 13. Mr. Greenland on the following Monday will join the eastern sales forces of the Rothacker Manufacturing Company, under the immediate direction of J. A. Leggett, manager of the eastern department of that progressive Chicago concern.

The departure of Mr. Greenland will be a matter of real regret not only among his associates on the husky young monthly in the upbuilding of which on the business side he has had so conspicuous a share, but also on the part of the members of the staff of the Moving Picture World. Mr. Greenland from the beginning has been a strong believer in the future of Cine Mundial. He has seen it grow in a little over four years from nothing to a circulation of 12,000 copies each month. He has seen it firmly established throughout Latin America.

Following his graduation from the University of Cincinnati in 1910 Mr. Greenland entered the office of the Billboard and was immediately assigned to the Chicago office for training. The head of that office at that time is the present head of the Rothacker company. Mr. Greenland was sent to Chicago to observe the superior methods employed by Mr. Rothacker in the conduct of the branch. The friendship established there has continued through the intervening decade.

Mr. Greenland is an authority on film export and state right subjects, having paid a great deal of attention to these angles of the motion picture business. He has a host of friends in the trade at large who will join his associates at 516 Fifth avenue in wishing him a full measure of success in his new affiliation.

Al K. Greenland

Resigns from advertising managership of Cime-Mundial to go with Rothacker.

Dallas Evangelist Raps Sunday Closing; Fort Worth Exhibitors Win Over Clergy

DURING these windy days of March, North Texas is seeing a truly remarkable conflict in regard to Sunday amusements. Dallas and Wort Worth are the storm centers. The rest of the Lone Star State is looking on with the keenest of interest. The conflict is between the great force of public opinion and a clearly defined Sunday closing law which has been on the Texas statute book since the days of early statehood.

The early closing fight has spread from Fort Worth to Dallas. A meeting of the Methodist Pastors' Association which demanded the closing of moving picture theatres on Sunday was passed up to the Dallas Pastors' Association, which met March 1. A stormy debate followed the introduction of the question before the general pastors' meeting. The clergy were divided and no decision was reached. Another meeting of the pastors has been called for early next week.

The Rev. Randolph Ray, dean of St. Matthew's Episcopal Cathedral in Dallas, issued a statement, following efforts to keep Fort Worth closed on Sunday, to the effect that moving pictures provided clean and necessary amusement for the masses. He pointed out that picture shows in Dallas are properly controlled and are orderly and educational and improving in their nature. He strongly opposed the Sunday closing move.

Evangelist Denounces Closing.

The Rev. J. G. Seltzer, well known Texas evangelist, who is holding Sunday revival meetings in Dallas, from the pulpit denounced the Sunday closing movement, declaring that it was impossible to legislate Texans into the observance of Sunday contrary to the dictates of their own individual consciences. He told his congregation that man was entitled to recreation on the day of rest and that no law should force him to restrict his personal liberty during his days of leisure. He deplored what he styled efforts to link church with state through Sunday legislation.

Mayor Frank W. Wozencraft, 25 years old, who was elected mayor of Dallas after a brilliant military career overseas, has put his foot down firmly on the agitation for Sunday closing in Dallas. Mayor Wozencraft is the younger mayor of any major city in the country.

Mayor Is "Unalterably Opposed."

"The city administration of Dallas sees to it that the people secure only clean amusements," Mayor Wozencraft says. "There is no reason why thousands of Dallas people should be deprived of their Sunday recreation through moving picture theatres. The shows do not open Sunday morning. Dallas people consequently can go to church and later in the day enjoy themselves at a good wholesome picture show. I am unalterably opposed to inflicting ancient blue laws on Dallas. People can profit by amusements based on a high plane, such as are the Dallas theatres, more than being left to their own devices on Sunday."

Fort Worth was closed on the last Sunday in February. The theatres will open there during March and continue open. Public opinion in that city has forced a withdrawal of the bitter opposition on the part of certain of the pastors and of a kindred law enforcement association to Sunday amusements.

Planned to Enforce Law in Toto.

With the shutting down of moving picture theatres in Fort Worth late in February, business men, working men, professional men and people in all walks of life commenced an earnest movement to the end that the Sunday closing law, if enforced against theatres, should be made effective in regard to every industry. Street car men were seen and signed up to promise the non-operation of cars on Sunday, drug stores actually closed on one Sunday, printers were urged to stop the publication of Sunday papers, the restaurant proprietors' association was listed to close every eating place in the city if the theatres were discriminated against. A total paralysis of business was promised should the Sunday closing law be made effective against the theatres.

Promise No "Overt Action."

Business men of Fort Worth, seeing the harm that such law enforcement would do their city and cognizant of the fact that other Texas towns were allowing their amusements to run on Sundays, called a mass meeting. Preachers, amusement men and business men were present. It was succinctly agreed that while the pastors did not withdraw an inch from their declaration that the Sunday laws should be enforced, that no overt action should be taken against the theatres. The meeting was held on Saturday, too late for Fort Worth theatre men to order film from their exchanges or advertise their Sunday attractions. The theatres were closed on Sunday, February 29, therefore, but will be open on Sunday, March 7.

Dallas Situation Complicated.

It has been pointed out at the various meetings which have discussed Sunday closing that while the state law is clear on the matter, the selection of an unbiased jury in any law cases is practically impossible. Both defense and prosecution will exhaust their challenges since every talesman will have a fixed opinion on the matter. The jury when finally selected will invariably bring in a verdict of not guilty. Such has been the result of test cases in recent years.

The Dallas situation is complicated, since the city claims that under the home rule law of Texas, granting certain self-governmental rights to cities of over 100,000 people, Dallas theatres are entitled to keep open on Sunday. A vote on the matter was taken four years ago under the home rule law and the city of Dallas gave a majority for Sunday amusements of about five to one, with over 15,000 ballots cast.

"The Hunting Winds Are Loose" in These Big, Sunshiny Views from "The Deadlier Sex."
Blanche Sweet is the star of this Pathe production, backed by a strong cast, Russell Simpson "among 'em."

Rialto Used Prizma Film to "Color" Show that Parched the Throat Glands

THAT moving pictures are rapidly growing up, in so far as the presentation of programs is concerned, is further evidenced by the new trend of thought on the part of exhibitors in arranging the complete show around a central idea.

Now that the production of moving pictures includes reels of every nature, covering every sort of story known to mankind, it has been proved possible by representative exhibitors to build a program from overture to exit march that blends more perfectly than is the case when the feature is chosen independent of the short reels, or vice versa.

Probably some of the most significant cases of the new idea in presentation are those cited this week by Prizma in an announcement which tells of how various theatres have booked the whole show with the view in mind to have the program not alone harmonious, but hinged upon one idea throughout. These instances include programs in which Prizma Color Pictures have been used in conjunction with suitable five-reelers, comedies and news weeklies.

Rialto "Good Spirits Week."

One of the most emphatic examples of the success of the new idea, which shows signs of boosting the popularity of any house where it is followed out, was seen in the Rialto Theatre presentation in New York during the week of March 7. Managing Director Hugo Riesenfeld had decided to make the whole week a "Good Spirits Week," and with this in mind he selected each subject to dovetail into a unit instead of running the program in distinct units.

The show started with an overture whose name and harmony at once conjured thoughts of bygone days in the minds of the audience. "Good spirits" in connection here meant also "departed spirits" of more than 2.75 per cent. Then followed a news reel which had current views regarding prohibition, anti-prohibition and other things in connection with the spirits which are no more. With the last foot of this reel the curtains parted and a baritone sang a "drinking" song.

Going back to the screen, without breaking the theme, the audience was taken into the confidence of ex-beverage-mixers. The Prizma reel, "The Ghost of John Barleycorn," in colors so truly natural that every dry and parched throat in the house was drawn reluctantly toward the ice water cooler, went more deeply into the "good spirits" idea and completely warmed the audience up to the scheme. "The Ghost of John Barleycorn" shows how most of the best drinks were mixed and clever subtitles keep the interest at the highest pitch.

In the music for this was noticed "The Alcoholic Blues" and other airs familiar to all Sahara residents. Next came another song, by a young woman, which also had its proper connection with the "good spirits" scheme, and then the flicker sheet unreeled a comedy drama, "The Six Best Cellars," which needs no explanation in view of the title. The comedy, at the end of the show, also communicated with the spirits, and when it was over the audience, although feeling possibly dryer, was much in accord with the way the show had been arranged.

A Touch of Color Adds to Bill.

It is claimed that in working out a program on this central idea the touch of color aided by Prizma is a large element of the success of the presentation. The exploitation material available, it is cited, is also of the best and most pliable, while at the same time inexpensive.

Samuel L. Rothapfel used the Prizma reel "Gowns" in connection with an Elsie Ferguson picture in which the actress wore many wonderful creations. This was at the California Theatre in Los Angeles, and Mr. Rothapfel is quoted as saying that the presentation was one of the most satisfying he had ever arranged. The Prizma color reel, in addition to carrying out the central idea of the show, impressed its colors upon the eye of the spectator with the result that the color scheme was seemingly incorporated in the five-reel picture.

The State Theatre, Trenton, N. J., showed the Prizma reel "China" with "Broken Blossoms." This, as in the case of Rothapfel, proved successful mainly through the blending of pictures into one idea. The California, of San Francisco, used "Gowns" with "Everywoman" and reported success. Many other instances of the central idea in arranging programs are coming to light, and it is predicted that before long the majority of the houses in the United States will have tried it out with success.

Geoffrey Nye Seeing to It That Japan Sees Goldwyn Pictures

As Far Eastern representative, Mr. Nye pauses here, film cans, film fans and all, in Yokohama.

Nye, in Orient for Goldwyn, Finds Japan's Customs Law Hard Barrier to Surmount

A LETTER has been received from Geoffrey Nye, far eastern representative of Goldwyn Pictures Corporation, who has reached Yokohama, Japan, in the course of his travels. Mr. Nye left New York several months ago with a supply of Goldwyn pictures which he is distributing in the Orient and Australasia.

After commenting on the popularity of motion pictures in Japan, where there are about 700 theatres, most of which are building up a clientele on the strength of Amerison films rather than thost of European make, Mr. Nye referred to the difficulties to be met in handling pictures in Japan.

He writes: "The entry of foreign cinema prints into Japan is carefully watched by the customs authorities, the regulations calling for a high rate of duty. This duty must be paid before the prints are released from bond. No provision has been made for a rebate on sample prints when the same are taken out of the country."

Considering that Mr. Nye carries nearly 100,000 feet of sample prints for trade screening purposes, he found the stringent regulations a rather difficult problem to surmount. After many interviews with officials, however, each one with a man higher up, he arranged for the release of his prints under a guarantee and providing that they should be in charge of customs official.

Since his last visit to Japan, Goldwyn's far eastern representative finds a marked increase in the interest shown in photoplays and a broadening of the prospects for the American producer who cultivates the market.

Associated Exhibitors Will Soon Make Announcement

THE Associated Exhibitors, Inc., of which Fred C. Quimby is general manager, had expected to make formal announcement of their plans and policy in this week's issue of Moving Picture World. But the matter is delayed.

Owing to unavoidable mechanical delays in preparing the illuminated insert delivery cannot be made by the printer until next week. The announcement was issued that this week's editions of the tradepapers would carry this announcement, and this explanation is made in the interest of keeping faith with readers.

Offer Picture Rights for "Highways and Low."

Harry Chanlee and William B. Laub, film editors and exponents of a new sub-title technique, are in receipt of many offers for picture rights to their serial novel, "Highways and Low," now running in a popular monthly. This story, submitted as a scenario to several producers, was repeatedly rejected, yet upon publication under a new title, these same producers have eagerly sought it for production, according to a statement made by the authors.

Advertising for Exhibitors, conducted for Moving Picture World by Epes Winthrop Sargent, was the first department to be established by any trade paper to aid showmen with his publicity problems. It continues to be the Best.

"Non-Theatrical" Hurts Regular Trade, Washington Exhibitors Protest in Alarm

WASHINGTON, D. C., exhibitors and some of the exchangemen are beginning to take alarm at the growing proportions of the so-called "non-theatrical" business. Complaints are being made by the exhibitors that schools, churches, community centers and other like propositions are cutting deep into their business. Some of them have seen a marked dropping off in receipts and this is being emphasized during the Lenten season.

"I do not believe that the manufacturers and distributors realize the importance of this situation," said a member of the Grievance Committee operating in the District of Columbia, Virginia, Maryland and North Carolina territory, following complaints to the committee from exhibitors in Washington, Baltimore, Richmond and other places where the practice of giving community shows is said to be becoming a menace to the commercial motion picture business of these places.

One "Get-Rich-Quick" Plan.

"One of the cases brought to our attention some time ago involved a colored school. When the complaint was received we looked into the matter and found that there were eight schools in the District of Columbia alone that were operating picture shows. An employe of one of the exchanges undertook to manage one of the shows put on in a colored school. It is said that after paying all expenses—the pictures cost him only $15—he divided the profits with the organizers of the scheme, and he realized $159. That brought in the original complaint.

"To begin with, these schools and community centers can do business without being subject to the taxes that we must pay—they escape more than a dozen taxes. Generally there is no additional rent to pay and sometimes the services of cashiers, doorkeepers, ushers and even the orchestra are donated.

"There has been some talk of a combination of these interests. It is not at all unlikely that organizations of this character located in the various cities will at some future time get together in some sort of a chain system, and then will come a little bit of worry for the distributors. When this comes about, that combined organization will be able to go to Mr. Producer and dictate not only the kind of pictures it wants, but will be able to do a whole lot of talking about prices and the way in which the pictures are to be distributed.

"That organization can go further. It can make its own pictures. Some of our exchange managers are beginning to see what the future is likely to produce. The home offices will have to take cognizance of this growing menace. It is all very well to say these places obtain only pictures that have been run in the theatres—that is not necessarily so and it does not mean anything. They may be running films as much as six months old now, but when they attain the necessary power they will be able to demand first-run pictures.

No Opposition to Educationals.

"It is only a question of time when the exhibitors handling first-run pictures will have to say to the exchanges: "We cannot pay you $200 a day for your picture because our receipts have fallen off and we do not take enough in to warrant that payment.'

"The exhibitors have no desire to prevent the showing of strictly educational films in the schools and churches. But when they begin to enter the general exhibition field, minus taxes, rent and other overhead expenses which bear heavily on the exhibitor, it's time to kick, and the manufacturers should take cognizance of that and lay down a rule for our protection.

"I just want to call attention to this—large sums of money came from the saloons for use in fighting vice, and prohibition came. The manufacturers are furnishing films at low prices now—eventually they will face the situation of having no theatres to serve or able to pay the price that must be secured for each picture, and with these community organizations banded together and in position to dictate to them."

Rowland & Clark Theatres Now Control Strand in Erie

A DEAL said to involve the interchange of more than $250,000 has resulted in the Rowland & Clark Theatres securing control of the Strand Theatre of Erie, Pa. This deal, which is probably the most important consummated in picture circles in many months, had been hanging fire for several months. A. P. Gillespie, formerly a well-known real estate broker of this city, and now associated with the Rowland & Clark Theatres, assisted in the completion of the deal.

The Strand Theatre has the choice location in Erie and is one of the leading first run houses outside of Pittsburgh. It is the best established photoplay theatre in that city, and was one of the first to show pictures. It has a seating capacity of 2,000, first floor and balcony.

Bernhardi Becomes Manager.

It is announced that the interior and exterior will undergo a complete change. It is hoped to have the house rejuvenated in time for the gala opening under the new management by April 1. This will not necessitate a suspension of business, as the work will be done after closing time and during the early morning hours. The Rowland & Clark Theatres assumed charge March 1.

William J. Bernardi, for years associated as manager of the R. & C. chain and probably one of the most popular men in the show business, drew the Erie assignment as manager.

The gala opening week's feature will be "In Old Kentucky," starring Anita Stewart

"Huckleberry Finn" Is a "Must" for Your Patrons: They "Must" See It.
A group of views from Paramount-Artcraft's picturization of the great Twain story

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

DAVE PICKER'S new theatre, the Rio, at 159the street and Broadway, New York, was opened Thursday evening, March 4. It is one of the largest and handsomest theatres in the city, seating 2,500, with a twenty-five piece orchestra.

* * *

W. L. Shepherd, of W.-H. Productions, has been seriously sick for the past month with pleuro-pneumonia arising from an attack of the "flu." He is now able to sit up and take nourishment, although it will be fully a month before he will be able to be about his business.

* * *

Henry Janet, formerly with Pathe, has resigned and is now in charge of the Famous Players-Lasky booking department of the film exchange, in New York.

* * *

The National Association of the Motion Picture Industry, will occupy offices after May 1 in the Bulkley and Newhall Building, Forty-first street and Sixth avenue, New York.

* * *

Hughey Brennan occupies a position in the auditor's department of the Famous Players-Lasky film exchange in New York.

* * *

Charles Pettijohn, of the Selznick Pictures Corporation, has been blessed with another son, Bruce David Pettijohn, named, in second place, after Dave Selznick. Mrs. Pettijohn is the former Belle Bruce, before her marriage one of the Vitagraph players.

* * *

The Kansas Exhibitors' convention will be held at Wichita, Kansas, the latter part of this month, probably March 29 and 30. J. P. Harrison has been invited to address the convention.

* * *

Abraham M. Fabian, general manager of the First National Exhibitors' Exchange, of New Jersey, says he has taken over Gaumont's News Weekly, for distribution in Northern New Jersey.

* * *

Henry P. Nelson, of the Capitol Theatre, Elizabeth, N. J., at the meeting of the legislative committee, held at the Hotel Astor, New York, March 4, said: "All exhibitors believe in co-operation. I was convinced of this when I gave an early Saturday matinee performance to the children of Elizabeth of Pollyanna at an admission of ten cents. My competitor co-operated with me by giving matinee to the children at the same time. I had an empty house but evidently the children didn't appreciate the free show. They broke the chairs and did other damages and I had a packed, jammed house at my regular matinee and all my other shows that day."

* * *

William H. Hollender, Brooklyn salesman for the American Film Corporation, has been promoted to New York branch manager, in place of M. G. Noyer, resigned, to join a state rights organization of Seattle.

* * *

Magnet Film Exchange, Jules Bernstein, general manager, it is reported, has been taken over by the Gardner Syndicate of Buffalo and Albany.

* * *

Jack Brown, formerly with Pathe, has been made head of the Famous Players-Lasky film and shipping departments.

Charles N. Harding, well known to the industry, as the general representative of the Standard Lithograph Company, has retired, and is now living on the old McGregor Homestead, built in 1840, at Upper Dyke, Nova Scotia.

* * *

Bide Dudley has written a new stage play, which is promised a Broadway showing this summer. Bide is a well-known writer for the New York World.

* * *

Anthony Paul Kelly is writing the continuity of "Way Down East" for D. W. Griffith, who is now casting the picture.

* * *

E. Lanning Masters is organizing a new corporation for the production of a series of features by a well known author.

* * *

George Krebs has been appointed Long Island salesman for the Famous Players-Lasky distributing organization.

Dave Rodgers

United Picture Production's southern division sales manager.

Billy Brandt, owner of the Carleton, Brooklyn, was driving his car toward the subway station when he saw a Catholic priest, and offered to give him a lift, which offer was accepted. Arriving at the subway the priest alighted and handed Billy a small book, a mark of his appreciation. After the priest departed Billy opened it and discovered it was a book of Catholic devotion entitled "Ave Maria." Billy says he is going to treasure the book as evidence that he doesn't look like the rest of his brethren.

* * *

Isadore Bernstein, producing director of the National Film Corporation, is in New York, for the first time in a year, bringing with him a copy of the seven-reel National production, "The Kentucky Colonel," from the story written by Opie Read. The release date has not been definitely set. Mr. Bernstein has been a resident of California since 1913 and superintended the building of Universal City in 1915. He will not return to the Coast before April 1.

* * *

Jack C. O'Brien, located in the Commercial Trust Building, New York, is very busy these days arranging for some big special productions, announcement of which will be made in the near future.

* * *

Richard Brady, of the motion picture film department of Eastman Kodak Company for many years, was in New York recently. Everybody knows Dick and it was an agreeable surprise and pleasure to come up with him at the Times Building.

* * *

George Rabbott, of Naugatuck, Conn., has been removed to a hospital. He has been ill for several weeks and his sickness demanded the immediate attention of a surgeon.

* * *

"Pop" Hart, veteran film man, is in New England exploiting a feature for the Elks.

* * *

Phil Ryan resigned as feature sales manager of Pathe to become affiliated with the Associated Exhibitors.

* * *

Henry Reilly, of the Strand Theatre, Walnut Beach, Conn., is interested in a big theatre project in Connecticut.

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The Selznick advertising and art departments have removed from 729 Seventh avenue to 146 West Forty-sixth street, New York.

* * *

Britton N. Busch, president of the Republic Distributing Corporation, is now located in the Godfrey Building, 729 Seventh avenue, New York.

* * *

Jack Levy and W. Rodue have resigned as salesmen of the United Pictures Producing Corporation. They operated in the state of Connecticut.

* * *

Harry Stafford has purchased the Whitney Theatre, of New Haven. Mr. Stafford was organist for Poli for five years.

* * *

Lee Benoist, a prominent banker of St. Louis, has been elected president of the Prizma Pictures Corporation.

* * *

Nathan Hurst, of the Fox Company, has started on a strenuous drive to win a place among the lucky ones for the $20,000 cash prize offered by William Fox for the highest sales marks.

* * *

Elmer Pearson, Pathe director of exchanges, reports the highest sales in the history of the organization. During February, although the shortest month of the year, the sales surpassed all previous February records.

* * *

John Glackin has purchased the Lyceum Theatre at New Britain, Conn.

* * *

C. B. Price Company, Inc., reports that the fifteen 2,000-feet Indian dramas, featuring Princess Mona Darkfeather, will be shown for fifteen consecutive weeks at the Broadway Theatre, New York.

To Make Fair Women Fairer Scientists Would Solve Mystery of Actinic Ray

Seek Means of Quickly Determining Whether Subject Is "Photographic" or Not—Zena Keefe Under the Lens

IS your face in tune? Does your skin present a surface upon which the camera lens plays a symphony? If so, the movies are screaming for you. Whether you are in tune, or whether you produce photographic discords depends upon something which scientists call the actinic ray. You are attuned to the actinic ray if the chemical composition of your features is properly proportioned to become an affinity to light propulsion as it is diffused by the camera. If this affinity is established the certainty of your success as a screen star is assured.

There are certain flowers so constituted chemically that they absorb those rare tints of color that immediately establishes their beauty and rarity and removes them as far from the common garden variety of flowers as the orchid is from the sunflower.

The chemical substance that is created in nature's laboratory will attach itself only to the most delicate of nature's organisms. The same condition exists in the matter of a human being's susceptibility to photographic reproduction.

Who Said the Camera Never Lies?

The actinic ray is as elusive as love and as irregular in its habits. We know that more than beauty is required to make a perfect photograph. Most of us have only to gaze at our photographic insults to realize that something more is needed.

Under the camera's lens the most beautiful of women may become uninteresting and dull, while another with no particular claim to pulchritude comes forth radiant and charming. The fault, dear Brutus, is not with the photographer. He probably has no grudge against beauty nor is he desiring to deceive his less lovely subjects. His results are not purely accidental. The actinic ray turned the trick. The camera may not lie, but it comes close to it.

For centuries scientists have studied the subject of light. Long before Cleopatra seduced the gullible Antony there were Egyptian scholars who spent their nights under the blue Egyptian skies trying to get light on the subject of light. And they learned that light travels in a straight line.

The Birth of an Axiom.

This knowledge traveled into Greece and the Greek scholars carried it further. They determined that they ray of sunlight was the shortest possible path from the light to its object, and that well known geometric saying that a straight line is the shortest distance between two points was born and has stuck ever since.

The Greeks made other discoveries. The Platonists developed the idea of reflection, absorption and refraction. That is, that when light falls upon its victim it does one of three things—it is returned by reflection, as in the case of a shiny nose—it is entirely absorbed or gobbled up by the pigments, or it may be refracted and come back something quite different.

Pythagoras had a different idea. He thought vision and color were caused by the bombardment of the eye by minute particles projected from the surface to the objects seen. And other scientists brought forth other ideas. The Greeks made many observations on the subject, but with their philosophical minds they were more concerned with the reason for light than the possible uses to which it might be put.

Actinic Ray Still Puzzles.

And from that time to this, through centuries of thought, the subject of light and color have been studied. Artists have analyzed the rainbow and caught its color vibrations for their canvases. Lighting has passed from a mere matter of sunrise and sunset to an electric push button. The camera lens records the merest shadow. Bu tthe actinic ray is still unsolved. Just what chemical combination of the complexion will produce the perfect affinity with the camera—that is still a mystery. But it is the difference between a screen star's salary and yours and mine.

If the actinic ray could be reduced to subjection motion picture photography would become an exact science. For it would be possible for every applicant for screen honors to submit to a few simple tests and her susceptibility to the ray could be determined and her hopes raised or blasted accordingly. Or if the ray could be analyzed, it might be possible to produce the right complexion by chemical aid.

Zena Keefe

Selznick star aiding in photographic efforts to uncover secret of actinic ray.

And that is exactly what photographers and chemists at the Selznick Fort Lee studio are trying to do—they are trying to solve the mystery of the actinic ray. A special studio has been inclosed in glass and fitted up with every invention and appliance added. And not only have the tools been provided, but pretty Zena Keefe, the 1920 star, has offered herself as a victim of science and is daily permitting herself to be the object of countless experiments.

Some days her face is daubed with a sickly yellow powder and she is subjected to the lens. Other times she is concealed beneath a blue preparation which would disguise her features beyond the recognition of her own mother. Orange colored liquids and powder and every shade of red from the most anaemic pink to deepest scarlet are applied to her skin. It is hoped that through these various experiments some secrets of producing the perfect affinity will be formulated.

The work is only started. But if the secret is ever solved it will save the motion picture producers millions of dollars annually. There will be no excuse for a poor film or a star who doesn't register well. It will be one of the biggest contributions of the age to science.

And thus the oldest of sciences is being restudied to promote the newest of arts, the motion picture.

"Mystery of the Yellow Room" Acclaimed by Prison Inmates

THE mysteries of the mail service have nothing on "The Mystery of the Yellow Room," an Emile Chautard production, according to the entertainment committee of the Mutual Welfare League of Sing Sing Prison.

The production made a big hit, according to the chairman of the committee, who declared deep sighs were audible through the hall when the fourth reel had been shown and one man gripped his neighbor's arm in the excitement, but didn't get "bawled out" until later.

The chairman writes that he has viewed well over 2,000 features in the last three years, but has never seen one in which the interest was so well sustained as in "The Mystery of the Yellow Room."

"This is an additional test of the mystery in this picture," said J. S. Woody, general manager of Realart. "We have shown the picture to the best detective brains in the country, stopped the picture before the mystery was explained, and given them a chance to guess. In no case has the solution been given, and yet it is logical and probable, as they afterward admit.

"In numerous cities where 'The Mystery of the Yellow Room' has been shown, the exhibitor has given the local police a chance to solve it, and they have invariably failed. As a mystery picture it stands in a class by itself in this respect. It now has the unique record of having baffled the men who baffled the police and baffled the police who nabbed the men."

Fox Department Heads Praise Tom Mix's Work in Thriller

ON Friday afternoon, March 5, the first print of Tom Mix's latest vehicle, "Desert Love," arrived in New York from the William Fox studios in California. The film was inspected, wound and thrown on the screen in the new Fox studio projection room for the benefit of the entire executive staff, all department heads and the publicity department.

Considering the fact that "The Daredevil" with Mix in the stellar role has just been shown to the trade press and is scheduled for release this month, "Desert Love" is said to place Mix in a class by himself as a "stunt star."

The picture is listed by Fox for release during April and it is planned to bring it out with art titles of western tone and color.

Coincident with the arrival of the "Desert Love" print, the publicity department has received a sketch of one of the principal stunts done by Tom Mix in this picture. The sketch is in water-color and gives a view of exterior and interiors in an episode which runs 200 feet in the film with only one break in it.

Appeal Judge Hough's Refusal to Modify Injunction Decree Involving "Ben Hur"

AN appeal from the decision of Judge Hough in refusing to modify the injunction decree in the case of Henry L. Wallace and Harper Bros. against Klaw & Erlanger so that the plaintiffs may produce a screen version of "Ben Hur," was filed in the United States District Court of New York City on March 10.

In asking the United States Circuit Court of Appeals to review the case and reverse the decision the plaintiffs contend that Judge Hough erred in concluding that the owners of the dramatic rights to the play have complied strictly with the terms of the decree which provided that the play must be produced during each theatrical season.

The plaintiffs assert that the failure of Klaw & Erlanger to produce "Ben Hur" on the stage between October 12, 1918, and December 24, 1919, constituted a breach of the provisions of the decree under which it is alleged that the producers have forfeited any rights which they may have had under the decree.

Moreover, it is alleged that the dramatic value of the play has terminated and that the owners of the dramatic rights are merely seeking to produce "Ben Hur" for a limited engagement each year on the stage for the purpose of preserving their technical rights under the decree to an interest in the film rights and not with any prospect of securing profits from such performances. In short, the plaintiffs charge that the producers are taking an unfair advantage of the cross injunction in the original decree which was never contemplated by the court to prevent them from producing the play on the screen.

Moreover, it is alleged that the dissolution of the partnership of Klaw & Erlanger has changed the conditions formerly existing and by virtue of this dissolution of the producing firm it is contended that the injunction existing in the original litigation against Klaw & Erlanger and in favor of that firm is no longer binding.

The litigation revealed for the first time that the "Big Four" had been negotiating for the screen rights to "Ben Hur," having offered to produce the play on the screen with Douglas Fairbanks and Mary Pickford in the leading roles on a "fifty-fifty" basis with a guaranty of $250,000 to the author's estate, the producers and the publishers.

The offer was not accepted for the reason that Mr. Wallace places a valuation of $1,200,000 on the film rights to the play and the executives of "Big Four" regard this as a high figure even for such an artistic and financial stage production as "Ben Hur."

Kenneth Earle One of Three Killed in Seaplane Accident

KENNETH EARLE, of 185 Gates avenue, Montclair, N. J., son of President Edward Earle, of the Nicholas Powder Company, New York City, and Mrs. Earle, was one of three aviators killed on March 9 about twenty miles south of Palm Beach while making a forced landing in a hydro-aeroplane. Their bodies were found the following morning by fliers, after a lighthouse keeper told of having seen a plane falling.

One particularly sad feature of the accident is that, after the plane had apparently developed engine trouble, the pilot failed by but a scant 200 feet to reach the water for a safe landing.

Those with Kenneth Earle were Charles T. Sims, of New York City, and Maxwell Blanchard, of Chicago. Earle and Blanchard were pilots and had seen service in France. Charles Sims was a student aviator.

The bodies of all three men have been sent north.

Mr. and Mrs. Earle are receiving many letters of condolence from members of the industry.

California Theatre Men Meet.

About a hundred members of the Exhibitors Protective League, Inc., which is composed of Northern California exhibitors, met recently in San Francisco and discussed the accessory controversy and percentage booking. Some action will probably be taken at the next meeting.

It was voted to hold the charter open until April 15, after which date an initiation fee of $25 will be charged and the applicant for membership will be balloted upon.

A. S. Black Company Invades Cambridge with Playhouse for Harvard Students

A MODERN motion picture theatre catering to the thousands of undergraduates and faculty of Harvard University, Cambridge, Mass., is the latest venture of the new Black New England Theatres, Inc.

Alfred S. Black, president of the recently organized $10,000,000 company, announces that a long-term lease has been taken on a section of Harvard's famous College House in Harvard Square, just across the street from the college yard.

College House, a landmark of old Harvard, has been purchased by Edward A. Barnard, the millionaire reality man of Cambridge. Mr. Barnard will remodel the place into a 300-room hotel. A section of the property, beside the Charles River Trust Company's banking offices, has been allotted to the Black company.

Available for Harvard Plays.

Discussing this latest addition to his already long chain of motion picture theatres in New England, President Black said:

"We are going to have a thoroughly modern motion picture theatre. It will be called the Harvard Square Theatre and will seat 2,000 persons. It will be ready for operation by early fall. As our patrons at Harvard Square will be mainly Harvard students, members of the faculty and residents of the exclusive neighborhood about the college, we intend to present the highest grade of motion pictures.

"Especial attention, of course, will have to be given to the musical end. Both in fittings and in photoplays this new theatre will be high-class in every respect. Architects are already at work on the plans. A feature will be a large stage, which will be something like forty feet deep and eighty feet wide."

To a man, Harvard students are all motion picture fans. Hundreds of them take the Cambridge tunnel for the movie houses in Boston every night.

Another addition to the Black chain of theatres is the Opera House at Westerly, R. I. Several other deals are pending and an announcement of them is expected shortly.

"In the Spring"—Come appendicitis—and New Faces at Breakfast Table

A LOT of things happen in the Spring besides the annual turning of the young man's fancy to thoughts of new silk shirts, as Tennyson once said in poetry. Take Cine-Mundial, growing, blossoming, burgeoning Spanish edition of Moving Picture World, for example. Spring has brought more commotion into its spacious office suite than if a regiment of choice Mexican bandits were to drop in to pay their respects to the sheet.

Frank Ortega, who wields the editorial pen, blue pencil, and typewriter for Cine-Mundial, glancing over the list of Spring affections and ailments, as listed in "Who's Who in Spanish," selected appendicitis as his most popular brand, and in spite of his doctor's pleas, "went right to it." True to form, Frank is recovering rapidly, at the same time making great strides in augmenting the membership of his newly-established "Brotherhood of Appendix Missers."

A. Obregon, circulation manager of the same Cine-Mundial, not to be outdone in Spring affairs, is shining up his medals as the proud father of a happy family, just lately increased to four. A boy, of course, and mother and child are doing well.

Some sheet, Cine-Mundial! Doing things!

United States District Court Acts in Role of Producer

THE production of a cinema version of "That Woman," by Captain Sabine W. Wood, which was commenced by the Films, Inc., last December, is being completed under the supervision of Goldthwaite H. Dorr, who was appointed receiver for the film company on March 4 by Judge Learned Hand in the United States District Court, New York City.

The appointment of a receiver for the film-company was made by George R. Holmes, one of the creditors whose claim amounts to $1,300, and upon the consent of the film corporation which admitted its inability to meet its obligations, in the belief that this was the best solution of the temporary embarrassment.

The Films, Inc., was formed in the early part of 1919 with an authorized capitalization of $100,000 which was subsequently increased to comparatively $500,000, but the stock did not meet with a ready sale and only a comparatively small portion of the issue was floated. Consequently the corporation soon became handicapped on account of lack of capital to continue its operations.

The firm corporation engaged a large and competent staff to produce the photoplay last December and planned to make a super feature picture but the expense of producing the picture rapidly ate up the company's available capital. The expense of producing the picture to date has exceeded $60,000 and it is estimated that at least $15,000 more will be required.

Receiver Dorr is arranging to complete the photoplay and finance the company temporarily through the issuance of receiver's certificates which constitute a first lien on the receipts from the release of the photoplay, which it is anticipated will aggregate more than $150,000.

RUBBERNECKING IN FILMLAND

Legless Lon, Inflated Mabel and Chevalier Cesare Cause the Neck to Stretch

By GIEBLER.

I WENT out to Goldwyn this week. Never was a neck put to such a test; never was a pair of dark and passionate eyes so filled with sights; never a couple of shell-like ears so filled with pleasant sounds; never a pencil pushed with such persistency; never a mind so filled to the gunwales with dope and data.

The truth of the matter is that I saw so much on Mr. Goldwyn's vast lot that I will have to pass up telling you how much agog we are over the news of Little Mary and Owen Moore getting themselves unhitched from the marital ties that bound them.

Neither can I tell you how badly we were shocked at the news that Mark Larkin is not coming back to our fair city, but will hereafter reside in N. Y.

Cruel N. Y. There are several more of our press agents in your midst. Will you bedazzle them with your bright lights, vamp them with your vanities, and keep them from coming back to their native sage brush, as you have done with Mark?

We hate to give Mark up to Manhattan, but if it must be, it must be. But we don't want to lose any more of our publicists!

Lon Chaney, a "Perennial Cripple."

But to get back to Goldwyn's. I never saw so much movie making in one day before. And sets! They've got one set out there, representing an oriental palace, that is so big that they had to rent a ranch to build it on. And interesting sights—My! Oh My!

Do you remember Lon Chaney, who played the part of the Frog in "The Miracle Man," and "crippled" around as if he didn't have the use of his legs? Well, Lon's playing a part in a story out at Goldwyn's where he hasn't any legs at all!

Another sight was Mabel Normand in a rubber suit to make her look fat for her part in George Ade's "Slim Princess;" and T. Roy Barnes, of former vaudeville fame, who has to have an "extra" scratch his back all the time because he is playing in a Rupert Hughes story called "Scratch My Back;" and Cesare Gravina, who is working in the same picture.

Cesare cannot speak English, and Sydney Olcott, the director, has to use an interpreter to tell him what he's to put over, and my word! how Cesare does go to the bat with the stuff. Cesare is from Spain, where he was famous in comic opera, and the owner of his own theatre in Madrid for twenty years.

Mabel Looks Immense

In her rubber gown for her Goldwyn, "The Slim Princess."

An Opera in Staccato.

The King of Spain has made him a chevalier for his excellent work, and one time when he was presenting an opera and the royal family was in attendance, and the Queen sent word that the King wanted to go to San Sebastino on a train that left at ten bells, and the king didn't want to miss either the train or the ending of the show, Cesare speeded up the performance into three quarters of an hour less time than was intended without losing a note! Some stunt?

Some of the Goldwyn companies were out on location. Reginald Barker, who is directing Barbara Castleton and Russell Simpson, was up at Truckee getting snow stuff for "The Branding Iron."

"Blizzard" a Powerful Character.

Frank Lloyd was over at Santa Catalina Islands getting ready for "Madame X," with Pauline Frederick as the star; and T. Hayes Hunter was at Santa Barbara making Basil King's "Earthbound." Hugo Ballin and the Madge Kennedy company are in New York. There was plenty a-doing, however.

I watched Wallace Worsley making "The Penalty," by Gouverneur Morris, and the Gouverneur was right there on the set seeing how it was done. "The Penalty" is the play in which Lon Chaney has the legless part.

Lon is "Blizzard," a wicked old devil who is a newspaper vendor on a street corner in the daytime, and a king of the underworld and a power in crooked politics at night. A whale of a part in a whale of a story. Ethel Grey Terry, Kenneth Harlan, Claire Adams, Charles Clary and Edward Trebold, one of the famous Trebold family, thirteen of them and all movie actors, are also in the cast of "The Penalty."

Beware the Tack!

Mr. Worsley was putting on a big mob scene with a hundred or so people and a lot of soldiers, and I watch the action until the sun slipped behind a cloud, and then went over to stage six, where Vic Schertzinger and Mabel Normand, with Tully Marshall, Hugh Thompson, Russ Powell, Lillian Sylvester and Harry Lorraine as assistants, were making the interiors for "The Slim Princess," a George Ade story of a country where no woman is considered fair unless she is fat.

Mabel, the princess, is slim, and to make herself lovely she gets a gown made of toy balloon material and has it blown up. She looks immense in the outfit, but God help Mabel if she ever sits on a tack while she is wearing the costume.

The big oriental sets, spoken of previously, a regular city with towers and spires and gold plated minarets and court yards with fountains, are to be used as background for Mabel's play.

Jimmie Helps Papa Rogers.

Will Rogers was working on the east end of the same stage where "The Slim Princess" interiors were being made. Director Clarence Badger was staging a court room scene for a play called "Seven Oaks," with a fine bunch of talent, including Will Rogers' small son, Jimmie, who has just recovered from the measles, Raymond Hatton, Lionel Belmore, Nick Cogley, Bert Sprotte, Sidney De Grey and Irene Rich, who is supporting lead. Irene is a happy girl—she has just signed a two years' contract with Goldwyn.

Tom Moore was making "The Great Accident," a Ben Ames Williams story under the direction of Harry Beaumont, on stage four, and Jane Novak, Andrew Robson, Willard Louis, Ann Forest, Philo McCullough, Otto Hoffman, Roy Laidlaw, Edward McWade, Don Bailey, Lillian Langdon and Lefty Flynn were helping him put the story over.

Goldwyn's Own Art Museum.

Over on stage two I found Director Al Green, with Jack Pickford and Marie Dunn, who is playing her first leading part, and James Neill, Edythe Chapman, and Manuel Ojeda working out interior action for O. Henry's story, "A Double Dyed Deceiver," a story that gives Jack a lot of fine chances for fine comedy.

While I was there somebody said something about Johnny Jones and Booth Tarkington's "Edgar" series. I asked where I could find E. Mason Hopper, who is making the series, and got a bad steer that made me wander all over the lot. It was a profitable trip, however, because it caused me to butt into the art department, where I got acquainted with Charles J. Schrieber, artist and sculptor for the Goldwyn studio, and he showed me a lot of interesting stuff: how artificial stone is made; a bust of Lon Chaney with horns; and a most wonderful piece of work representing the Crucifixion, seventeen feet high—a real work of art that is to be used in the Gouverneur Morris story, "The Penalty."

After this I saw a blue light coming from

Walks Away with His Part

Does Lon Chaney, in spite of the fact that he seems short a few legs in "The Penalty," a Goldwyn.

Coming Up to the Scratch.
T. Roy Barnes in his maiden movie, "Scratch My Back," a Goldwyn.

(*Continued from page 1497*)

a big glass stage that I had not previously invaded, and went over there and ran into Sidney Olcott and the "Scratch My Back" company.

T. Roy Barnes, who has the lead in this story, is making his maiden movie, and if all signs do not fail, T. Roy is going to make as big a hit in the films as he did in vaudeville. Helene Chadwick has the feminine lead and a dandy part.

Here is where I met Cesare Gravina, who plays the part of Gehoda, the owner of a dance hall. Senor Gravina is a most interesting person, and I had a lovely conversation with him. His part of the conversation sounded very much like some of the stories in Cine-Mundial look, but I got his meaning almost as quickly as the interpreter, who translated his speech, because the senor acted out everything as he talked.

By this time it was time to close up the studio for the day, and I went away without ever finding hide or hair of Johnny Jones.

Otis Skinner Signed by Robertson-Cole to Appear in His Role of Hajj in "Kismet"

THE announcement that Otis Skinner is to appear on the screen in the vehicle that stands out prominently, in a decade of great stage plays, is pertinent with promises of something unusually big. Otis Skinner in "Kismet" is indelibly linked in the public mind as inseparable and so firmly established in remembrance, that it would seem as if this actor had never appeared in any other production.

To the public, Otis Skinner and "Kismet" are one and the same thing; and the announcement that Robertson-Cole has secured the combination for a special picture is of particular interest to every showman.

The play itself was acclaimed by the critics to be one of the most harmonious blendings of color and dramatic action ever presented on the American stage. It combines all of the pomp of a spectacle, all of the suspense of a tragedy, all the allurement of romance, and the keen subtility of philosophy.

With all of these elements in the action of the story itself, and the unlimited scenic possibilities of pictureplay construction added, it may confidently be expected that the screen version of "Kismet" will be a big contribution to the offerings of the year.

The production of "Kismet" with Otis Skinner in his famous role of Hajj will be commenced at once, but the picture is not expected to be finished until next September. The action of the play is set in Bagdad and therefore the picture will be produced in California where the topography of the country is ideally suited to the story's requirements and sets of any size may be erected and left standing as long as necessary. The director has not yet been selected.

To Have New York Presentation.

Upon completion of the picture it will be given an elaborate New York presentation.

"Kismet" played for two seasons at the Knickerbocker Theatre in New York City, and was then taken to Chicago, Boston, Philadelphia, Washington and the principal cities of the East and Middle West for extended runs and was then taken to the far West where it repeated its eastern successes.

Dustin Farnum Joins Robertson-Cole; Signs Three-Year Contract; Limit on Pictures

AN announcement of unusual interest is made in the news from the office of Robertson-Cole, that Dustin Farnum has been secured by that company for a series of special features to be offered during the 1920-1921 season.

The new contract was consummated a few days ago in Los Angeles, and its provisions cover a period of three years. Sydney L. Cohan negotiated the transaction and will be interested in the production activities.

Only a limited number of Farnum pictures will be made, but work under the new contract has already been started, and "shooting" on the first subject will commence in about ten days. The character of Mr. Farnum's work makes him fit perfectly into the array of stars and subjects that will be presented under the Robertson-Cole trademark.

Mr. Farnum's recent screen work, while gathering new friends, may have caused his former successes on the speaking stage to be somewhat forgotten by the exhibitors, but the public still recalls his triumphs as the star in such great plays as "The Ranger," "Cameo Kirby," "The Littlest Rebel," "The Squaw Man," and "The Virginian" and in portrayals of the character, Dustin Farnum stands supreme.

While the dispatches from the coast do not name the title of the first story to be produced, the information is to the effect that it is a tale of exceptional strength by a celebrated French author. Announcement will be made later of the selection of a director.

"Lifting Shadows" to Have Large Billboard Campaign

A BIG special campaign of advertising and exploitation has been arranged by the Pathe Exchange, Inc., for the Leonce Perret production, "Lifting Shadows," in which Emmy Wehlen is starred. The billboards of New York and Brooklyn will be used as one feature of this campaign which will, of course, be of great benefit to exhibitors in the New York area.

Manhattan and the Bronx with outlying boards will be billed on March 20 and Brooklyn will be posted on April 1. The showing will be for an entire month. Several hundred twenty-four sheets will be spread throughout the city, many of them in special preferred positions.

Pathe expects the production to create something of a sensation as a gripping melodrama. The story by Henry Ardel is a powerful tale of a Russian woman who marries an American. Her father had been involved in Russian revolutionary intrigues and his associates found the daughter in the United States and sought to use her.

Miss Wehlen is supported by a strong cast. Wyndham Standing is her leading man and Stuart Holmes is the leader of the band who are endeavoring to force the beautiful girl to do their bidding. Julia Swayne Gordon is also in the cast.

Wilson Visits New York.

Ben Wilson, star of the two Hallmark serials, "The Screaming Shadow" and "The Trail of the Octopus," arrived in New York on Tuesday, March 9, from Los Angeles. He will remain in the city a little over a week.

Hirsh Reports Sales on "Blind Love."

Nathan Hirsh announces the sale of Gerald F. Bacon's six-reel production, "Blind Love," starring Lucy Cotton, with George Le Guere in chief supports to Herman Rifkin, Eastern Features Film Company, Boston, for the New England territory, and to Equity Film Company, San Francisco, for California, Nevada and Arizona.

Price Secures Rights to a Billy Rhodes Feature

C. B. PRICE AND COMPANY, which has developed into a busy and very active factor in both the export and domestic market, recently purchased "His Pajama Girl," a Billy Rhodes feature, and is making elaborate preparations to also exploit a big feature production in which the Clark-Cornelius Company is interested.

This company also announces it has been found necessary to augment its staff by engaging an "appraising reviewer" who can judge the quality of a picture, appraise its value to the exhibitor and designate its appeal to the public. The results, so far, are announced as being very satisfactory.

Dustin Farnum
Who has been signed up as a star for Robertson-Cole.

NEWS *of the* INDEPENDENT FIELD

PRODUCTION *By* C. S. SEWELL DISTRIBUTION

Arrow Reports Seventy-five Per Cent of Territory Already Sold on "Tex" Series

ARROW FILM CORPORATION reports that although only four weeks have elapsed since the first announcement that it would distribute the series of twelve "Tex, Elucidator of Mysteries" pictures, seventy-five per cent. of the territory of the United States has been disposed of.

Dr. W. E. Shallenberger, president of the company, holds that this is proof that a series released in five-reel episodes is not only practical, but to be desired, as evidenced by the quick sale of the majority of the territory, and is confident that the remainder will be disposed of shortly.

That there is a big saving in booking the entire series, by obviating the overhead and general expenses that booking twelve separate features would entail, is pointed out by Arrow, as after the initial investment, the independent exchangeman has only to look out for the receipt and distribution of the prints and accessories. At the same time, each story is complete in itself.

"In my opinion," says Dr. Shallenberger, "this is the biggest single thing for the benefit of the independent exchange that has been introduced in the industry, and its success is gratifying. This is but the first of its type that Arrow will market. Of course, we will continue to devote a great part of our time and attention to short subjects.

"Each episode relates an interesting story, replete with mystery, suspense and thrills, presented by experienced players. The general direction of the series is in the hands of William Steiner."

Johnny Hines Has Leading Role in "Torchy" Comedies

THE idea of transferring to the screen Sewell Ford's famous character, "Torchy," was conceived by Charlie Burr, who for five years was associated with the Famous Players-Lasky Company, and by arrangement with the publishers of the Ford stories, these subjects are being filmed by Master Films, Inc., a company formed for this purpose.

As the title character, Mr. Burr selected Johnny Hines, who will visualize Torchy, his advantures, scraps and antics on the screen. Johnny Hines is a well-known screen comedian, and is said to be the ideal actor for the part. One of the Torchy comedies was shown at the New York Strand, and Manager Eaton was so pleased that he induced the managers to book it in other houses of the chain.

Kremer to Present Another Chaplin Film with a Revue

DUE to the success which has attended Chaplin's "A Burlesque on Carmen," in conjunction with a road show, Victor Kremer has decided to present "The Champion" in a similar manner. "The Champion" is in two reels and its presentation in conjunction with a girl show marks an innovation in productions of this type, inasmuch as this style of entertainment thus far has been peculiar to feature films alone.

An Athletic Revue will be the added attraction. It will consist of a twenty minute diversion introducing a series of athletic novelties offered by a company of six girls and two principals. Boxing, wrestling, fencing and a series of artistic poses will be included in the revue, intermingled with singing and dancing.

New York Independent Masterfilm, Inc., Kremer's local exchange, will handle this attraction for New York and Northern New Jersey. Following the presentation of Chaplin in "The Champion" at the Rialto Theatre in New York for the week of March 21, the attraction will be offered to exhibitors, under the title, The Champion Girls' Athletic Revue.

Four Ten-Reelers Due from U. S. Photoplay Corporation

FOLLOWING the release of "Determination," the United States Photoplay Corporation will produce "The Soul of Man," "The Home of Man" and "Deception," all ten-reel feature productions.

The board of directors, at its last meeting, decided to build a studio and buy ten acres of ground for a studio large enough to work four companies at one time, so as to have four releases a year. Plans are now under way for the studio.

"Determination" will have an all-star cast and the following contracts have been closed: Richard C. Travers, as star; William H. Turner, Leslie Stowe, Irene Tams, Corene Uzzell, Lieutenant B. W. Maynard, the "Flying Parson"; Tod Sloan, the well-known jockey, and "Kid" Broad. Harry McRae Webster will direct this production, having associated with him John L. McCutcheon as co-director and Herbert L. Messmore, as technical director.

The E. K. Lincoln Studio at Grantwood, N. J., is under lease for two years commencing June 1. Production work on the building of scenery starts April 15.

Pioneer Inaugurates Big Campaign for "Bubbles"

IN "Bubbles," in which Mary Anderson plays the part of a tomboy, Pioneer officials believe they have a picture which is destined to be a great success. At Forty-seventh street and Broadway, New York, a large illuminated sign has been erected, and numerous twenty-four sheets have been posted. This will be followed by an extensive campaign in the newspapers of the United States and Canada.

Simultaneous with the release in Chicago, Boston, Philadelphia and the Coast, there will be billboard advertising on a large scale. All of the other of the nineteen co-operative Pioneer exchanges will be given the assistance of the publicity department of the main office.

Marion H. Kohn Talks Over Plans with His Three Stars.

The head of the Marion H. Kohn Productions is seated, while back of him stand Polly Moran, "Smiling Bill" Jones and Grace Cunard.

Character Pictures Purchase Laboratory, Studio and Extensive Grounds at Tampa

THE Character Pictures Corporation has purchased a studio and laboratory at Tampa, Fla., and thirty-six acres of land on Oriental Island, just outside of Tampa.

A still larger studio and an outdoor stage measuring 125 by 225 feet are to be erected there. Their present New York office will be maintained.

Character Pictures settled upon Florida as the most logical producing center, hitting the happy medium between New York and California, and feels that Tampa, Fla., combines the advantages of both places. Oriental Island is said to be one of the most beautiful spots in Florida. The scenery on the island is somewhat tropical and offers wonderful opportunities for scenic backgrounds.

The company will do practically all its production in and about Tampa, only traveling to other neighborhoods when the location calls for it.

Character Pictures production staff will leave for Florida shortly. The first production to be made in Tampa will be "The Isle of Destiny," by Mack Arthur. It will be a lavish production with an all-star cast, and it is estimated it will take over two months in the making.

Jans Pleased with Outlook on His Initial Sales Tour

HERMAN F. JANS, who with his general sales manager, F. E. Backer, is now on a trip to various state right exchanges throughout the country, reports from Chicago that he is gratified to see that all of the exchanges which he has visited appear to be in a healthy and prosperous condition, and he is pleased with the reception accorded the first Olive Tell feature, "Love Without Question."

"It is gratifying to see the manner in which this production is being received," says Mr. Jans. "The buyers realize that while we do not claim this feature to be a spectacle or something so big as to stand out in contrast to others, it is at least a strong attraction due to its mystifying story and the care with which it has been produced."

F. E. Backer, in charge of the selling end, reports that he expects to experience very little difficulty in disposing of the remainder of the territory for this production, judging from the rapidity with which the sales have been made so far.

Marion Kohn to Distribute Roger's "Illiterate Digest"

WILL ROGERS' "Illiterate Digest," an epigrammatic review of current events, will be distributed by Marion H. Kohn of Marion H. Kohn Productions, in accordance with the terms of an agreement with Will Rogers, with the consent of Samuel Goldwyn, president of the Goldwyn Pictures Corporation.

This subject ran first in Goldwyn's California Theatre in Los Angeles. According to Mr. Kohn, it will be broadened in scope and placed on the market at once. Releasing arrangements are in the hands of Joe Brandt, who will shortly announce the method of distribution.

Added Novelties for "Carmen" Revue.

To further enhance the presentation of the combination road show, Chaplin's "A Burlesque on Carmen," with the Carmen Beauties Revue, two novelties have been added. Several hundred feet of tinted film showing picturesque parts of Spain have been secured; also a special motion picture of the Carmen Beauties chorus and principals, showing the company arriving at the theatre, entering the stage door and making up and in their various changes of costume. Close-ups of the various members of the company, together with scenes showing part of the comedy bull fight in the revue, are features of the film.

This will be used as an announcement in the various houses which play Chaplin's picture and the Carmen Beauties Revue, which is sponsored by the Victor Kremer Film Features, Inc.

W. H. Tooker Added to Cast of "Invisible Ray" Serial

THE Frohman Amusement Corporation have contracted with W. H. Tooker to appear in the serial, "The Invisible Ray." Mr. Tooker is an accomplished actor, his experience in motion picture work dating back to the earliest days of the industry. Prior to entering the field of silent drama Mr. Tooker appeared as leading man with stock companies in the principal cities of the United States, and also supported such stars as Madam Fiske, Olga Nethersole and Maud Adams. Mr. Tooker is supporting Ruth Clifford and Jack Sherrill, who are now being co-starred in the serial, "The Invisible Ray."

W. H. Tooker

Appearing in Frohman Amusement's "The Invisible Ray."

The entire cast and studio staff of the Frohman Amusement Corporation left New York for Jacksonville Tuesday night, there to complete the last five episodes of the serial, "The Invisible Ray."

Arrangements have been made with the Jacksonville Chamber of Commerce for the use of the X-Ray and operating rooms of the Jacksonville Hospital, and as well as for the use of surgical and medical appliances, as the tenth episode of the serial deals mainly with the powers of "The Invisible Ray" in biological and physiological work.

Co-operative Film Exchange Launched.

The Co-operative Film Exchange has been opened on Golden Gate avenue, San Francisco, by Floyd St. John, for the past two and a half years manager for the World Film Corporation and the Republic Distributing Corporation. He states that the new exchange will be what the name implies, an independent film exchange for exhibitors operated on co-operative lines.

Mr. St. John has been succeeded as manager of the Republic exchange by Edward C. Mix, formerly with the local Select office. Arrangements have already been made by Mr. St. John for handling several features and he plans to go East shortly to get additional films.

Helen Keller in Vaudeville Duplicates Screen Success

HELEN KELLER, the star of the screen drama "Deliverance," which received great praise from the critics, has entered vaudeville, and once more proved to be a big success. At the Palace Theatre, New York, she was made the headliner after the first day's showing.

Miss Keller is a wonderful woman, and though she can neither hear or see, is heralded as a sensation in vaudeville. One vaudeville critic says she is the greatest vaudeville attraction discovered in the last ten years.

According to reports she is also proving to be a great screen attraction. World rights to "Deliverance" are owned by George Kleine, who is handling the film in the United States on state right basis, retaining only a limited amount of territory to be handled from his office in Chicago.

M. H. Hoffman on Tour of Pioneer Exchange System

M. H. HOFFMAN, general manager of Pioneer, left for Montreal recently, where he will begin a tour of some of the exchanges composing the Pioneer Co-operative Exchange System. From Montreal he will go to St. John, N. B., Toronto, Chicago, Detroit, Cleveland and Buffalo.

If time permits Mr. Hoffman will also go to the Coast, touching at Portland, San Francisco and Los Angeles. While in the latter city he will visit the producing organizations making pictures for Pioneer.

On his way back Mr. Hoffman will touch at Dallas, New Orleans, Atlanta, Washington, Pittsburgh, and Philadelphia, in all of which cities the Pioneer is represented.

Titling of Tarzan Cause of Delay.

The completed print of Numa Pictures Corporation's production of "The Return of Tarzan," arrived in New York late this week. There has been a delay of several weeks owing to the elaboration of the picture's illustrated titles. These have been made from clay originals and are said to be decidedly an advancement in the interesting field of picture-assembling and editing. The wide variety and locale of the Tarzan story afford scope for illustrated titles, and George Merrick, who supervised the production of the Tarzan film and who is in charge of its assembling, promises splendid testament to his realization of this opportunity.

Boston Likes Hank Mann Comedies.

Advices received by Arrow Film Corporation indicate that the Hank Mann Comedies are going over big in Boston. "The Blacksmith," after playing two weeks in a prominent downtown theatre, was immediately booked for the succeeding two weeks by another first run house, while still another first run house booked it for the next week, making five successive weeks in first run houses in Boston. The bookings were made by Arrow Film Exchange of Boston, of which Sam Grand is president.

Kohn's Stars Start on New Subjects.

Each of the three Marion H. Kohn Productions short-feature stars have commenced on the second of their series of twenty-six pictures each. Grace Cunard has started on "The Man Hater"; Polly Moran on "Dollars and Scents," and "Smiling Bill" Jones on "The Blow that Killed Father.'

National Director Has New Method of Filming Scenes

HARRY EDWARDS, dean of the five comedy directors employed by National Film Corporation, claims to have introduced an innovation in comedy direction. As soon as the script has been approved he reads the continuity to the cast, and then films the first set shown on the script. The other scenes as they will appear on the screen are then filmed in succession.

This method is said to do away with considerable negative wastage, and although the interiors must be left standing, there is an increase in morale and interest of the staff which more than compensates for the increased cost.

Dana of Arrow Film Starts on an Extensive Sales Trip

SALES MANAGER P. B. Dana, of the Arrow Film Corporation, left recently for an extended trip through the West in the interest of the "Tex, Elucidator of Mysteries" series of twelve detective and mystery stories. Chicago will be his first stop, as he has been called there on account of numerous letters and inquiries regarding negotiations for this series.

Mr. Dana is in charge of the general exploitation and sales for these productions, and Arrow points with pride to the fact that within about three weeks a large majority of the territory has been sold.

Hugh Fay in "Hall Room" Comedies.

"Oh, Baby!", the first Hall Room Boys comedy to be produced under the direct supervision of Harry Cohn, of the firm Jack and Harry Cohn, introduces a new comedian, Hugh Fay.

Like Neely Edwards, the original Percy Hallroom, Fay is a recruit from the stage, where he played in many successful farces and comedies. He and Edwards, formerly of Flanagan and Edwards, will continue to be featured in this series.

McCutcheon Praises "Black Is White."

"Black Is White," the latest Ince-Paramount picture, starring Dorothy Dalton, to be released and which is being shown this week at the Capital Theatre, won high praise from George Barr McCutcheon, author of the book on which the picture was founded, when he attended a private exhibition at the executive offices of Famous Players-Lasky Corporation. Director, star and cameraman came in for laudable comments from the well-known author as the reels flashed upon the screen.

Accidental, But Kept in Picture.

The speed with which comedians grasp a new "gag" was demonstrated during the filming of the latest Montgomery and Rock comedy at the Vitagraph studios. A necktie salesman was working among the extra men. Earl Montgomery grabbed his samples and draped them about the belt of Joe Rock. The former then picked up a ukelele and strummed on it while the latter did a burlesque hula-hula with the necktie skirt. The onlookers laughed so much that it was put in the picture.

Claire Whitney Has Prominent Role in Wistaria's Melodrama "Why Women Sin'

THOMAS DE VASSEY, secretary of the Wistaria Company, announces Claire Whitney as one of the principals in the all-star production of the melodrama "Why Women Sin," which has just been completed by Burton King, the director general of the company.

Miss Whitney is well known to followers of the screen, having appeared in numerous productions, including "The Man Who Stayed at Home," "You Never Know Your Luck" and "Mothers of Men," and also in the stage production, "The Net," in which she received the praise of the critics. While she is said to be a born comedienne, she has almost invariably appeared in screen productions in emotional roles in which she has proved very successful.

Her work in "The Net" was followed by a prominent role in "An Innocent Idea," and Wistaria Productions feel gratified in being able to secure her services for this production. Miss Whitney's work has been compared with that of Marie Tempest in her younger days, and she is also said to bear a striking resemblance to Sarah Bernhardt in her youth.

Claire Whitney.

Who has important role in Wistaria's production, "Why Women Sin."

Secures Rights to Griffith Film.

The Twentieth Century Film Company, of which A. Luchese and E. Marcus are in charge, have secured the rights to D. W. Griffith's "Fall of Babylon" for Eastern Pennsylvania. This company reports that "Tillie's Punctured Romance" has been booked for week stands at several of the big theatres, and a total of 110 days secured on "The Hawk's Trail" serial prior to its release in that territory.

"The Transgressor" Is Sold for Brazil by Inter-Ocean

INTER-OCEAN reports the sale of the Brazilian territorial rights to "The Transgressor," the second offering of the Catholic Art Association, and for which Inter-Ocean is exclusive world distributing agents.

The story of "The Transgressor" is one which is said to possess an appeal for everyone. A love theme with an international background furnishes the basis for the plot. This naturally makes the production suitable for almost any territory.

"The Transgressor" is said to have been sold for a big cash consideration immediately after the buyer had witnessed a special showing of the production.

F. Shoninger, of the foreign film sales department was responsible for the sale of the Brazilian franchise.

Company Goes to Florida to Finish "Mystery Mind"

J. ROBERT PAULINE and the company supporting him in Reeve and Grey's psychic serial, "The Mystery Mind," now being produced by Supreme Pictures, Inc., left recently for Jacksonville, Florida, where the last few episodes of the serial will be taken. Fred W. Sittenham is serving in the double capacity of director and actor, since he is playing an important part calling for a few "stunts." He recently injured his foot while testing a set for a "stunt," by demonstrating it himself. A smear of wet paint caused him to slip and twist his ankle, but the slight injury in no way prevented his leaving with his company for Florida.

Territorial Reports Many Sales on Jester Comedies

THE Territorial Sales Corporation reports that the Mid-West Distributing Company, of which Ralph Wettstein is general manager, has purchased rights to Jester Comedies for Wisconsin, while rights to Mississippi, Louisiana and Arkansas have been secured by J. Eugene Pearce for the Pearce Film Co., New Orleans.

C. W. Budwell, of the Magnet Film Exchange, 418 Harrison street, Davenport, Iowa, has secured rights to these comedies in Nebraska and Iowa.

Novelty the Keynote of "The Superman."

"The appeal of a novelty—something different—has been illustrated by the success of 'The Superman,' the five-reel melodrama now being distributed on the state right market," says the Tower Film Corporation. "'The Superman' is a melodrama of thrills, adventure and suspense, all woven together in a production that has a universal appeal because of its novel construction."

Fine Press Book for Jans Film.

For the first Jans production, "Love Without Question," a special campaign book has been prepared. The art work has been designed by a competent artist, and is said to be attractive as well as helpful. It has been Mr. Jans' idea to compile a book which would be ornamental as well as beneficial, and aside from displays of posters, cuts, etc., there are also suggestions for lobby displays and unique exploitation stunts.

McDonald to Star in Northwestern Story.

The next National Film Corporation of America's production starring Francis McDonald will be a Canadian Northwest story. Mr. McDonald, who was ill shortly after "The Kentucky Colonel" was finished, is now reported on the road to recovery.

Hap Ward with National.

Hap Ward, recently in support of Gale Henry, has been engaged to do characters with Grace Cunard, in the two-reel comedy dramas the National Film Corporation is producing for Marion H. Kohn.

Byron Park Returns from Western Trip Reports Big Interest in "Empty Arms"

BYRON PARK, general manager of Photoplays Libraries, Inc., selling agents for the Lester Park-Edward Whiteside productions, has returned to New York after a tour in the interest of "Empty Arms," starring Gail Kane and directed by Frank Reicher from Willard King Bradley's screen story.

Mr. Park visited Los Angeles, San Francisco, Portland, Seattle, Salt Lake City, Denver, Dallas and Kansas City. "I am delighted with the results of my trip," says Mr. Park. "In every city I visited I found the majority of buyers and exchangemen intensely interested in the picture, its unusual theme and box-office drawing power, so it only remained for me to screen the print to convince them that we possessed a picture that measured up to everything we have said about it.

"In the various cities I visited I found that public officials, the clergy and prominent men and women are heartily in sympathy with the picture's theme—the glorification of motherhood. They have signified their intentions to do all in their power to bring it before the public. My trip has shown me that there is a need for meritorious box-office productions. For the next ten days I expect to be attending to inquiries for prices and screenings which poured in while I was on the road, and in projecting 'Empty Arms' for the buyers who made it impossible for me to continue my trip further east than Kansas City. Besides having the picture screened for him, every prospective buyer will be shown reproductions of the lithographs, banners, slides, stories and cuts for publication in local newspapers, which our advertising and exploitation experts have prepared for 'Empty Arms.'"

Albany and Rochester to See "Tillie."

Tower Film Corporation report a great deal of interest by exchangemen and exhibitors in the special exploitation and publicity campaign in connection with the reissue of "Tillie's Punctured Romance," the six-reel Mack Sennett comedy. During the week of April 4 it will be shown at Fennevessey's Theatre in Rochester and Sucknow's Theatre in Albany.

The Gardiner Syndicate, who control the rights for upper New York, advise they are planning to put over unique advertising stunts in connection with these showings.

Burston Reports Serial Scoring Heavily.

Louis Burston, producer of "The Hawk's Trail" serial, with King Baggott as the star, announces that it is scoring heavily in all sections, and that in it King is again achieving his former popularity. He also believes that the success of this picture points a lesson, as it avoids the ordinary paths of serials and cuts out a method of its own. There is an absence of collisions and other picturesque disasters and stunts, but has a consistent, tense story evolved from character and incidents.

Negatives and Prints Reach New York for Final Episodes of "Lost City"

WARNER BROTHERS, who are rapidly disposing of the territorial distribution rights of Selig's wild animal serial, "The Lost City," announce that the negatives and sample prints of the final episodes have arrived from California and will be ready for the state right buyers during the coming week.

The last three episodes are said to be even better than the first three. Harry Warner is enthusiastic over the serial, and is confident it will prove the greatest box-office attraction in serial history.

"Reports indicate pre-release booking records have been broken," says Mr. Warner. "Many of the largest first-run theatres that have never offered a serial have booked 'The Lost City.' Box-office logic tells the shrewd exhibitor that a serial of this magnitude with the African jungles for a background, with its uncivilized natives and the wild beasts, will appeal to the masses. Sensations are crowded into this story with such rapid sequence that the spectators are hardly allowed to recover from one gasp before another is forced upon them.

"'The Lost City' will grip and hold an audience, as it possesses that element of curiosity as well as sensation that makes one anxious to know the outcome of each episode. To assist in exploitation, circus methods have been followed. Every sheet of paper has a wild animal in tense situation. In addition there is an advance reel of 350 feet showing sensational scenes from the early episodes."

Jans Sells Exchange to Give Time to Producing Specials

HERMAN F. JANS, president of New Jersey Metro Exchange, announces that he has disposed of this exchange and has sold it to the Metro Pictures Corporation. Regarding his reasons for giving up the management of the exchange, Mr. Jans stated that owing to his production activities he had little time to devote to the exchange and consequently felt that it would better conditions all around if he would relinquish holdings in the exchange. In this way he stated more time and energy could be devoted to his producing features for the state right market.

It is further stated that Mr. Jans will sill remain an active force in the independent exchange field. "It is my purpose to supply the independent exchangeman and the state right buyers with big attractions," said Mr. Jans. "We are going to specialize in productions that are out of the ordinary. By becoming specialists in this line I feel that we can serve the independent exchange to better advantage and will enable me to devote more time to producing the special Olive Tell series which are now in the process of making."

The disposition of the New Jersey exchange, according to Mr. Jans, will not interfere with his future plans, as he is going ahead in establishing representative heads in every "key" city in the United States, so that he will be in touch with every section of the country. Mr. Jans states that he will have further announcements to make as to his future activities as soon as he returns from his trip through the West.

Argus Enterprises Finishes Second McLaughlin Picture

ARGUS ENTERPRISES, INC., has finished its second McLaughlin production and titled it "Hidden Charms." Mr. McLaughlin adapted and dramatized the story from the immortal poem by Thomas Moore, "Believe Me If All Those Endearing Young Charms."

The picture is an exposition of drama recorded on the screen. It has a theme that it at once emotional and full of dramatic possibilities. It is built squarely upon the proposition: "Is a woman beloved for beauty of body or beauty of soul?" While it does not attempt to preach or proselyte, it tells a fascinating love story.

Robert W. Priest, sales agent for Argus and McLaughlin, states that the method of distribution of the new production has not been decided upon as yet. "Hidden Charms" was directed by Samuel R. Bradley, who has since organized his own company with a capital of $250,000 to produce from four to six big specials a year.

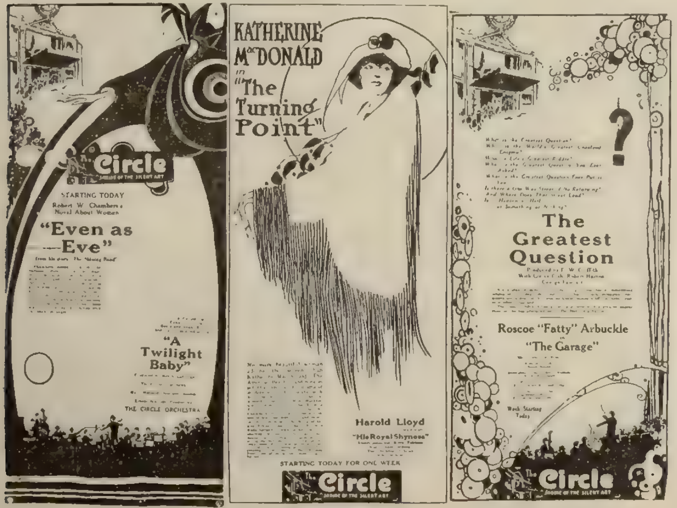
"Look Out! I Think It's a New Movement in the Film Business!"
Peggy Shanor and De Sacia Saville are much upset about it in this moment from "The Mystery Mind," the Supreme picture starring J. Robert Pauline.

Advertising and Exploitation

By Epes Winthrop Sargent

McCormick's Sunday Color Displays Show Unusual Skill in Art Work

S. BARRETT McCORMICK was not only the first to use two colors and black in a Sunday space, but he is the only one to get art effects every week instead of merely by chance. The displays will not reproduce because the colors photograph black, but these three key plates will give some idea of the layouts and are unusually interesting. It will be noticed that in two of these three uses are made of the orchestra along the lines of Harold B. Franklin's Hippodrome advertisement, though the handling is different. In the display for "Even as Eve," the artist has not made the error of suggesting a Garden of Eden locale. Instead he has gone in for new art and handled it effectively. In color there is a red background to the top, outlining the theatre in white. The benday circles print brown with green and red, and the white space through the center is a continuation of the circle idea in red and green with slashes of red across the bottom space and green desks for the orchestra. Without the circles the space is somewhat bare, but the splashes of color give life to the entire space. The same ornamentation is suggested in the space for "The Greatest Question," but here more black is used in the circles to work with the red and green, and the circles are smaller. In the center the color is used in the circle around the head and for the cloak. It will be noticed that Mr. McCormick follows the fashion in selling Miss MacDonald's beauty, but runs into the story after the first few lines.



Three Key Plates to McCormick's Color Ads.

—*P. T. A.*—

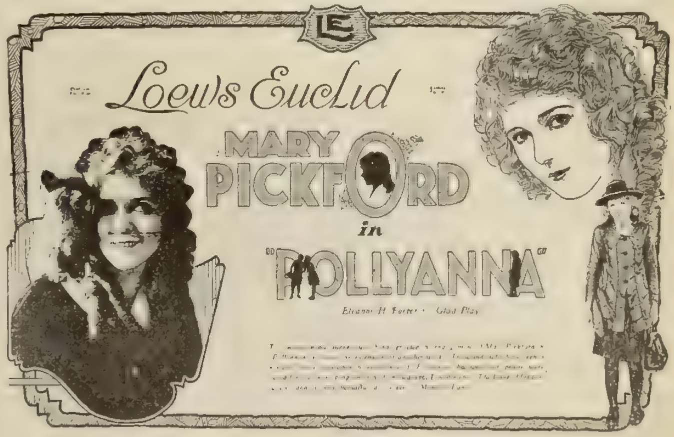
Pennsylvania Theatre Specializes in Serials

SERIALS seem to make a special appeal to the children, and the Globe Theatre, Clearfield, Pa., runs a different serial every day except Saturday, keeping five going all the time. The current list includes "The Great Gamble," "Perils of Thunder Mountain," "Mystery of 13," "The Trail of the Octopus" and "The Tiger's Trail." And to make a special bid to the children, a special price of five cents is made at an after-school matinee daily, which keeps the children out of the night house and at the same time sends them home to tell the older folks about the show. Serials may be inartistic, but they assuredly help the bank account.

—*P. T. A.*—

Loew's Cleveland Theatres Present Unusual Examples of Line Displays

TAKING larger spaces, but working along the lines of Harold B. Franklin, the Loew theatres, Cleveland, or, more properly, the Euclid, has offered a succession of unusual open displays; but about the best of the lot so far is this cross page elevens for "Pollyanna." It is not merely laid out; it is composed. The artist has studied his effects and has obtained results. The half-tone cut to the left is not clear in the stone proof. It probably showed up better in the printing, if they got any results at all, but it balances the line head on the other side and holds the space together more surely than the border does. Here the border is merely ornamental. It is not needed to act as a boundary line. The cuts serve this purpose far better. And it will be noted that, apart from the signature and title, type is employed for the lines, a light italic, which works well with the hand work, and which comes out much better than some of the other all-hand lettering displays. It is not only artistic, but it has selling copy, based on the success of the previous week; which is about as good an argument as you can get for an expension.

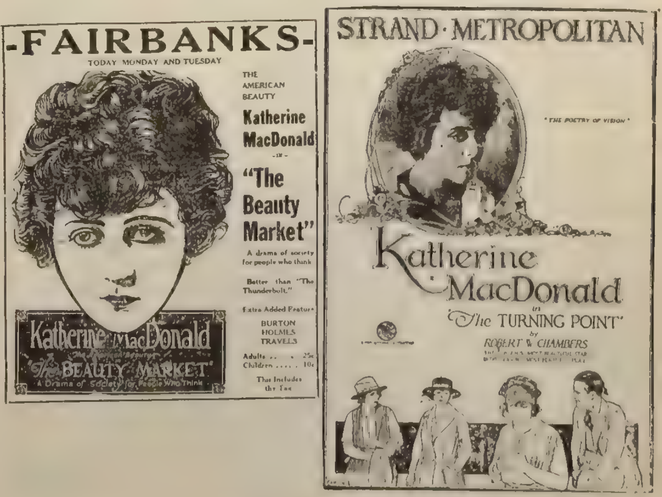


An Unusually Pretty Display for Loew's Euclid.

—*P. T. A.*—

Katherine MacDonald Advertisements Make Best Appeal Through Portrait

HERE are two displays for Katherine MacDonald. Both are good and both make appeal in the same manner though they look very different. The Strand has more space and could use more pictorial matter, but the Fairbanks got almost as much display with a single cut, though this cut has not the value of the halftone in this case. It is a better attractor, but not so good a seller, for the halftone does justice to Miss Mac-



Two Displays in Which Portraits of the Star Offer the Strongest Appeal.

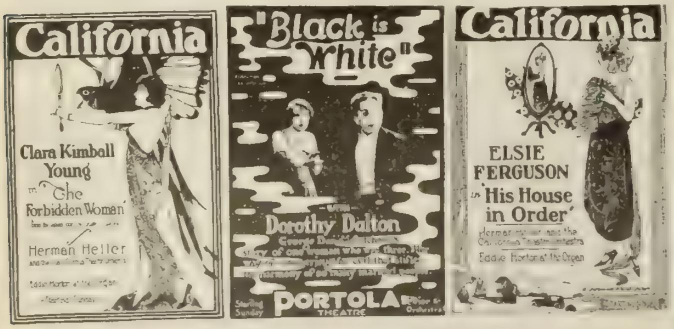
Porto Rico Keeps Up With the Procession

Donald's beauty, which a line cut cannot do, and Miss MacDonald is still best sold through the appeal of her beauty rather than through the production; and this without predjudice to the production, for her name stands sponsor for that. But a MacDonald picture means an unusually beautiful woman in a sumptuous setting and is best sold through the appeal to the love of beauty rather than through any story angle. The story angle helps, of course, but the beauty of the star and the lavish production are the chief selling points and should be emphasized as is done here. The larger space is 175 lines across four columns while the other is a four tens. Both are excellent.

—P. T. A.—

Open Spaces Always Show Up Better Than Heavy Black and White Designs

THREE displays from the California and Portola, San Francisco, sister houses, give emphasis to the fact that the open space almost always shows up better. Take the end displays and they look far better than that in the centre. The letter is used to advertise "Black Is White," which probably accounts for J. A. Partington's design, for the "Black" is white and the "White" is black, but there is too much black to let the message get over and in the lower portion there are lines of black and white letters that make you wonder if you have 'em again in spite of prohibition.



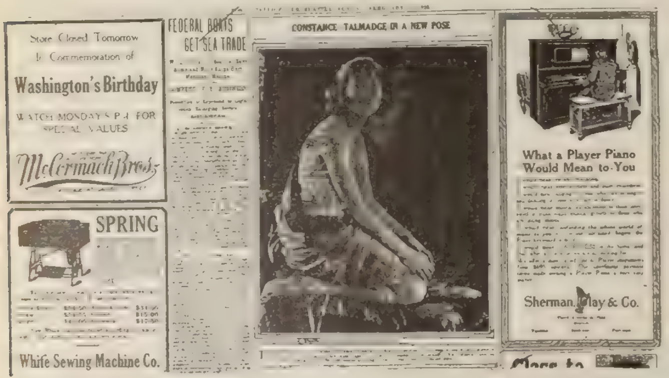
Three Displays from San Francisco.

The lighter spaces for the California, designed by Eugene H. Roth, come up much better, adapting plan book material to the needs of the house very acceptably. They make a pair of very pretty displays and show what can be done with planning. Somehow those far western theatres seem to lay all over the east and middle west for advertising and general hustle, and yet the hustlers are never brought east. Ruffner came, but he came to a production office, though he has had a couple of good house offers since he arrived.

—P. T. A.—

Sayre Gets Into Oscar Doob's Class by Press Agenting Unique Still Pose

J. W. SAYRE, of the Jensen and von Herberg theatres, Seattle, gets into the class of Oscar A. Doob by a recent stunt. Lately he got one of the kneeling stills of Constance Talmadge, sent out, we believe, with "A Virtuous Vamp." It was so much out of the ordinary that instead of using it in his newspaper space (for which he had other good material), he set it aside until after all of the theatrical supplements had gone to press. Then he pelted down the street to the office of the Post-Intelligencer, one of the largest of the coast publications, and offered it as an art study. It landed as a three column cut in the first news section, top of column and all the rest of the trimmings, and it did not cost a cent.


Store Closed Tomorrow
In Commemoration of
Washington's Birthday
McCormack Bros.
SPRING
White Sewing Machine Co.
FEDERAL BOATS GET SEA TRADE
CONSTANCE TALMADGE IN A NEW POSE
What a Player Piano Would Mean to You
Sherman, Clay & Co.

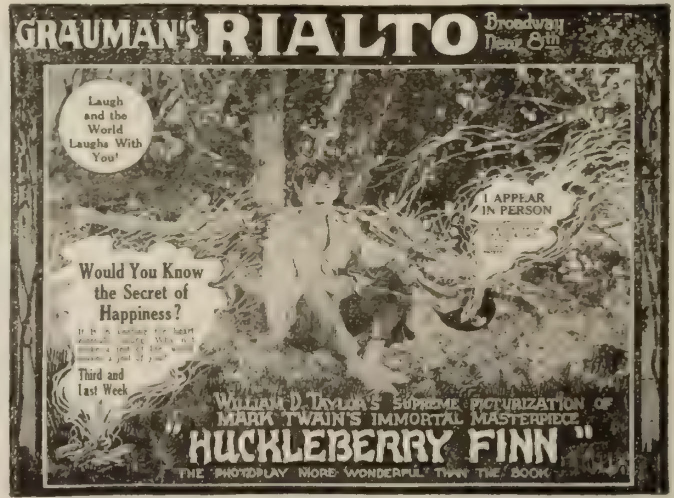
How J. W. Sayre Broke into the News Section with a Publicity Still

Hundreds of managers have used this picture, but Mr. Sayre seems to have been the first to realize that it was sufficiently out of the ordinary to be worth something as plain press work, and yet the average editor will "eat up" a picture of a pretty woman to dress his columns with and probably many more editors through the country would do the same if they had first chance on it. That is **press work** as opposed to the routine handling of cuts and copy and Mr. Sayre can go to the head of the class until someone beats him—and it will take some beating.

—P. T. A.—

Grauman's Theatre Offers Another Very Pretty Drawn Design with Type Talk

HERE'S another very pretty drawn design from the Grauman houses, Los Angeles. It announces the personal appearance of Lewis Sargent, the announcement appearing in the smoke of the fire. Apart from the title, which is clearly lettered, the announcements are all in type, mortises being cut to let the material in. The Grauman Theatre announcement takes the rest of the five fulls and is mostly given to a fashion show, the announcement of Elsie Ferguson, in "His House in Order" being appended apparently as an afterthought. Think about a fashion show for yourself. This is the season and it will pay you as well as it pays the big cities.


GRAUMAN'S RIALTO
Broadway Near 8th
Laugh and the World Laughs With You!
I APPEAR IN PERSON
Would You Know the Secret of Happiness?
Third and Last Week
WILLIAM D. TAYLOR'S SUPREME PICTURIZATION OF MARK TWAIN'S IMMORTAL MASTERPIECE
"HUCKLEBERRY FINN"
THE PHOTOPLAY MORE WONDERFUL THAN THE BOOK

An Exceptional Five Eights from Los Angeles.

—P. T. A.—

Camouflaged His Advertisement

BOOKING back "Male and Female" because of its initial success, Will D. Harris, of the Grand, Columbus, Ohio, felt that something better than "Return engagement" could be worked to interest the public, so he bought a page and then camouflaged it as a dramatic page with almost a half page layout of cuts. It fooled a lot of people into reading the material who might have passed over the regular advertising style, and it sold most of those it fooled. These were the people he was reaching for; the people who had not seen the picture the first time, and who would have passed over the advertising because they had seen it before had it been a full page regular display, but the cut layout was interesting and they read on and decided to go. It was good work.

—P. T. A.—

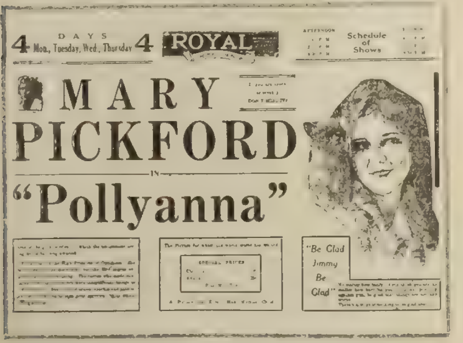
Porto Rico's Handsome Weekly Program

PORTO RICO does not seem to be far behind when it comes to hustling. The Rialto Theatre, San Juan, sends out a weekly program of thirty-six pages and colored cover. One thirty-two page form is printed on news print with the remaining four on surfaced paper to handle cuts. The cover is a Hennegan offset. Most theatres here in the states would regard this as an accomplishment for a monthly, but the Rialto issues the booklet weekly, carrying a heavy merchant patronage and even some national advertising, but it holds enough space to give some real magazine features as well as programs and house chat. The program is printed on facing pages in Spanish and English.

Be In the Fashion: Get a Bird Mascot

Hutchinson Exhibitor Can Proportion His Half Pages

OUT in Hutchinson, Kansas, there is a man who runs the Royal Theatre, and who knows that he does not have to write a book every time he buys a half page space. He wrote part of a book, but he handed it to the editor for a reading notice, where it belongs, and he got most of the rest of the page free, including another cut. But in his space he knew that if he tried to tell too much he would tell nothing. He knows that in a half page you do not tell more about your film, but merely tell it louder, so he got up what would have made a nice four threes and had it set in larger type. And he tied up each bit of talk with rule, so you could get one statement without running it into the rest. There are times when it pays to say a lot in a half or full page, but as a rule the best use of a half page is to give larger display to what you might have told in a three twos. The Royal has the right idea.



4 DAYS Mon., Tuesday, Wed., Thursday 4

ROYAL

Schedule of Shows

MARY PICKFORD

IN

"Pollyanna"

"Be Glad Jimmy Be Glad"

A Half Page Not Overrun with Type.

—*P. T. A.*—

H. A. Albright Now Shines As a Snappy Copy Writer

POSSIBLY the fact that Ralph Ruffner got out of Butte and into New York is giving cheer to H. A. Albright, of the American, Butte, for he is asking what sort of office furniture they have in the Capitol. We hope he lands, though we would advise him first to write Ruff for his views on the high cost of New York. But something is putting jazz into Mr. Albright, and he is due to land. When he started in, his drawings were better—very much better—than his copy, but he has turned himself into a first class copy writer. Look at this for "Double Speed":

This lad whipped out of New York for the West Coast hell-bent-for-'lection! A million dollars, a speed-boat and oodles of pep to start with. Up popped old man "fate"—left him robbed, frisked, cleaned, broke. He walked into Los Angeles without even a monkey wrench—nothing left but his high-powered PEP! That's the start—now multiply by two and you'll have "Double Speed," Wally's second, sizzling automobile picture!

It is not "dignified," but dignity will not sell as well when the picture itself is speedy, and Mr. Albright hits just the right note in his selling talk. He frames it with border and caps it with an adaptation from the pross book with a portrait and:

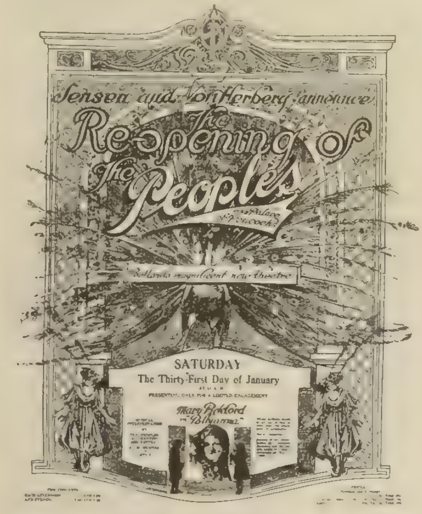
Tonight
Sunday
Monday
Tuesday

which is a great deal better than "four days only." We hope that Mr. Raleigh manages to make New York, but we warn him to bring his own house with him unless he wants to sleep on a sofa in the property room.

—*P. T. A.*—

Now Jensen and Von Herberg Turn to Birds for Mascots

BIRDS seem to be in fashion. Ralph Ruffner and Harry Wendland each pinned their faith to parrots, and now Jensen and Von Herberg defy superstition and make their newly reopened Palace, Portland, "The House of Peacocks," which explains the decorative scheme in the two full pages they ran in the Oregonian on Saturday and Sunday. It would be poor advertising to take all this space for decoration for a film subject, but the idea was more to get over the house opening and the new slogan than to get publicity for Miss Pickford, the opening attraction. The first shot was an unusually elaborate drawing, marred to some extent by hand lettering not clearly done, yet we think that the display will attract sufficient attention to make people puzzle it all out to know what it is all about. The house was reopened on Saturday and this was the shot for the opening day. It is largely crayon work, apparently, and will not show up as well in the reproduction, but it will give an idea of the intricacy of the design. For a follow they took a similar space on Sunday. This is a prettier display from most angles, and is more legible, type being used for much of this announcement. The peacock design is here apparent at first glance, and gets the idea over even more clearly. It announced the opening of the house "January 31," though the advertisement appeared the following day and "now open" would have been better. Two pages on succeeding days is something of a run, but we think that the cumulative effect was worth the double cost. It certainly seems to set a record for house openings.

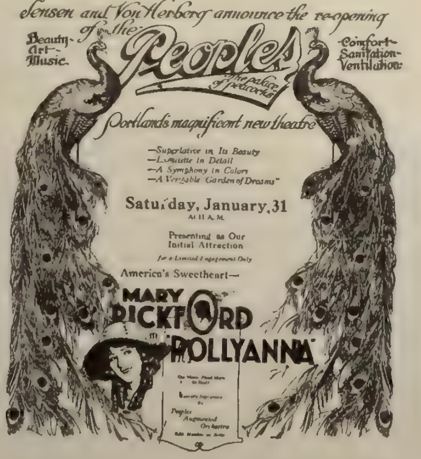


Jensen and Von Herberg announce The Re-opening of The Peoples

SATURDAY
The Thirty-First Day of January

Mary Pickford in "Pollyanna"

An Ornate Full Page Used to Get Over a New House Slogan.



Jensen and Von Herberg announce the re-opening of the Peoples the palace of peacocks

Beauty—Art—Music.

Comfort—Sanitation—Ventilation.

Portland's magnificent new theatre

—Superlative in Its Beauty
—Exquisite in Detail
—A Symphony in Colors
—A Veritable "Garden of Dreams"

Saturday, January, 31
At 11 A. M.

Presenting as Our Initial Attraction

for a Limited Engagement Only

America's Sweetheart—

MARY PICKFORD in "POLLYANNA"

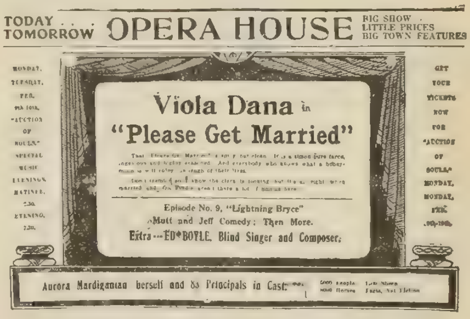
Peoples Augmented Orchestra

A Second and Rather Better Design.

—*P. T. A.*—

H. A. Chenoweth Moves Back to Milford, Mass.

H. A. CHENOWETH seems to have completed his "See Massachusetts First" tour and is back in Milford, at the Opera House. Right away he got busy for "Auction of Souls," which is still cleaning up in the small towns. He ran it with 45 cents top, plus the tax, and got away with big money merely because he made his people realize that it was a big story. He started in advance to tell about it as an underline, as shown in this four sixes. Both sides of the frame carried a talk on the coming attraction, with special emphasis on the advance sale. Then he plugged in with special spaces, got out two different throwaways and a tie card. He played it all over the lot and made just as much money as though it had been a first run. The campaign made the town realize that it was something really big and they all wanted to see it—so they did. Mr. Chenoweth is keeping right up to schedule, but he has sent in no poetry lately. We wonder if he has reformed in this direction.



TODAY . . . TOMORROW OPERA HOUSE BIG SHOW LITTLE PRICES BIG TOWN FEATURES

Viola Dana in "Please Get Married"

Episode No. 9, "Lightning Bryce"
Mutt and Jeff Comedy: Then More.
Extra—ED BOYLE, Blind Singer and Composer.

GET YOUR TICKETS NOW FOR "AUCTION OF SOULS"

Aurora Mardiganian herself and 85 Principals in Cast.

A Four Sixes with Side Lines for a Coming Big Feature.

—*P. T. A.*—

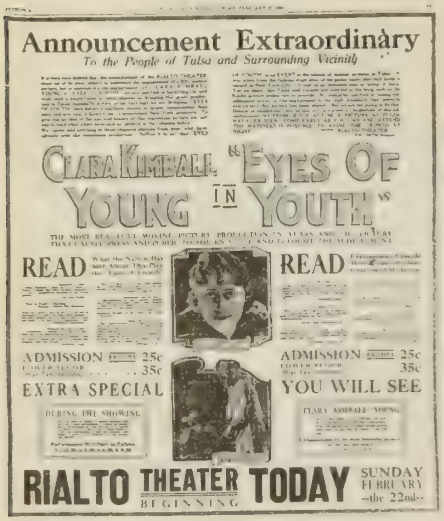
Uses the Newspapers Only to Drive in Programs

CHARLES BEAHAN, of the Driggs, Clearfield, Pa., in telling of his advertising display of that house, writes: "We do no splashing in the newspapers unless it is for something very special, like 'Male and Female.' We find it more profitable to give the stories in the program and then drive the production home through the newspaper space. We use a mailing list of about five thousand names, having a number of smaller towns to draw from. What do you think of the idea?" We like both angles of the scheme. The newspaper space can be used to better advantage to drive home the big selling point. Unless the price of space makes it possible to take enough to tell all the stories and virtually print the program in the newspaper, it does not pay to clutter up the space with the story.

Don't Fill Full Pages—Give 'Em a Chance

Another Study of Crowded Full-Page from Oklahoma

HERE is another angle to the crowded full page in a display from the Rialto, Tulsa, Okla. This time the page is crowded, but it is so handled that you do not have to read it all, and so there is a better chance of the idea getting over. To the right and left of the upper of the two cuts are double columns of press comment and the reports of exhibitors. This served to fill in, but we think that it performs no useful function. About the only endorsement worth while is the endorsement of persons locally known. It is possible that in Tulsa people still care about the opinions of the New York papers, but we question the fact. Most portions of the country know that the press notice is no safe guide to amusements or patent medicines and this form of appeal is in most places relegated to the times when all advance men wore fur collared coats and silk hats. Cutting this out, placing the cuts on either side of the page, with the prices of admission in between would have given room for a better display to the personal statement of Manager Smith, which alone of the matter on the page carries real weight. They know Smith. They will believe him, but they will not care that the announcement of the engagement of the film in Portland, Maine, was "the best of news to local motion picture fans." It is better to take large type in order to get one good selling statement over than to take a lot of bunk press stuff and try to sell with that just because an entire page has been chartered for the day. If we had the remaking of the page we would have thrown out all but the signed statement, setting that double column in eighteen point light face. We would have swung this so that the star and title would have been slightly above the centre of the page. This and the house signature would have been the only big lines on the page, and the big lines would have sold to those who merely glanced at the page. They could have gotten the message without reading. As it stands there is too much to detract from the essentials, and what is used is unimportant and unconvincing. The number of words in an advertisemet has nothing whatever to do with the selling quality. It is the short, compelling argument which sells the best, and it can run in a three nines or a full page. The space merely helps to impress with its suggestion of size.

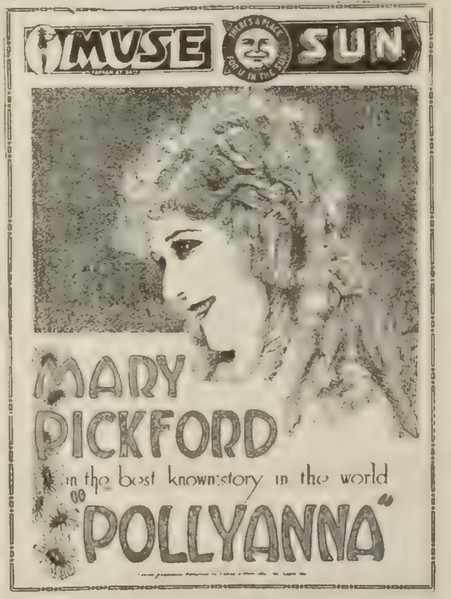

Announcement Extraordinary
To the People of Tulsa and Surrounding Vicinity
CLARA KIMBALL YOUNG IN "EYES OF YOUTH"
READ
READ
ADMISSION 25c
35c
EXTRA SPECIAL
DURING THE SHOWING
ADMISSION 25c
35c
YOU WILL SEE
CLARA KIMBALL YOUNG
RIALTO THEATER TODAY
BEGINNING
SUNDAY FEBRUARY —the 22nd—

A Full Page Which Carries Too Much Type and Yet Yields Some Display.

—P. T. A.—

Line and Crayon Drawings Cannot Well Be Excelled

THAT line and crayon drawings cannot be improved upon for newspaper work is pretty clearly shown in the campaign for "Pollyanna" from the Sun and Muse theatres, Omaha. The stuff runs from four sixteens down to a single five for the last day and there is not a muddy cut in the entire lot. Mostly they used the press book ready made drawings, specializing in the crayon picture, reproduced here from a four elevens, but they varied the display without losing effect.


MUSE
SUN
MARY PICKFORD
in the best known story in the world
"POLLYANNA"

A Four Elevens with a Fool Proof Cut.

This was a joint engagement at the two houses, so that they could take larger spaces and divide the cost between the two accounts, and it was not until the engagement was nearly over that they began to cut down the spaces. We like very much the Sun signature, the seal reading "There is a place for U in the Sun."

—P. T. A.—

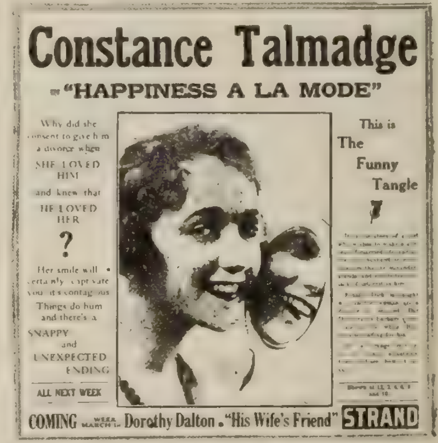
Why Not Better Balanced Bills?

DESPITE the oft-repeated phrase, the business of exhibiting motion pictures is no longer in its infancy and it seems about time that this fact was realized and an effort made to balance programs. Before us lies the very nearly fill page display of a southern theatre where a lecture on the old Chinatown of San Francisco is used to supplement the showing of "The Greatest Question." This is almost as bad as the joining of Chaplin and "Broken Blossoms." The two do not fit. "The Greatest Question" deals with spiritualism and appeals to those who seek light on this great question, interest in which has been given an extraordinary impetus through the deaths in the war. It will attract to a house a class of thinking people to whom the cheap sensationalism of an alleged expose of Chinatown will not appeal, and the lecture will draw many to whom any phase of spiritualism will not offer attraction. Both classes of patrons will leave the theatre feeling that the show is incomplete. Few will leave satisfied. We have gone past the stage, where anything in the way of a picture will get over merely because it is a picture. It may not always be possible to offer a well blended bill, but it assuredly is possible to avoid bringing into contact such widely different classes of attraction.

—P. T. A.—

Display Is Not Attractive; But It Will Sell Many Seats

ALTHOUGH this five twelves from the Strand, Toronto, cannot be called artistic or even attractive, it is something better than that. It is a ticket seller. In some ways it is a poor looking advertisement, but it is an advertisement all the way through, and it probably worked better for the house than artistic layouts would have done. There is a strong star name and title, wtih a few punch lines on the left and a resume of the story on the right, and either side will get and hold interest, which is the big idea in any advertisement. A companion display is a four fourteens with a better layout, yet it probably will not sell as many tickets. This large cut splits the space so that two big statements can be gotten over with a punch. The other is not as clearly marked because some of the talk drops below the title and cut. It is a good display, but not so good as this one from a selling angle. The cut makes about half of this display, but the copy backs up the cut and gets it over. In a special for the submarine pictures the chief bank is a three line "Submarine Murder Pictures" in a four line letter that fairly barks at you. That line will sell several times as many tickets as would "German Submarines in Action," used by many exhibitors. That "murder" is as good as a ballyhoo, and yet it belongs.


Constance Talmadge
in "HAPPINESS A LA MODE"
Why did she consent to give him a divorce when
SHE LOVED HIM
and knew that
HE LOVED HER
?
Her smile will certainly captivate you it's contagious
Things do hum and there's a
SNAPPY and UNEXPECTED ENDING
ALL NEXT WEEK
This is The Funny Tangle
COMING WEEK MARCH 1st Dorothy Dalton in "His Wife's Friend" STRAND

A Five Twelves Which Does Not Look Well, But Is a Hard Worker.

PICTURE THEATRE ADVERTISING
(P. T. A.)
Is only $2 the Copy by Mail, Postpaid
MOVING PICTURE WORLD
516 Fifth Ave., New York City Schiller Bldg., Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.
To save time, order from nearest office.

A Corking Good Idea for Circus Pictures

Bombed the Town to Tell His Patrons That Mabel Normand's "Pinto" was There

UNLESS the townsfolk rise up and slaughter him in his youth and enterprise, Louis Landau, of the Washington, Granite City, Ill., is going to make advertising history. He is on his way and he has lasted through one stunt that would make a fine excuse for a lynching bee in most parts of the country.

It all began when Laudau booked Mabel Normand in "Pinto." He liked the title, so he ordered a thousand tack cards. A thousand tack cards will cover Granite City like the Liberty Loan posters covered the country, and when the press man says that "Granite City was covered with the cards" it might be taken literally.

You might think that Laudau would be content to rest on these laurels, but that was just preparation for the event, as the literary professor tells the would-be fiction writer. Most people thought that Laudau had shot his bolt when he did all that, but he alone knew better.

He went right on and bought space in the daily papers (2—count 'em—2) to tell that "Pinto will be here soon." People didn't care about that. Laudau has as good a reputation for truthfulness as any man can enjoy who runs a picture theatre. He had told them on the tack cards, and they were willing to take his word for it.

And Still He Talked.

Then he saw the lobby had a few spare inches of space, so he told them there that "Pinto will be here soon," and they replied, "Yes, yes. Go on. Go on." But he stopped there—for a time.

Night descended upon the fair town of Granite City. That happens pretty regularly, but this is a particular night. By half past ten the last belated theatre-goer had slipped out of the all night lunch wagon and had wended his way homeward. Only the lunch man, the sation agent, waiting for the 12:30 to roll in; the night operator in the telephone office and Landau were still awake.

On the back-yard fences of such yards as had fences, the midnight cat prowled and yowled. All else was quiet, save for the snores that rose from the Granite City domiciles and made the blue vault of heaven tremble.

Midnight came and the telephone girl yawned and phoned the girl in the next town about the new dress she was building. A quarter hour passed and the station agent yawned and gave thanks that the twelve-thirty was on time and cussed the schedule heartily.

Fifteen minutes more were ticked off by the clocks and the train rolled in, the express agent depositing upon the truck a tin box addressed to Landau.

Then It Happened.

Two minutes more passed and Bill Hicks, who wears two gold service stripes on his sleeves, dreamed that he was out winning another medal in the face of a new Hun onslaught. Bill slept on and dreamed his gory dreams, but the rest of Granite City was getting goose pimples on its shins beating it for the telephone, while the sylvan quiet was torn to shatters by a series of deafening detonations. If you started with the first there were twenty-four of them.

Then Si Spivins got the girl at central and the rest formed on the right and rang and rang, and a busy telephone girl went down the switchboard plugging each hole in turn to give the answer. She had been posted by Landau only five minutes before and the answer was

"Pinto Is Here!"

That was the answer. It was Landau firing a salute of twenty-four aerial bombs 32 minutes past midnight to tell a frightened populace that the film had arrived.

Next morning the entire town petitioned the United States Railroad Administration not to turn the roads back to private ownership until the train schedules had been re-arranged so that the night trains arrived in the daytime or went through without stopping.

But they all knew that Landau spoke the truth when he tack-carded the announcement that "Pinto is coming soon."

And a Kid Parade.

Just as a side bet Mr. Laudau offered prizes for the best entries in a miniature circus parade hinged upon the amateur circus in "Jinx," the preceding Normand showing in Granite City. This did not make as much noise as the bomb stunt, but it made a lot of talk and created less disturbance. The "animal cages" contained a white cat, called a polar bear; a pigeon, called an American eagle, and a rabbit with "hippopotamus" for an alias. The photograph does not give a clear picture of the novelty cages, but you can get the idea. There were forty-four entries and they were paraded around town with a brass band. The contest was announced by means of slides and by handbills distributed at the schools as they were dismissed for the afternoon. It was a stipulation that each cage should contain a "wild animal," and considerable cleverness was shown in forming the stunts.

Used "Soldiers of Fortune" to Help Army Recruiting

TYING-up with the Army and Navy recruiting services has been worked many times and always with advantage to both sides. In Philadelphia the U. S. Army Recruiting Headquarters got behind of "Soldiers of Fortune" at the Victoria, a large truck parading the streets with a sign reading "Soldiers of Fortune at the Victoria Theatre, Market street at Ninth, all week. Enlist in the U. S. Army and become a Soldier of Fortune." During the showing hours the truck anchored in front of the theatre and worked the crowds entering and leaving the house. No figures are given, but the officer in charge declared that it was a valuable angle of approach and brought good results, appealing to the adventurous, just as the school feature of the army appeals to the more sober minded.

A Constance Talmadge and Pictorial Review Hook-up

BECAUSE the April issue of the Pictorial Review will contain a stunning portrait, in colors, of Constance Talmadge, by Haskell Coffin, a hook-up is being arranged. The magazine will appear on the stands March 20, and the traveling representatives of the Pictorial Review have been instructed to collaborate with exhibitors having Miss Talmadge on or about that date for window hook-ups. The First National exchanges are collaborating with these representatives. In case you have a Talmadge picture booked and the advertising man does not get around, arrange your own hook-ups with window displays of the magazine showing the picture and properly lettered cards.

Used Live Bulls to Boom the Chaplin-Carmen Revue

BUILDING up on the usual publicity stuff, George Gildersleeve, of the Kingston Opera House, Kingston, N. Y., used two bulls, which were led through the streets by men costumed as Chaplin in the Carmen Revue. They were taken all over town with banners telling about the Carmen burlesque and the beautiful young girls who were members of the revue cast. And after the opening matinee the girls were cinematographed, in costume, out in front of the theatre by George Bunny, son of the late John Bunny, and that was done for a couple more items—one for the girls and one for Mr. Bunny.

Every time a local newspaper carries an advertisement concerning your theatre, have a "reading notice" go with it in another column. Get the full value of your investment. Reviews printed in Moving Picture World are valuable as "readers." Copy them when you play the film they refer to.

Climbing Aboard the Band Wagon.

Is not a difficult task when the band wagons are as small as in this miniature parade stages by Louis Landau for Goldwyn's "Jinx."

Newest Stunt Uses Old Songs for Pheggers

Broke His Theatre Record with Only a Legitimate Publicity Campaign

BREAKING his box office record, playing to an extra night performance and calling the police to protect his front doors from being bulged in were accomplishments scored by Edward L. Hyman, of the Strand, Brooklyn, with "The River's End." And he did it with straight publicity instead of working stunts. That's the interesting part of it.

A full week before the showing at the Brooklyn house, Mr. Hyman started in with a quarter page in the New York American, telling that the show was coming. At the same time he got the book stores to hook in with displays of the story. This was the only approach to a special stunt he used.

His billing covered the street car fronts and subway stations, but this is a part of his regular advertising scheme and was not peculiar to this attraction. He also used to advantage the electric sign on the side of the theatre.

Has a Preferred Position.

The Strand is on Fulton street, facing the elevated structure used jointly by the Fulton street and Brightton Beach elevated lines. At night the sign flashes into eyes of the theatregoers on their way to and from the New York houses, and in the morning the trains fairly creep past the theatre, due to a block getting into the station just above where the heaviest transfer to the subway lines is made. As a result this sign is one of the best located in Brooklyn.

In addition to this Mr. Hyman took space in both the New York and Brooklyn papers, using a larger number of lines than many of the Broadway houses, so that every one knew what attraction he was offering. As a result the show started off with a rush Sunday afternoon and there was not the usual falling off on Tuesday, usually accounted the worst day of the week at the Strand. To the contrary it was on Tuesday that it became necessary to ask for a couple of policemen to help handle the crowds.

And an Extra Show.

The police helped out the rest of the week and on Saturday they had their hands full. Mr. Hyman planned to give three evening performances on Saturday instead of the usual two, but he had for his special feature the Prison Scene from Faust, which cannot well be cut, and the picture was of extra length, so that it was nearly eleven o'clock before he could run the picture for the third time, but the house was as full as though it were a regular performance.

It was a big end to a big week and when the count up was made a new record was hung up that is going to tax extra performances to beat. Mr. Hyman has won out on a straight advertising proposition without any special stunting. He proved that even in New York with space at fifty cents a line and a dozen papers to be cared for a picture can be put over profitably with advertising—if it be a good picture to start with.

Horseshoes Replace Cans in Time-Tried Scheme

REMEMBER the hit the old one-ticket-for-tin-cans used to make and how the kids used to provide a Saturday afternoon ballyhoo? Elwyn M. Simons, of the New Family, Adrian, Mich., remembered and he offered free tickets for ten horseshoes presented at the first performance of "When the Clouds Roll By," in which Fairbanks suffers from superstition. He not only got a lot of publicity, but he gathered in about 200 shoes, and had an interesting session with the junkman after they had served their advertising purpose. He was not hard-hearted about it and a gid who could only win eight or nine without robbing a horse got in anyhow, but it had to be eight or better. For a full week he has been advertising with black cats and other delights of the superstitious and the shoes merely gave the clincher.

And he followed this up with a money prize free for all contest on "The Gladdest Moment of My Life" for Pollyanna, and gave a special showing to the good little girls in the local Industrial Home, cleaning up both stunts in the newspapers.

Here's Another Display "Heff" Grabbed.
As told last week, he can still make the ten-cent stores help out, but to do so he works the plugger song a week in advance of showing.

Made His Ushers Cheer Up a Line of Waiting Patrons

FRANK STEFFY, of the Coliseum, Seattle, worked a new one for the engagement of Mary Pickford in "Pollyanna." There was a line of waiting patrons almost all day during the engagement. Anticipating this, and knowing that the wait in the cold might induce grouches, Mr. Steffy called his house staff together before the opening, told them of the "glad" theme of the play and instructed them to cheer up the waiting line. It was not easy to make them see the idea, but hey finally got it, and when the line grew long a couple of nimble-tongued ushers went up and down the line adapting the precepts of gladness to the immediate situation and made so much clever fun that the patrons at least partly forgot their discomfort and caught the spirit of the production. The ticket seller handed out quotations from the play along with admission slips, the doorman oozed gladness and Mr. Steffy said glad things when he counted up the cash.

Tireless Race Horses Ran Money into Box Office

HARRY POMEROY, of the Strand, Ottawa, played up the racing angle of "Vagabond Luck" with sporting phrases in his advertising and a horse race in the lobby. For this lobby feature five cut-out horses were mounted on endless belts, actuated by a small motor. In front the mechanism was masked in by a low fence and a judge's stand, while behind was a grandstand filled to overflowing. The lobby itself was built up with grass mats and white fencing to suggest the entrance to a race course. It put the picture over in great shape and introduced Albert Ray and Elinor Fair to Ottawa theatregoers.

Charles Ray Picture to Have Novel Hook-up with Cohan's Songs

BECAUSE Charles Ray's first picture for Arthur S. Kane Pictures Corp., to be distributed through First National, will be Cohan's "Forty-five Minutes from Broadway," a hook up will be made with the revival of the songs made popular by Fay Templeton and her associates. The most popular of these are "So Long Mary" and "Mary is a Grand Old Name," which will carry the bulk of the publicity, though it is announced that "Give My Regards to Broadway" will be included. This last was used in "Little Johnnie Jones" and not in the dramatization of New Rochelle. With plugger songs so generally used these days, the result of the revival will be watched with interest. Certainly it cannot be claimed that "So Long Mary" is machine made.

Advertising is the yeast that raises your dough. M. D. Selph.

Offers Passes for Names of Non-Attendants

Carnival Touch and Window Grabbing Sell "On With the Dance" to Patrons

WAYLAND H. TAYLOR got behind the exploitation of "On with the Dance" for its first western showing at the American, Bellingham, Washington, and devised a series of stunts, most of which will aid others in putting this picture over.

The opening gun was purely local; an open letter to the Mayor, telling that this was the first showing of the picture; that Bellingham was seeing it ahead of New York and inviting him to attend the opening performance. This F. B. Walton, of the American, ran on the first page, following this up with a series of large displays for several days before the opening. It was an appeal to local pride which interested the readers and put them in a receptive frame of mind.

At the same time all of the local stores were given stickers, of the sort technically known as "gummed labels," bearing a cut and the house and playing date. These were 2½ by 4¼ and were designed to be used in place of the gummed tape for sealing packages. A sufficient number were used to supply all of the leading stores, so that not one but many of these found their way into every household. They were also affixed to the menu cards at the hotels and restaurants. They could also be used on the backs of envelopes intended for local delivery.

For the Business Man.

An ample supply of desk blotters of good quality were also sent. The blotters had a tint front and were printed up with a cut of Miss Murray in the abbreviated costume she wears in the dance. The face carried calendars for February and March for such tired business men as did not care for the picture, but no one came down to the theatre to complain of the scantiness of Miss Murray's attire. And it was a good enough blotter to stick around on the desk until its absorbent qualities were exhausted.

There were cut-outs from the ones, sixes and 24-sheets for use on stage, in the lobby and in store windows. The paper lends itself to cutting out and there were some stunning figures staring the Bellinghamites in the face for several days before the showing.

Yama-Yama costumes were sent down for the ushers from a costumer in Seattle, and a local agency supplied a large touring car, in which the girl ushers toured the streets in the morning before the house opened. They enjoyed the ride and helped jazz things up with streamers and balloons. Large banners on either side of the car and at the rear told who they were. The girls were all masked in copy of the masked dancer.

Windows Were Easy.

Window grabbing was easy. "On with the Dance" lent itself to several angles and the cut shows the window of the leading store with a tastefulness display of evening wear. The same idea stole windows from the department stores for evening gowns and cloaks, while drug stores hooked in with beautifiers and the larger groceries and caterers appealed on the food angle. It was easy to get windows, and it was easy to supply good attractors.

One thing which made window getting easy was the appeal to local pride, and this "first-time" angle is going to grow more popular as the scheme is developed, but almost any merchant will come in on a display if he can get as much attraction to his goods as he gives the house for its feature.

Dressed Up the Lobby.

The lobby was dressed to carry out the carnival idea. Wires were strung across the upper portion and over this streamers were thrown in profusion, while here and there blown balloons were hung which swayed in the slight breeze created by concealed electric fans run on the slowest speed. Potted plants were added for floor decoration, completing the gala touch which is but poorly suggested by the cut, which gives no hint of the riot of color.

Further carrying out this idea, a dance prologue was staked before the showing of the feature and further served to get the spectator into a receptive spirit. As a result the picture ran to huge business for four days, and the run was an event rather than the showing of a motion picture.

Works in South Carolina, Too

NOW it is L. T. Lester, of the Rivoli, Columbia, S. C., who has cleaned up on the graveyard stunt for "The Greatest Question." He followed the lead of the Saenger theatres, New Orleans, with a newspaper hook-up which brought from a half to a column of pure reading daily in addition to the house stuff. And it helped business for the shows running at the Rivoli while the story is breaking—which is another angle of a special stunt in that it works for the house generally while it works for a special show.

Offers Free Pass for Names of Any Ten Who Have Never Visited His Theatre

BECAUSE he had just booked up Paramount-Artcraft for the year, Charles Krebs, of the Cherokee, Louisville, felt that it was up to him to get a hustle on. His house is a suburban theatre and he hit upon the scheme of offering a free ticket to any person who would bring in the names and addresses of ten persons who had never been inside of the Cherokee. Now there is not a kid in the section who does not devote his spare time to looking for ten delinquents. Now many are making up a complete list, but Mr. Krebs is getting the names of some who do not know his house and to these a letter and a pass are sent that they may see the error of their ways. It's one of those simple little stunts that work better than many elaborate campaigns, for there is not a man, woman or child in reaching distance of the house who does not know of the Cherokee. "Have you been to the Cherokee" is locally more famous than the soap "Good Morning!" Everyone is using it and it has become a catch-phrase.

Putting the Bells on Bellingham for "On With the Dance."

How a Washington exhibitor dressed his lobby and hooked up with the local merchants for another first-time-ever showing of the Paramount-Artcraft subject.

Two Newspaper Hook-ups Which Came Easy

Masked Dancer and Essay Contest Used for "On With the Dance" in Atlanta

DOUBLING up with the Atlanta Georgian, H. Wayne Pierson, the Paramount publicity man for that district put over "On with the Dance" at the Rialto in jig time.

The hook-up took the familiar form of an essay contest on the question of a clothes budget for women, prizes being offered for the best letters of 300 words on the subject as follows:

How much should a man with $5,000 annual income allow his wife for her clothes?

How should his wife arrange her budget for clothes?

How much should she spend on each of these items: suits, coats, hats, gloves and the rest?

And if her clothes budget is not enough for her tastes, should she curb her desires for fine feathers or, like Sonia in "On with the Dance," coming to the Rialto next week, earn more money as a masked dancer with which to buy clothes?

WHO IS RIGHT?

The prizes were one yearly pass to the Rialto, one for six months, one for three, ten passes for that week, sixteen pairs and thirty singles.

It would seem that any woman who could put so important a matter in 300 words should be given a prize if she did not add a P. S. without regard for the winning quality of the letter, but the prizes were held to the first fifty.

And a Dancer.

Ostensibly to advertise the contest, there was a masked dancer, dressed as "Sonia" in the play, who made four appearances daily in the show window of one of the largest stores, at 12.30, 2.30, 3.30 and 5.30. The window was dressed to suggest a cabaret stage and carried announcement of the prize contest, the paper contributing a daily news story on the dancer and the contest. She was announced to appear at the Rialto the following week without her mask.

The novelty of seeing a woman in tights in a store window instead of on the stage drew throngs to the store at each performance, and was good business since, being that far, many women went in to make purchases. The daily story kept the interest framed and the crowds continued throughout the week.

Meanwhile the paper kept plugging away on the contest with a daily story that made letter writing secondary only to the masked dancer and the replies poured in. Of course every woman read all she could about the play to help her get that angle to the reply, and the theatre saw to it that no one went without the facts.

Large Returns—Small Cost.

The idea was accepted by the newspaper as a circulation scheme and no charge was made for the handling. The theatre contributed the ticket prizes and, of course, swelled its usual advertisement, but the larger spaces did not come anywhere near costing what that much reading matter would have done, for the story started and ended on the front page and in the interval it ran so large on one of the inner pages that it could not possibly be overlooked.

Early in the week the masked dancer was nicknamed "Miss Somebody" and the name stuck, so her appearance at the theatre was advertised under that name when she appeared as a prelude to "On with the Dance." And what might have been a very ordinary act was given real distinction through the hook-up with the window stunt, and she was worth the price of a star act to the house at the cost of a fill-in.

But the best angle of all was the fact that the discussion created a real interest in the problem and the story alike, for nothing lies closer to a woman's heart than the size of her clothes allowance and this interest was real and lasting.

St. Louis Paper Co-operates with Hall Room Boys Comedies

THE latest big daily to become a cooperator in the publicity project started by Jack and Harry Cohn to exploit Hall Room Boys Comedies, is the St. Louis Times. This newspaper, which has featured the Percy and Ferdie Hallroom cartoons for several years, is urging its readers to watch for the adventures of these two boys in the movies, in return for which the Cohns use the newspaper's name in each release distributed in that territory.

To call attention to its co-operation with the Standard Film Corporation, which is handling the Hall Room series in that territory, the St. Louis Times ran advertisements, calling the attention of its readers to the fact that the adventures of Percy and Ferdie Hallroom were now in the movies.

The characters Percy and Ferdie Hallroom are depicted by Neely Edwards, "the boy with the winnning smile," and Hugh Fay.

Cinderella Feet Employed to Interest in Trilby

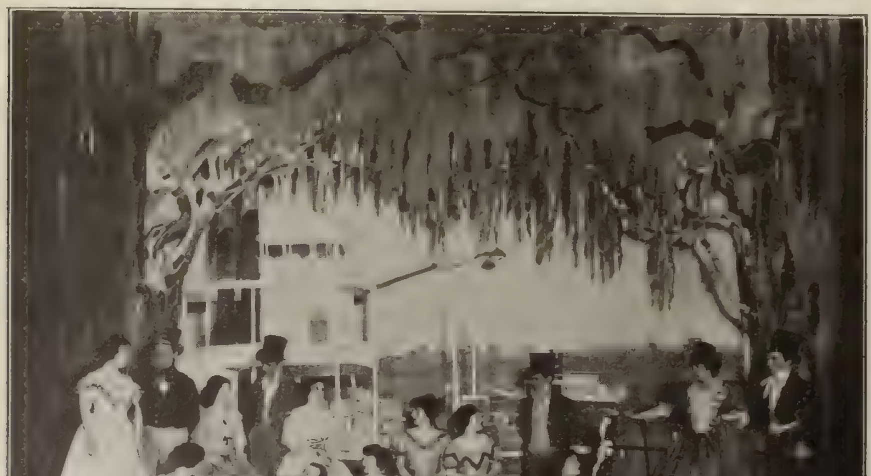
OAKLAND, California, photographers recently went from one end to the other and specialized in foot photographs in response to a demand created by Eugene L. Perry, of the T. & D. Theatre, who offered $50 for the prettiest pair of feminine feet photographed and submitted in the contest, which was organized in the interest of "Trilby." The Mayor, a court official and the publicity director of the Chamber of Commerce were the judges and the size of the prize and assurance of fairness brought out a big response.

Dancing Academy Stages an "On With the Dance" Stunt

GUYON'S Paradise, a Chicago dancing academy with an average nightly attendance of about 1,800, staged an "On With the Dance" contest lately in conjunction with Daniel Roche, the local Paramount publicity man. Two Thursday nights were set apart when a photograph of Mae Murray was given every lady attending, these being supplied by the exchange at a cost of $60. In return Guyon spotted 500 one sheets on the elevated lines for the two weeks the play ran at the Randolph and hooked the theatre up with the contest, which is cheap publicity at $60. In addition several lobby frames were displayed and minor publicity stunts put into practise, for it was to Mr. Guyon's interest to make the stunt as big as possible.

Plantation Prelude Used Before "Huckleberry Finn"

TAKING advantage of the Mississippi river scenes in "Huckleberry Finn," Dr. Hugo Reisenfeld, of the Rivoli and Rialto, used a levee scene for the opening of this production at the Rivoli, but instead of using colored singers, as is usually done when levee and plantation stuff is shown, he employed the Rivoli chorus in white face and got a dainty and effective setting, as shown by the cut below. This offers a new angle and a change from the inevitable blackface.



"Steamboat Comin' Round de Bend—Toot! Toot!"
The New York Rivoli's prelude to "Huckleberry Finn" was a series of old time songs, with the chorus in ante-bellum dress.

The Old Potato Matinee Still Works Hard

Grauman Specializes in Odd Offerings to Give Variety to His Film Program

CONSTANTLY on the alert for some special attraction to give variety to his film programs, Sid Grauman, of Los Angeles, has offered many odd attractions at his million-dollar theatre. Between Revues and Fashion Shows and prologues, the day of the straight film presentation in large picture theatres seems to have passed. Almost all of the progressive managers now offer something in addition to the feature film, following the lead of S. Barret McCormick, who was the first to establish an actual production department.

Mr. Grauman has the instinct of the true showman and many of his productions have attracted more than passing comment. Lately he discovered in San Francisco an Arabian orchestra. They were about ready to sail for the Orient, but he persuaded them to drop down to Los Angeles for a week and made them one of the features of his bill.

Just before the showing the house orchestra was stopped and the lights were dimmed. The curtains slowly parted to show the eight players seated upon tabourets before an Arabic exterior with a characteristic arched doorway in which swung a lantern of hammered brass and red glass; the one touch of color beyond the violet lights with which the players were flooded.

Used a Special Setting.

For a full minutes the house was silent as the spectator took in the details of the picture, the players sitting motionless. Then they broke into some of their native airs, or rather native airs made suitable to the American clientele, for to European ears the Arabic and Syrian music is even more trying than the Chinese. The instrumentation was stringed guitars of modern design with a huge 'cello-like guitar with plucked strings for the bass. They started playing very faintly and again at the end of the last selection the music decreased almost to nothingness, heightening the effect.

Their program ranged from native love songs to undeniable American jazz and the odd arrangement of strings, heightened by the native costuming, made a pronounced effect.

A masked dancer was employed in a production on the same bill, it being announced that she was a society girl who did not wish to reveal her identity, and much was made of the mystery feature, though masked dancers are becoming too common to excite the comment they were wont to elicit. For this another special setting was used and the star was supported by secondas in two selections, "The Spirit of Water" and "At a Woodland Pool." The cut shows the setting and also the disposition of the orchestra in this new house, the organ console showing at the right, just below the pillar of drapery.

To Eliminate Competition.

It would seem that the larger houses are employing these special stunts to eliminate the competition of the second run houses. By waiting it is possible to see the same pictures in a week or two at much less cost, but the special productions are limited to the house of origin and must be seen there or not at all. The picture is still the chief entertainment factor, but the production makes it possible to offer something different from any other house, and in the west the Grauman productions more than hold their own with the eastern offerings.

In New York the Broadway is practically the only Broadway production house, if we except the Capitol, which does not seem to have as yet decided as to whether it is a vaudeville theatre with pictures or a picture theatre with vaudeville. The Strand and Rialto and Rivoli place their dependence upon the orchestra and singing with now and then an interpretative dance, but the Broadway goes in for revues and fashion shows, and cleans up.

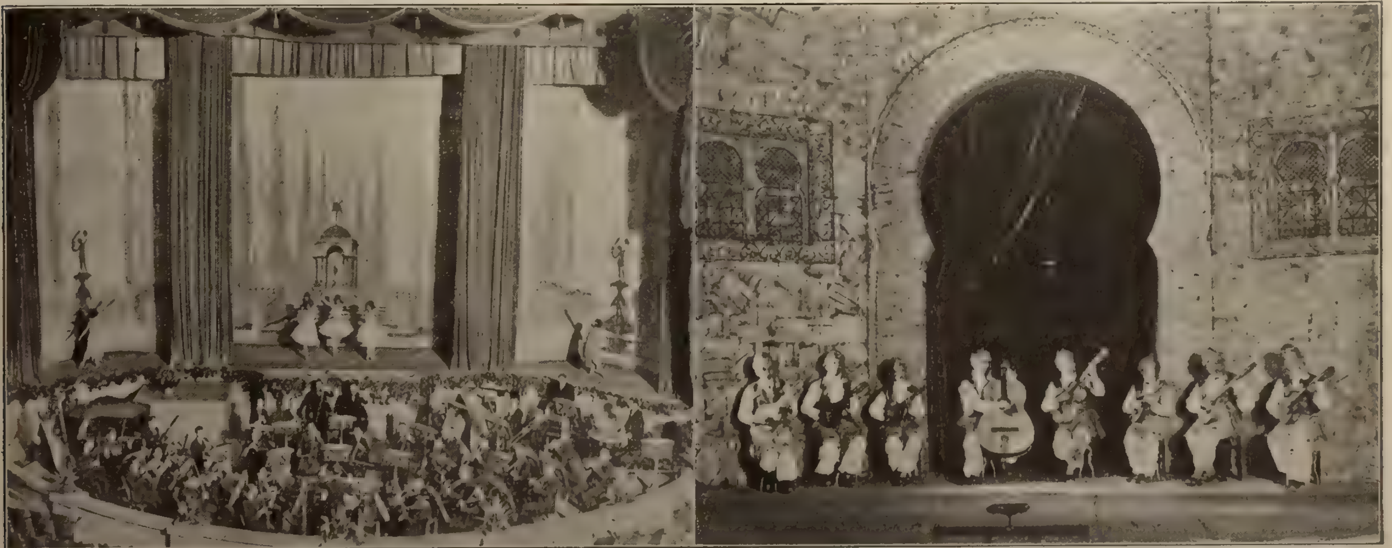
George Dembow, Philadelphia Fox manager, who was confined to his home by illness, has completely recovered and is back at his desk again.

Ancient Potato Matinees Still Work Like a Charm

ALTHOUGH the potato matinee has not been mentioned of late, it is evident that it still works as well as ever. Harry Kress, of May's Opera House, Piqua, Ohio, is the latest to swing it and he reports that it is still in good working order. Lately the Memorial Hospital issued an appeal for potatoes. Mr. Kress was doing well with the Griffith-Artcraft "True Heart Susie," with a longer than usual run, but he figured the local advertising and announced that on a stated day one or more tubers would be the admission price to the matinee. The papers took up the stunt and gave the house and the attraction a lot of publicity, and when it was all over several bushel baskets of potatoes were sent over to the hospital, for many of the kids brought more than one. Mr. Kress lost a matinee, but he more than made it up on the run of "True Heart Susie" and with plenty of good will to spare to boot.

Louise Glaum's Personal Appearance Helps Business

PERSONAL appearances are only for the lucky few, but the Newman, Kansas City, profited largely through the personal appearance of Louise Glaum in connection with "The Lone Wolf's Daughter." Hearing that she was on her way East, the Newman management got into touch with the Hodkinson offices and arranged for a stop over. Announcement was made of her arrival and as the train came in during the noon hour, a mob of stenographers and office workers besieged the star, while the motion picture editors of the local papers looked on and got material for their stories. But the Newman did not stop there. Several window hook-ups were secured with modistes and one with a sporting goods store just across from the theatre, while quarter page advertisements were regularly run and the Chamber of Commerce weekly carried her portrait on the cover page. The work was done by Milton H. Feld, aided and abetted by Ben Blotcky, the local Hodkinson man.



How Sid Grauman Jazzes Up Los Angeles.

A woodland nymph and an Arabian orchestra were the added attractions on one week's bill to give patrons something they could not find at any of the other houses.

PHOTOPLAY EDITORS
Copy Freely and Give
Credit Occasionally

"Clip and Paste"

Specially Written for Moving Picture World.

PICTURE SHOWMEN
Copy for Live Fillers
In Your Program

WHEN the next theatrical season opens in New York there will be nine theatres exclusively devoted to moving pictures in the heart of the city—the Times Square district. Marcus Loew is building an entirely new house to be called the State; Famous Players-Lasky will have the New York and Criterion theatres operating in the Hammerstein's Olympia building; the Capitol, Strand, Rivoli, Rialto, Broadway and the Stanley are all strung along the great white way within a distance of ten blocks.

Bert Lytell's first appearance in a motion picture theatre was in a spoken play, "Under Cover," in his own stock company, then giving performances in Wailuko, on the Hawaiian island of Maui, in 1916.

Rubye de Remer is appearing opposite Eugene O'Brien in his latest Selznick picture, "A Fool and His Money." Miss de Remer is credited with possession of the largest collection of kimonos this side of Japan—and she will wear most of them in support of O'Brien.

Considerable Joy is taken out of life for Leatrice Joy every time her name gets into print as Beatrice Joy. Sometimes it is printed "Teatrice"—and other variations include most of the twenty-seven wrong ways to spell it. Because she is playing in "Blind Youth" the printers think she cannot see their errors.

Vitagraph is in a hurry to make known its screen version of the James Oliver Curwood story, "Courage of Marge O'Doone." It is being advertised in flaring billboard "screamers" before it has been released for circulation. That's enterprise in advance.

"A Full House," Fred Jackson's farce which, under the title of "The Velvet Lady," with a musical score by Victor Herbert, was presented on the stage last season, has been purchased as a starring vehicle for Bryant Washburn.

"A Winter City Favorite," by Charles Belmont Davis, brother of the late Richard Harding Davis, is to be made into a picture wtih Dorothy Dalton in the leading role.

Jack Holt and Mabel Julienne Scott are announced to head the cast of the new George Melford Production, "The Translation of a Savage," a screen version of Sir Gilbert Parker's novel of that name.

Wallace Reid began his new picture, "Too Much Speed," directed by Sam Wood, with the scenes taken at the Los Angeles Speedway races.

While making a picture in Canada Zena Keefe learned to ski. The name of this sport is pronounced "she." Hence she learned to she. If Miss Keefe were a male screenite he would learn to she—which would be a real accomplishment.

Augustus Thomas's greatly successful stage drama, "The Witching Hour," in which John Mason starred for several seasons, has been purchased for screen presentation by Famous Players-Lasky.

Adding to her labors as the impelling vampire in "Aphrodite," at the Century Theatre, in New York, Dorothy Dalton has just begun work on her next screen feaure, "This Man and This Woman," for Famous Players-Lasky presentation.

George Stewart, nineteen-year-old brother of Anita, will play the juvenile lead in Doug Fairbanks' forthcoming screen comedy, "The Mollycoddle."

Believe it or not: Billie Burke, having missed her train to Atlantic City, traveled by motor thirty miles to Mineola, Long Island, and flew to the seashore resort in the airplane she will use in producing "Away Goes Prudence." That's what the gang cried when Miss Burke left the Mineola aviation field.

Since 1878 "A Celebrated Case" has been played by all sorts and conditions of dramatic companies in America and England. Whenever one of the traveling repertoire organizations needed a play they inserted "A Celebrated Case" as the "grand Saturday night bill." It always scored a hit and was worth seeing time and again. Famous Players-Lasky will now present it on the screen, and this revival will take it into the R. F. D.'s of screendom.

Making out his income tax recalled to Al St. John that five years ago he was earning—and working hard for the money—$3 a day at the carpenter trade. Now he is a screen celebrity contracted to draw $50,000 in 1920. The loss of income on booze would not be missed by the Government if there were enough first class carpenters like St. John.

For the first time since she has appeared in motion pictures, Marie Shotwell in playing "opposite" Thomas Meighan, the new Paramount screen star, will NOT wear her famous diamond pendant. Miss Shotwell will be otherwise and more decorously costumed.

Seena Owen, leading woman of Owen Moore's "Sooner or Later," has the feminine lead in the newer Selznick screen drama, "The Gift Supreme."

Edith Hallor will be supported in "The Blue Pearl—screen version of the stage play —by Florence Billings, Lumsden Hare and Faire Binney. Lawrence Weber is making the production.

Metro is preparing for the screen a version of "The Penalty," story widely read because Gouverneur Morris wrote it. Lon Chaney will play the role of Blizzard—a different role from his impersonation of the hypocritical lame man in "The Miracle Man."

COMING TO THE SCREEN.

Film Version of Plays, Popular Novels and Original Scenarios for the Fans.

"Courage of Marge o' Doone" (Vitagraph).
"The Husband of Edith" (Paramount).
"The Gift Supreme" (Selznick).
"The Man from Blankley's" (Paramount).
"The Blue Pearl" (Selznick).
"A Celebrated Case" (Paramount).
"The Husband of Edith" (Paramount).
"The Woman God Sent" (Selznick).
"The Shadow of Rosalie Byrnes" (Selznick).
"The Penalty" (Metro).
"Harriet and the Piper" (First National).
"Mid-Channel" (Equity).
"Torchy" (Master-Films).
"The Blood Barrier" (Pathe).
"Mollycoddle" (United Artists).
"So Long Letty" (Christies).
"Sherry" (Pathe).
"Determination" (U. S. Photoplays).
"Mystery Mind" (Supreme).
"King Spruce" (Hodkinson).
"Mother Suffers" (First National).
"Honey Bee" (American).

While the fact may have no connection whatever with Mary Pickford's further ventures in matrimony, her divorce from Owen Moore was obtained in Minden, county seat of Douglas County, Nevada.

The once-famous farce, "What Happened to Jones," will be brought to the screen by Paramount with Bryant Washburn in the leading role.

Cecil B. DeMille has been appointed a member of the Southern California Committee on Olympic Games. As Mr. DeMille always has his photograph taken in a "sport shirt" this is considered a highly appropriate appointment—especially by his press agent.

William Johnson's novel, "The House of Whispers," will be brough to the screen by J. Warren Kerrigan.

Peggy Hyland has completed "At the Mercy of Tiberius," the novel of years ago that is still so well remembered, and has begun production of another screen play, "Desert Dreamers."

ZaSu Pitts has under way a screen-drama entitled "The Heart of Twenty," in which she will be starred by Brentwood Productions.

Jane Novak will play opposite Tom Moore in his next Goldwyn—"The Great Accident."

Johnny Hines has been employed by Master-Films to play the star part in translation of Sewell Ford's character, "Torchy," to the screen.

Hobart Henley has delivered to Pathe his latest screen production, "The Miracle of Money," and has gone to Palm Beach for a vacation.

Sooner or later the screen gets 'em—both play and novels. Now comes the news that the Christies are going to make into a feature comedy "So Long Letty," the successful Morosco farce.

The Sultan of Turkey has "gone into pictures." Not as an actor, however. He was recently "shot" by a news weekly camera and now we can all satisfy that life-time longing to see how he looks and "how he got that way."

Olive Thomas has become a futilitarian. She is organizing a society of women whose object will be to prevent motor accidents.

The Goldwyn organization recently turned the roof of the Hotel Walton, Philadelphia, into an impromptu moving picture studio, and before an audience of fans and motion picture showmen numbering more than a thousand demonstrated how the "movies" are made.

Clara Kimball Young will bring to the screen "Mid-Channel," the stage play by Arthur Wing Pinaro, in which Ethel Barrymore made one of her greatest personal successes.

Metro is preparing a screen version of Jack London's "The Mutiny of Elsinore," with Mitchell Lewis playing the featured role.

Regardless of everything or anything to the contrary nothwithstanding, Jack Dempsey is going ahead with the serial he is producing for Pathe, and has now reached the tenth episode of "Daredevil Jack."

Blanche Sweet has just begun production in Los Angeles on her next screen offering—"Leona Goes A-Hunting," under direction of Henry King. The picture and not the hunting is last referred to.

Nazimova's next Metro picture will be "L'Homme Rich."

LOS ANGELES
NEWS LETTER
BY A. H. GIEBLER

Lesser Executive Offices Transferred to Los Angeles

WITH the arrival of Max Roth, general manager of the Sol Lesser Enterprises, from New York, the transfer of the Lesser executive offices to Los Angeles from New York has been completed. Los Angeles is to be production, distribution and exploitation center for Sol Lesser, who has previously conducted his international distribution from the Longacre Building, New York.

Lesser will temporarily conduct production activities at the Brunton and the former Griffith studios. Annette Kellerman's picture is being filmed at Brunton, and George Beban, the other Lesser star, is cutting "One Man in a Million" at the Griffith studio.

The executive staff for Sol Lesser includes Max Roth, general manager; Harry Hammond Beall, publicity director; F. Rubenstein, executive secretary; Irving Lesser, western representative, and E. H. Mosser, auditor.

Film Exporter Leaves.

F. C. Shaw, film exporter, left for Santiago, Chile, on March 2, carrying with him as excess baggage 1,100 pounds of advertising matter and posters for films, which he will distribute throughout South American countries. Mr. Shaw went by train to New Orleans, where he will take a ship through the Panama Canal for Santiago, this being the only arrangement he could make for transportation out of Los Angeles. During his stay of several months in Los Angeles, Mr. Shaw acquired the South American rights to a large number of new productions.

Arranges for "Comedyart" Distribution.

H. J. Roberts, general sales manager of the recently formed Special Pictures Corporation, has returned to the home office of the company in Los Angeles after an extensive trip in the eastern territory. According to Roberts, exhibitors are in a most receptive frame of mind to receive the "Comedyart" release of Special Pictures Corporation.

While on his trip, Roberts arranged for the handling of "Comedyart" releases with the Criterion Film Company, Atlanta; Major Film Company, Boston; Gardinier Syndicate, Buffalo; Ascher Brothers, Chicago; Masterpiece Film Company, Cleveland and Cincinnati; Arthur S. Hyman, Detroit; Henry Dolvan, Indianapolis; Ruben & Finkelstein, Minneapolis; Alexander Film Company, New York; Twentieth Century Film Company, Washington, D. C.; Supreme Photoplays, Pittsburgh; All Star Film Exchange, San Francisco and Los Angeles; M. Rosenberg, Seattle.

New Releasing Company.

John J. Hayes, general manager of the Sphinx Serial Company, and the J. B. Comedy Company, has returned from New York with the announcement that he will consolidate with George Le Roy Clark, general manager of the Paragon Comedy Company, for the purpose of opening exchanges all over the country to distribute pictures produced by independent concerns as well as their own output.

The new organization is to be known as the Paladium Cinema Syndicate, and part of the plan of the concern is to finance certain independent producers.

Miss Marian Pickering will be featured in two reel comedies to be released by the Paladium exchanges.

Staff of Special Pictures Corporation.

Director-general Ward Lascalle, of the Special Pictures Corporation, has announced the names of the members of his executive producing staff, who will soon begin the production of pictures at the Balboa studios in Long Branch.

George Larson is chief cameraman, with Fred Rengstrom as assistant; C. T. Wilson is assistant director; Bessie Muller, film editor; Archie Warren, property master; Henry Lockwood, lighting expert; Charles Gorton, location and transportation manager.

The developing of negatives will be handled through the Clune Studios, and the release prints will be made at the Morosco Studio, according to a statement made by Louis W. Thompson, president of the corporation.

Mrs. Seymour Tally Dies.

Mrs. Minnie Tally, wife of Seymour Tally, son of T. L. Tally, of the Broadway Theatre, died suddenly at her home in Los Angeles on February 28. Mrs. Tally seemed to be in perfect health all day of the 28th until about four o'clock in the afternoon, when she was taken suddenly ill. She only lived three hours, passing away at seven o'clock. She leaves her husband, Seymour Tally, and a small son.

Founder of "Camera" Dies.

Elmer W. Robbins, who edited and published the film magazine called "Camera" for the past two years, died at Laguna Beach on March 3, following an illness of long standing. Robbins was well known to the Los Angeles film colony, was associated with the Griffith studios in an editorial capacity for a time, and prior to that was a photographer and newspaper man. He was 30 years of age, and leaves a wife and a young son.

Monkeying with the Irish Question.
Joe Martin starts a March 17 parade at Universal City.

Film Cowboy Killed.

William McPherson, 30 years old, a film cowboy employed in the Grace Cunard unit of the Marion H. Cohn Productions at National, was killed on March 1, when an automobile in which he was riding to location with four other cowboys, collided with a Pacific Electric freight train near Los Angeles. Practically every cowboy employed in the films attended the funeral of McPherson.

To Visit Daughter in London.

Mrs. May Mason, mother of Shirley Mason and Viola Dana, has left for New York on her way to London to visit another daughter, Edna Flugrath, who is now appearing on the stage in England.

J. D. Williams Arrives.

J. D. Williams, member of the First National Exhibitors Circuit, came to Los Angeles from New York last week, on an important mission for First National, the nature of which will be announced in a few days, he said.

Producer Directs Big Feature.

G. B. Samuelson, British film producer now taking films at Universal City, will personally direct the picture, "David and Jonathan," with Madge Titheradge, C. M. Hallard and Campbell Gullan, English players, in the leading roles.

New Wing Building at Brunton's.

The foundation for a new wing to the administration building at the Brunton studios was laid last week. This new addition will be 60 by 120 feet, and will provide office space for ten new companies when completed. Construction is also progressing on the new paint shop that is going up on the Brunton lot.

Studio Shots

"THE MUTINY OF ELSINORE" is the second of the Jack London stories that will be produced by C. E. Shurtleff, Inc., at Metro, with Mitchell Lewis in the featured role.

Reginald Barker has taken "The Branding Iron" company, of Goldwyn, to Truckee for snow stuff.

Antonio Moreno has completed his Vitagraph serial, "The Invisible Hand," and is spending his vacation in reading scripts for another serial.

R. B. Kidd, Brunton scenario editor, has returned from a visit to San Francisco.

Dorothy Phillips has gone to New York for costumes to wear in her first picture under the Holubar-Kaufman contract.

Sylvia Bremer has arrived from the East to play a leading part in the coming Mayflower production, "Athalie."

Rumor: D. W. Griffith is coming back to Los Angeles within the month to resume film production in the West.

to support William Duncan in a new series of serials which Duncan is to make for Vitagraph.

Leach Cross has been engaged to play a villain part in Eddy Polo's current serial, "The Vanishing Dagger."

Maurice Maeterlinck is living in a bungalow on the Santa Monica palisades while writing a story for Goldwyn production.

Maurice Tourneur and his company are at Balboa Beach, making scenes for the current Tourneur feature.

Bryant Washburn will next produce "What Happened to Jones," for the Paramount program.

Jack Dempsey is working on the tenth episode of his serial for Pathe. Jack aims to have that serial completed by April 1.

Rumor No. 2: Mrs. Sidney Drew is coming to Los Angeles to film a number of her comedies.

George Larkin and his wife, Ollie Kirby, have returned to Los Angeles after an absence of about a year.

Sherwood MacDonald has been retained to direct the coming Gloria Joy Productions.

Peter B. Kyne, who recently signed a contract giving exclusive screen rights to his stories for the next three years to C. E. Shurtleff, has returned to his home in Berkeley, Cal.

Rumor No. 3: Betty Blythe is soon to have a production company of her own.

Anne Cornwall is playing the leading role in "Virginia," a Universal production.

Mona Lisa has been engaged for a leading part in Lois Weber's coming feature.

Eileen Percy has been signed by the Fox company to play leading roles in a series of six pictures.

Blanche Sweet starts work next Monday on "Leona Goes A-Hunting," under Director Henry King, for Jesse D. Hampton.

Winter Hall, character actor, has been added to the cast of the George Melford Special at Lasky's, "The Translation of a Savage."

"L'Homme Riche," Nazimova's next picture at Metro, has just been put into continuity form by Charles E. Whittaker.

Allan Dwan, member of the Big Six organization, known as the Associated Producers, has returned from New York.

Kathlyn Williams has been engaged by Benjamin B. Hampton for his all-star photoplays of famous novels.

George Stewart, nineteen year old brother of Anita, will play the juvenile lead in Douglas Fairbanks' coming production, "The Mollycoddle."

Matt Moore, who has been playing with Enid Bennett in "Hairpins," has finished his work in that picture and has gone back to New York.

Tom Terriss, Vitagraph director, has come West to direct two super pictures at Vitagraph's Hollywood studio.

J. Warren Kerrigan has begun work on his ninth Brunton production, "The House of Whispers," from the William Johnston novel.

Charlie Chaplin spent three days at Catalina Island making scenes for his current First National comedy, which is said to be nearing completion.

Peggy Hyland, the G. B. Samuelson star, has completed "At the Mercy of Tiberius," and has started on "Desert Dreamers," under the direction of Fred Leroy Granville.

Vivian Rich will star in a series of society dramas for the Fox company.

Brentwood has begun production on another ZaSu Pitts picture under Director Henry Kolker entitled "The Heart of Twenty."

"The Mask," the first of the new Selig Specials, has been completed by Director Bert Bracken.

Eugene O'Brien, Selznick star, is expected from the East this week to begin work in "The Figurehead."

Jane Novak will play opposite Tom Moore in "The Great Accident," his new Goldwyn picture.

March, "Brunet Month," Going in Like a Sales Lion; Will Come Out the Same

WITH the closing of the first week of March—"Brunet Month" in the annals of Pathe Exchange, Inc., during which exchange managers and salesmen are competing for prizes valued at $6,000—Pathe reports the greatest volume of business ever recorded in any similar period of time. Judging by returns for the first six days, Pathe officials predict that all previous "high spots" in the sales records of the organization will be far surpassed.

Feature business nearly doubled that registered during the last week in February, one of the biggest in the history of the organization. Pathe has been long established as the premier distributors of successful serials; yet, right now, figures of sales on the continued subjects are setting a new high water mark.

Effect of Sales Drive.

The effect of intensified sales efforts placed behind the Mrs. Sidney Drew comedies, in an effort on the part of the field force to win the stimulating prizes offered for the biggest business recorded on the two-reel subjects, is very apparent in the flow of contracts pouring into the home office. The Harold Lloyd series of $100,000 two-reel comedies, are maintaining the impetus they gained with the initial release, "Bumping into Broadway."

Spurred by the tributes paid by the foremost exhibitors of the country to the Pathe News, on the occasion of its recent beat in the Lexington lynch riots, Pathe's field representatives are endeavoring to place the news reel in every theatre in their territory. Strong selling efforts are also being placed behind the Pathe Review and Topics of the Day, and, in fact, not a single subject distributed by Pathe is being overlooked during Brunet Anniversary Month.

Berman, Back from Exchange Trip, Reports Gratifying Business by Universal Films

HARRY BERMAN, Universal's general manager of exchanges, after a swing around the circle in an inspection trip to several exchange centers, recently returned to New York full of enthusiasm for the success of Universal pictures.

"I never was more deeply impressed with the popularity of Universal pictures," he said, "and especially did I learn what great opportunities our Jewel productions offer exhibitors for increasing their box-office receipts. It is highly gratifying.

"Everywhere I go I find that Jewels are reaping rich harvests for exhibitors. In Minneapolis 'The Great Air Robbery' established new box-office records. The same was true in Chicago and in Omaha, where it recently was shown. It is one of the most popular Jewel productions Universal has put out.

"The success of 'The Great Air Robbery' is due in no small extent to the special exploitation it received. I am thoroughly sold on the value of thorough exploitation. The best possible exploitation for a picture means increased business for the exhibitor and, of course, greater sales for Universal.

"Other Jewels which are establishing new box-office records are 'The Right to Happiness' and 'Blind Husbands.' These two pictures are enjoying continued popularity in the East, West and South."

The popularity of Universal pictures, and especially of Jewel productions, throughout the Southern States is reported by William Oldknow and Herman Fitchenberg, of the Consolidated Film and Supply Company, which has exchanges in Atlanta, Memphis, Dallas, Jacksonville and El Paso.

These two film men have been in New York during the past ten days conferring with Mr. Berman. They report that every theatre in their territory has a first-run theatre in which Universal pictures are shown. Corroboration of their enthusiasm for the Universal brand also comes from Ned Depinet, manager of the Dallas exchange, who attests to the popularity of Universal Jewels in the Lone Star State.

Buffalo Exchanges Face Necessity of Moving by Recent Fire Ordinance

WITH the adoption by the council of the new film exchange fire prevention ordinance, every exchange in Buffalo, about ten in number, faces the necessity of early moving because of the provision which requires a fifteen-foot space on all sides of exchanges. There is not an office in Buffalo, it is said, which meets this requirement, and moving is the only resort. Managers are given until June 1, 1921.

Two new buildings are now under construction which will take care of about seven exchanges. The new Famous Players-Lasky building will be ready April 15 and the other Franklin street structure May 1. In this latter office will be housed the Metro, Universal, Vitagraph, United and Republic. It is rumored that Rearlart will occupy part of the F. P.-L. building.

The fire prevention ordinance was adopted by the council, Friday afternoon, March 5, and met with the approval of all the local managers. The situation is reviving talk of a film building.

Chamber of Commerce Honors Goldwyn's Philadelphia Head

IN appreciation of his untiring efforts in furthering the interests of the organization, the motion picture group of the Philadelphia Chamber of Commerce at a luncheon recently presented Chairman Harry M. White, manager of Goldwyn's Philadelphia exchange, with a solid silver and copper inlaid cigarette case.

The object of the luncheon was a complete mystery to the majority of exchange members, and none knew what they had been assembled for until the presentation speech was made by John Clark of the adjustment committee.

Several officials interested in the Liberal Sunday bill, including Dr. H. Charles Hespe, president of the New Jersey Exhibitors League and F. H. Elliott, secretary of the National Association of the Motion Picture Industry, were also present at the luncheon.

Aside from the essential details of production furnished by press departments to all trade papers there is more exclusive matter of importance to the picture showmen published every week in Moving Picture World than in any other class publication.

PROJECTION

By F. H. RICHARDSON

Maybe a Spark Did It

FROM the Vitagraph Exchange, Detroit, Michigan, J. M. Duncan, manager, comes the following:

Attached hereto find letter we received today from the Myrtle Theatre, Detroit, Michigan. with reference to a fire in the projection room of that theatre, which burned up three reels of film.

Mr. Stocker's letter is self explanatory. In my opinion the only possible cause of the fire would be a spark caused by dropping the steel reel into the metal receptacle of the storage vault.

You will note there is no other damage, except to the three reels burned in the one vault.

What Stocker Says.

The letter in question is from J. E. Stocker, manager of the Myrtle Theatre. He says:

Replying to your request for information as to how the fire occurred, will say that we have two film cans which are supposed to be fireproof. These set side by side just back of the projectors.

The left hand projector was running. The projectionist rewound a reel and dropped it into one of the film cans (vaults), the right hand one, as one stands with back to projectors.

One of these cans has a capacity of six reels and the other five. Each reel has a separate compartment, the lid of which is pulled down by the weight of the reel of film. After having dropped the reel of film in, the projectionist turned his attention to the projector which was running, but in a few seconds he smelled smoke, same coming from film can into which he had just dropped the reel.

He was afraid to raise the lid, not being sure which reel was on fire (He did right there. Ed.), also from fear of possible consequences of raising the lid. Soon the fumes forced him from the room.

About ten minutes later is was possible to re-enter the projection room, and we found all three reels in the can burned to a crisp. Several reels in the other can were unharmed.

Resumed Show.

Within a few moments we resumed the show as though nothing had happened, using remaining reels. As to cause of fire, it is a mystery. The projectionist does not smoke. That the cans are to a great extent fireproof was amply proven by the result.

All things are possible in this vale of sin and sorrer, so it is possible a spark generated by friction started the fire, BUT some things are so improbable that they are pretty nearly impossible.

Any spark generated by such friction as there would be would not, in my opinion, fire film, even though it fell directly on the celluloid. I am of the opinion that there was fire in that can, or the head of a match was therein when the reel dropped down into the compartment. I would say that most likely a bit of hot carbon did the trick, but unless it were a pretty large piece it would have cooled off while the rewinding was in process. So I am inclined to the view that a match, or the head of one got into the compartment somehow. It might lie there for days, or even weeks and then get caught just right and be set off.

Projectionist Innocent.

Probably no one will ever know how that fire started, unless the projectionist himself knows and is hiding something, which we have no right to assume. In fact, from the way he describes things I think him entirely innocent of anything in connection with the fire. He is probably tellig the exact truth, even to the fact that he let a motor run the show while he did odd chores around the room. Has anyone had similar experience which would offer explanation?

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired, remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, by mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents . United States stamps accepted; cannot use Canadian stamps.

THE LENS CHARTS.

Are You Working by "Guess," or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you ofe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Schiller Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Manager Appreciates Efforts

Seth E. Barnes, chief of projection in one of Wichita, Kansas, theatres, writes:

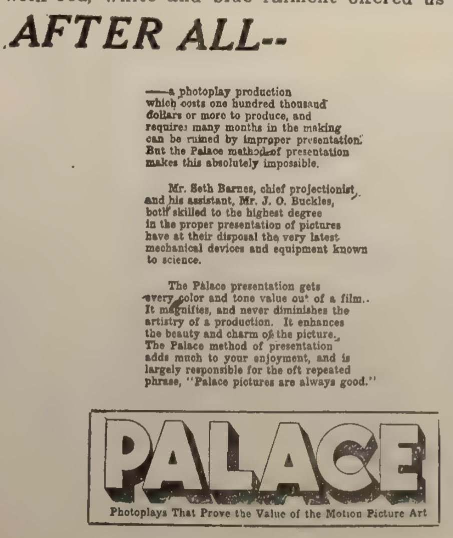
Reason why I've not written our department lately is just this: Everything was running along smoothly when a gentleman with red, white and blue raiment offered us a job acting as target at a great deal less coin then we were getting.

But the proposition looked good at that, and anyhow those who didn't accept would be grabbed by the neck and introduced to the new job—as they should be—so one fine day we found ourselves on board a boat bound for a place called "Sunny France."

Sunny France! Huh, show me the guy who named it that! Show 'im to me, that's all. Why, man, it rained nearly forty hours out of every twenty-four we were there! But we got along pretty well, and I kept up a bit on projection too, for I installed and ran a Pathe projector and a motor generator for the Red Cross; als worked on a Gaumont projector two nights a week.

The real object of this letter is to tell you that there actually are theatre managers who appreciate the efforts of the projectionist. Mr. Chambers, manager of the Princess and Palace theatres, is a gentleman in all that word implies.

He supplies everything we need, but certainly does expect results—and what is more he gets them. Attached find one of his advertisements in a local paper.



AFTER ALL--

—a photoplay production which costs one hundred thousand dollars or more to produce, and requires many months in the making can be ruined by improper presentation. But the Palace method of presentation makes this absolutely impossible.

Mr. Seth Barnes, chief projectionist, and his assistant, Mr. J. O. Buckles, both skilled to the highest degree in the proper presentation of pictures have at their disposal the very latest mechanical devices and equipment known to science.

The Palace presentation gets every color and tone value out of a film. It magnifies, and never diminishes the artistry of a production. It enhances the beauty and charm of the picture. The Palace method of presentation adds much to your enjoyment, and is largely responsible for the oft repeated phrase, "Palace pictures are always good."

PALACE

Photoplays That Prove the Value of the Motion Picture Art

Will Match Pictures.

I was in New York City a few hours last summer, in August. Visited the Rialto and Rivoli and will put our pictures up against theirs any old day.

We are enlarging our projection room and installing a third projector. Will send photo as soon as it is done.

Equipment consists of the following: A room eight feet by nineteen, with a seven foot ceiling. Two fresh air inlets near the floor, each 8 by 16 inches. A window three by four feet, which is kept closed in daylight. Two thirty inch vents in ceiling, all of which insure good ventilation and healthful conditions. We have three motor driven, late model Simplex, a dissolving stereo and a spot lamp.

Use half size Gundlach lenses, projecting a seventeen foot picture 107 feet to a Minusa screen. Have lens system lined up as per lens chart and get excellent results. Current is taken from 3-phase, 220 volt lines, through a 75 ampere double arc G E motor generator, delivering seventy amperes to the arc.

Also have a 110 volt D C line for emergency. Use National 7/8 cored and 3/8 silver tip. Have an enclosed, motor driven rewind, geared down to twelve minutes to the 2,000 foot reel. It is equipped with an Ideal film cleaner and an automatic cut-out switch.

Have three-way push button switches on each projector motor; also adjustable observation ports as per page 220 of the handbook.

When room is finished will have lavatory and toilet, and the best equipped projection room in this neck of the woods. In fact, it will be the only three-projector installation in this state so far as we know. Mr. Buckles and myself both wish the department the continued success which it deserves.

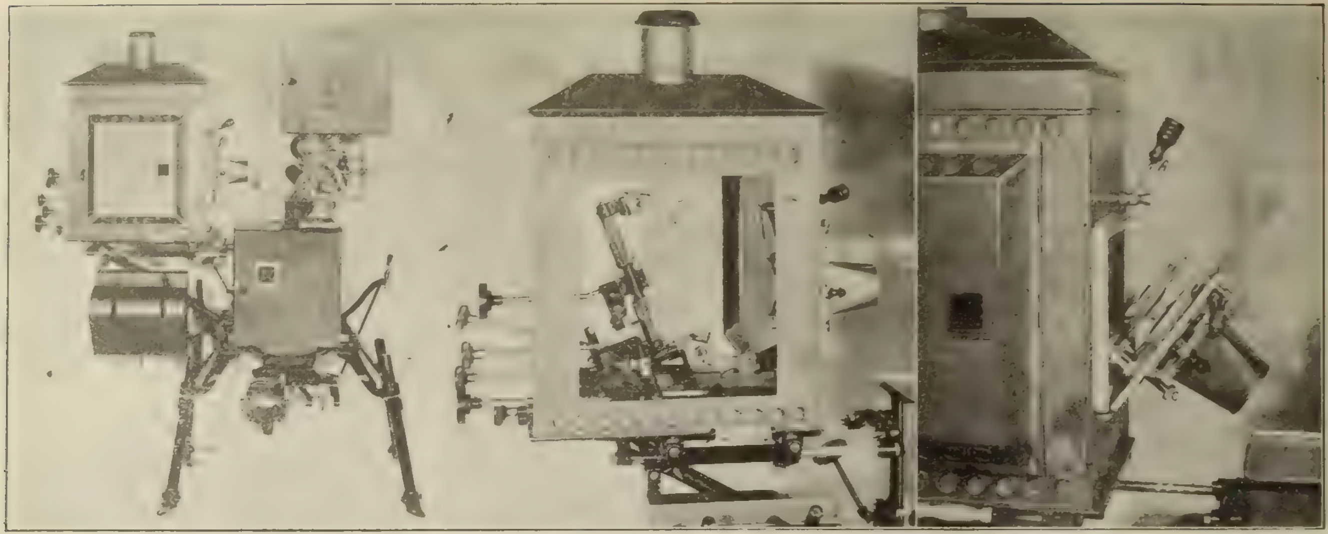
Judging by your remarks France must have been damp. Real managers, who appreciate careful, painstaking work, and who realize the fact that beauty and artistry of the best production may be ruined by improper projection, should receive due credit.

Their tribe numbers too few, though it is slowly increasing. Glad to have the photo.

Lens Charts With Power's Projectors

The Nicholas Power Company has purchased a large number of lens charts, and hereafter one will be sent out with every Power's projector as a part of the standard Power equipment.

This is a progressive step which is deserving of commendation. Demand the chart with the projector. You are entitled to it and if it is not in the lamphouse or the new projector some one has purloined it somewhere between the factory and your theatre.



New Power's 6-B Equipment and Details of Same.

Center illustration shows type E lamp house, lamp and inside dowser. To right, condenser mount, holder and dowser adjustment. A is dowser handle; B, condenser frame latch; C, screw by which condensers are spaced.

New Power Equipment

For quite some time the editor has been peeved at the Nicholas Power Company because it did not produce something of more importance than comparatively minor improvements in their justly celebrated Power's projector. But we now take it all back, for down at No. 90 Gold street we have been introduced to what will, after the latter part of this month, be and become a part and parcel of the standard Power's Six-B projector equipment, to wit, a lamphouse much increased as to size and embodying unique and excellent improvements. In fact, so radical is the change that it is entitled to an extended description.

From floor to top the new lamphouse measures 25½ inches. From front to back wall is 20½ inches, and it measures 11⅝ inches from side wall to side wall, the doors extending out a full 1¼ inches further on either side.

Ventilation is accomplished by means of twelve 1-inch holes at top and bottom, on either side, plus a 4-inch vent flue, which may be used as an open chimney, or may be connected with the outer air or the projection room vent flue by means of suitable piping. If the latter is done the ornamental top is slipped off, leaving just a straight pipe to connect to.

The Lamphouse.

The lamphouse is of heavy Russia iron. A new and very convenient type of door-latch is used, with a handle of bakelite composition. The top is in the form of a hip, or peak, which makes it impossible to lay reels of film or other articles thereon. The cable slots are 9/16 of an inch by 1.5 inches long.

The standard base of the old lamphouse provided for a maximum distance of a little more than 20 inches from center of condenser to aperture. The new base, while it does not place the lamphouse any further back, provides for a maximum distance of 21 inches from center of condenser to film, all that will be required under any condition of practical projection.

The added distance is made possible without placing the lamphouse further back because the condenser itself is set back inside the lamphouse.

Just under the lamphouse roof, on either side, is a metal pocket, extending into the lamphouse proper and open at the back. One pocket is 10 inches deep and the other 5. They are intended as drying ovens for carbons—a most excellent idea and one which will make a decided hit with projectionists.

The added size of the lamphouse gives the whole projector a dignified, well balanced appearance and reduces the interior temperature, which in turn adds to carbon capacity and reduces condenser breakage.

The Dowser.

The dowser is of the interior type, cast from gray iron, and is operated by a lever projecting from the front lamphouse wall just over the condenser cone. It comes down between the arc and lens and stands about a quarter of an inch from the latter. This should operate to protect the hot lens when the lamphouse door is opened to trim the lamp. So much for the lamphouse proper.

The condenser mount brings the Power's folks up to date in that respect, and maybe a jump or two ahead. In the front of the lamphouse is set a substantial casting measuring 9.5 inches square. Its holding flange attaches to the interior wall, which is reinforced to receive it.

The front of this plate is deeply recessed to receive a second square casting, which carries the condenser, and is hinged at its lower edge to the holding casting. By releasing a conveniently located latch, with non-heating handle, the carrying plate is allowed to swing outward, as shown in the illustration, in which position the whole condenser is accessible.

The condensers are carried in a heavy metal receiver of peculiar shape, into which they are clamped by a threaded ring—one point with which I am not sure I agree. Perhaps this is really the best procedure, but I am inclined to think a heavy ring of metal which the projectionist could spring into place would perhaps serve the purpose as well, and serve it more conveniently.

Of this, however, I am not sure. Time will tell and the change, if found advisable, may be easily made. At any rate, the arrangement as it now is is very excellent.

The Lens Holder.

The lens holder rests in a milled groove, so that the lenses are held accurately with relation to each other. The front lens holder is a part of the main holding plate, but the holder of the arc lens rides on two substantial rods which pass through holes in the main plate.

Just below the condenser cone, on the outside, is a large milled thumbscrew, by means of which the arc lens holder may be moved ahead or back so as to alter the

More Details of Power's 6-B Equipment.

Condenser mount with holding ring, type E lamp and clamp that makes connection between carbon jaw and the wiring.

distance between the holders to accommodate lenses of different thickness.

This is a decided step in advance, as with it there will be no possible excuse for the projectionist not keeping his condenser lenses the proper distance apart.

We would, however, respectfully suggest to the Power Company that the spacing screw be made with a very coarse thread—something like the one now used to move the lamp backward and forward.

Our reason for this recommendation is that where a combined moving picture projector and stereopticon is used, it is often found impossible to use the correct condenser combination for moving pictures and at the same time get a clear stereopticon field.

This condition may be remedied, if the projectionist is able to space his condenser lenses further apart, and do it quickly, as he shoves over to the stereo. The greater spacing of the lenses provides exactly the condition required to clear up the stereo field. The suggested change is a slight one, and there is no good reason why it cannot be immediately incorporated. We trust it will be done.

The Lamp.

Only a brief description of the lamp is necessary. It is heavily constructed, with rack bars three-quarters of an inch square, held by clamps which have a spring arrangement allowing the clamps to "give," which takes care of expansion and will prevent the bars from "freezing" under any condition. The hand holds of the various lamp controls are of ample dimensions.

They are spaced in such way as to prevent any possible interference of one with the other, no matter what position the lamp may occupy.

The carbon contacts are V shape and have a contact surface a trifle more than 1¼ deep, or long. The bottom holder will accommodate carbons of any diameters from 5/16 to ⅝ of an inch; the upper holder will take anything from ⅝ to 1⅛ inch. New carbon contact blocks can be installed at any time at slight cost.

The capacity of the lamp is 150 amperes. The wire contacts are unusually excellent. They are designed to do away with terminal lugs. The clamps are so made that a series of interlocking corrugations give both perfect electrical contact and a positive grip. The contacts accommodate anything from a No. 6 to a No. 1 wire and are protected from the heat of the arc by an asbestos shield which extends out over the lower and under the upper one.

Another excellent feature of the new lamp is that all adjustments are made with the lower carbon arm, the upper remaining stationary. This has the effect of not disturbing the crater with relation to its position on the axis of the optical system when it becomes necessary to alter the position of the two carbon tips with relation to each other.

The new lamphouse marks a decided improvement in Power's equipment. It has, in all its details, the unqualified indorsement of this department.

Cameramen Should Wake Up

Harold E. Davis, Old Town, Maine, who evidently is a live wire and an enthusiast, says:

Although I have read every copy of the World for four years past, this is my first letter to the Father of all good projectionists, and when I say "Father" that is precisely what I mean, because it is through you and the World that we are able to put a good picture on the screen and keep it there, always presuming the producer gives us the right stuff to work with.

Mighty Good Suggestion.

On the wall of our projection room we have what we call a 'Trouble Card," or rather two of them, on the wall back of each projector. The projectors are given a number, and the card bears that number and the name of the projectionist handling the machine. On these cards we record any and everything which is wrong with the screen result, together with exact time and date, the cause and, in case the screen is dark, the length of time it was dark. RESULT: You may gamble we are right there on the job sixty seconds every minute because we do like a nice, clean, white card. Why? Why because the darned thing hangs right there in plain sight, where anyone (including the boss) can see—that is to say, anyone who has any business in the projection room. Mr. Johnson, our head projectionist, evolved the idea. It is great.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

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MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

Hand Drive.

We have two Simplex, hand driven projectors, taking 45 amperes through a Hallberg Economizer, with a 137 foot projection distance to a metallic surface, eighteen foot screen.

We have trimmed down our master blades as much as possible—won't say how much because we don't care to start an argument. Some of them here say they are too narrow to be practical, but just the same they are delivering the goods.

Make our shutter blades of cardboard. They last six months or more. Johnson has a new shutter he is trying out. It puts a brighter, whiter light on the screen than anything I have ever seen. Trimmed to same dimensions as our present ones we run as low as fifty-eight without flicker.

Will put them on both projectors as soon as they are perfected. Cannot say more now.

Out of Focus.

I certainly do wish something could be done to stop producers making out-of-focus pictures. Last Friday and Saturday we ran a production, nearly one-third of the scenes of which were out of focus. Directors and cameraman complain that we ruin their artistic work. Well, I wonder how they think we can do artistic work with such stuff. I wonder if they ever bother their heads about what they do to OUR artistic work when they hand us such stuff. Of course, our people like real well to pay an admission to see a production, one scene of which is sharp and beautiful and the next just a blurry, fuzzy mess—I don't think! And the trouble is that they lay the blame for the fault on the projectionist. And then their eyes hurt and they lay it to "moving pictures," whereas it is really due to "fuzzy" pictures. And you are the one to get this thing remedied, if any one can. And I think you can, provided there be enough kicks. So this crank twister is starting the ball rolling.

DON'T SHOW DIRTY SLIDES
A DIRTY SLIDE DISGRACES YOUR PROFESSION →
COMING
MARY PICKFORD
IN
Pollyanna
Remember → It takes but a moment to clean them.
G. WALKER

Wanted to Heave a Brick.

Yes, friend Davis, I've sat in the Broadway houses and wanted to heave a brick at the screen, with hope that it would bounce far enough to dent some cameraman's solid ivory dome.

But the cameraman is not always to blame. There is the director who demands what he calls "softness" in focus, which, rightly named, is just plain blurr, and is hugely injurious to the eyes of the audience and should not be allowed at all.

The eyesight of a community is of much more value than a director's mistaken idea of "art." Nine out of ten of the average audience will agree with me that such scenes, however "artistic," are just a plain nuisance and an aggravation.

Mind you, this criticism does not necessarily hold good if the central objects, on which the eye inevitably focuses, is sharp. Under this circumstance there is no objection to the background being out of focus. In fact, there may be, under some conditions, distinct advantage in this, since it helps focus attention where it belongs. But the fuzzy-all-over picture is several degrees worse than bad.

"Trouble Card" Good.

That "Trouble Card" listens mighty good. Wonder how many projectionists will be willing to have your faults bulletined that way?

As I understand it one man handles each machine. But that would not be necessary, since one card could be made to do for both projectors, the notation of faults being supplemented by name or initials of man in charge. The trouble card plan should serve to promote healthy rivalry between the men—a thing we heartily approve of. Glad to have details of the new shutter when you are ready, BUT—you will have to show us.

As to Text Books

F. A. Reynolds, Brooklyn, New York, asks for list of books which will be of use in preparing to take an examination as moving picture projectionist. He wants the "most direct and practical" and those which bear directly on the motion picture projection machine. "Do not," says he, "include Richardson's handbook as I already have that, but I want something even more simple, and less difficult, if possible."

There are other books which I can and do recommend to the projectionist, because they contain knowledge which will be of real value to him. But for the beginner the Handbook is plenty. If he combines its study with an apprenticeship he should have no trouble getting by, but he may well add Hawkins, Electrical Guides, Theodore Audel Company, New York City, and then, afterward, "Optic Projection."

But I am afraid you, like so many others, are starting out with a wrong idea. You seem to be looking for an easy path to a profession. There is no such path.

Take my advice, go somewhere where the law has sufficient intelligence to allow you to serve an apprenticeship, serve such an apprenticeship combined with study, and finally pass an examination by reason of the fact that you really do understand your business. That is the only real way to enter the profession of projection.

Among Busy Exchangemen

Frederick Resigns as Pathe Baltimore Chief; Whittle Up

AFTER having been associated with Pathe Film Exchange for two years and made quite a record for himself as their representative in Baltimore during that time, Louis J. Frederick resigned his position as Baltimore representative of that company on Monday, March 1, to become the general sales manager of the Baltimore State Rights Film Company with offices in the Palmore and Homand Building, 420-22 East Lexington street.

Mr. Frederick is well known in the Baltimore territory. He will cover the territory including Maryland, Delaware, Virginia and the District of Columbia for the Baltimore State Rights Film Company. All of the productions put out by Jans Pictures, Inc., will be handled by the company Mr. Frederick now represents. George C. Easter, who is secretary and treasurer of the Jans Company, is also president of the Baltimore State Rights Film Company. His offices are also in the Palmore and Homand Building.

Allan F. Moritz

Has taken reins as manager of Famous Players Buffalo office.

Mr. Frederick will be succeeded by Jack L. Whittle, who will cover the Baltimore territory for Pathe. Mr. Whittle is well able to handle their output as he has a wide knowledge of the conditions existing here and is well known to the film men.

Mr. Whittle will be succeeded by Myer J. Wolfert, who for the past five years has been connected with Universal and is a hard working young man. Simon Feldstein will take Mr. Wolfert over the Maryland and part of the Virginia territory and introduce him to the trade.

J. R. Thomson is the new manager at the Pittsburgh branch of the American Film Co., Inc., succeeding B. F. Hubbard, who has taken charge of the American branch at Philadelphia. Mr. Thomson comes from the Buffalo American office, where he did efficient work and was very popular with the exhibitors.

Manager McGurty, of the Republic Distributing Corporation's Pittsburgh branch, has the sympathy of all exhibitors and exchangemen in the territory, as a result of the death of his wife, which occurred Saturday, February 21.

Moritz Manages F. P. L. in Buffalo.

Allan F. Moritz, veteran film man, has come to Buffalo as manager of the local Famous Players-Lasky exchange, succeeding Richard C. Fox, who recently resigned to accept a position with Fox in London. Mr. Moritz is a former advertising man, having once been associated with the firm of Kiernan in New York City.

Leaving the advertising business he took over the management of the Top Top Theatre in Chattanooga and later the Lincoln Theatre in Montgomery, Ala. After a few years in the exhibiting end of the business, Mr. Moritz assumed the position of salesman with the Fox exchange in Washington and later in Philadelphia.

His next jump was to New Orleans, where he was manager of the Fox exchange for a period of three years, resigning in July, 1919, to go with the Famous Players-Lasky Company in Washington, where he remained five months. When the Buffalo position of manager became vacant he was chosen to fill the vacancy. Since arriving in Buffalo Mr. Moritz has gained many friends in the city and territory, which he has toured thoroughly.

Mr. Moritz announces that the new Paramount exchange will be ready for occupancy April 15. The exchange will be located in the Film Row at the corner of Chippewa and Franklin streets.

Newton E. Levy, coast division manager for Robertson-Cole, left Seattle for Denver this week, after a stay of three weeks.

L. W. Wingham, Seattle Robertson-Cole manager, is back on the job after a two-week attack of the flu. Mr. Wingham announces the engaging of three new salesmen for the Northwest territory. They are A. B. Cleland, Ralph Pielow and C. B. Beale.

Adda Boy, Eddie.

"Eddie" McBride, formerly a reporter on the staff of the Buffalo Evening News, is now breaking into the film game at the Fox office. Clayton Sheehan, district manager, is in Chicago. He recently returned from a trip to the coast.

Landrys Visit Taylor.

L. Landry and Mrs. Landry visited C. A. Taylor, Pathe Buffalo manager, Friday, March 5 on their way to visit Niagara Falls. Mr. Landry is assistant general manager of Pathe. While in Buffalo he gave a brief talk to the local sales staff.

"Bob" Lynch, Philadelphia manager of the Metro, has been ill in bed during the past few days. The "boys" all hope for his speedy recovery.

Big Noise in Philadelphia.

C. S. Trowbridge, Philadelphia manager of United Artists, has leased the Metropolitan Opera House in that city for an indefinite period. Plans have been arranged for the Philadelphia presentation of Mary Pickford in "Pollyanna" beginning Saturday.

J. Hebrew and J. P. Bethel Promoted.

J. Hebrew, former Philadelphia manager of the Vitagraph, has been promoted to district special director, of Pittsburgh, Buffalo, Albany, Boston, Washington and Philadelphia territory exchanges. J. P. Bethel, formerly assistant manager, has been made the Quaker City manager and R. E. Binns assistant.

F. W. McClellan, Philadelphia publicity exploitation manager for Paramount-Artcraft, has had wide experience and is extending much valuable assistance to the exhibitors.

Saul Meltzer, salesman for the Pittsburgh Select exchange, is back on the job after a long siege of pneumonia. Saul spent two weeks at Lakewood, N. J., and afterwards made a trip to New York, where he met the various Selznick stars.

Guiding "Flying A" Sales Destinies in Central West.

From left to right: Charles Filkins, Chicago manager for American; Charles M. Keppler, assistant to Mr. Filkins, in charge of Chicago South Side; Paul De Outo, central west sales manager.

in Well-Known Key Cities

Koerpel Moves Up in Goldwyn.

J. A. KOERPEL, for the past seven months manager of the Seattle Goldwyn office, was this week appointed West Coast division manager to succeed A. S. Aronson, who leaves San Francisco March 16 to open Goldwyn exchanges in the leading cities of Australia. Mr. Koerpel has appointed as his successor at the Seattle office F. A. Bernardo, who, as salesman, followed his chief from World to Goldwyn.

Mr. Koerpel is probably one of the best known film men in the United States, having been recognized in many quarters for his ability as an organizer and efficiency expert. At the Seattle Chamber of Commerce, of which he is a member, he is known as "The Business Doctor." He is also a member of the Foreign Trade Bureau of Seattle and he has been a close student of the language and business conditions of South America for the past six years. It is rumored that he will be sent to that continent in the not very distant future to establish Goldwyn branches.

Capt. J. B. MacKay, managing director of the Anglo-Canadian Picture Plays, Ltd., Montreal and London, has returned to Montreal after a succesful trip to England, where he formally presented the plan which has been arranged for the distribution of the productions of fourteen British enterprises in Canada through the Specialty Film Import, Limited, Montreal and other cities. The first feature released through this company will shortly be presented in Montreal, it is understood.

Paul J. Swift, formerly of Washington, D. C., has succeeded E. A. Peavey as manager of the Famous Players-Lasky exchange in Omaha, Nebraska.

Fred Solomon, for years booker and assistant manager of the Select exchange in Omaha, Neb., has joined the A. H. Blank Enterprises, the Omaha, Neb., exchange for First National releases.

Pathe Omaha Force Plans Clean-Up.

The force of the Pathe exchange in Omaha, Neb., has been greatly increased in anticipation of record breaking business with the Pathe specials and the Dempsey serial. Stuart Gould, formerly exploitation expert with the Famous Players-Lasky exchange in Omaha, has accepted a position with the Pathe exchange as exploitation man and representative in the field for the Pathe specials. S. A. Galanty, formerly Paramount manager in Denver, has joined the Omaha Pathe force to handle Pathe features in Iowa and Nebraska. George M. Cohn, of Chicago, Louis Frieborg and Don Moore, of Omaha, have also joined the Pathe staff. Eight field men are now representing Pathe from the Omaha exchange, of which Harry Graham is manager.

Stern Tells 'Em Why.

Manager Stern of the Pittsburgh Universal in his weekly talk, Saturday, February 28, to the sales force on exploitation and other subjects announced that he was going to try to have it arranged to offer prizes to the salesmen who think out the best ideas on picture exploiting.

He made it plain to all once more that this is particularly the age of exploitation and also dwelt at length on the fact that the sales force should do all they can to help the exhibitor in this respect.

His pithy discourse was punctuated with a number of references to instances where exhibitors have been greatly helped by ideas that he advanced and he said he was going to keep "harping on this subject" until it became a veritable habit with the "sellers" to think about this important factor in showing pictures.

Andy Sherry, Universal "Ace" salesman, has recently broken all records selling film for the Pittsburgh branch.

Dine Buxbaum on Becoming New York Exchange Head

EXECUTIVES and employes of the Famous Players-Lasky gave a dinner Friday night, March 5, at Reisenweber's to Harry H. Buxbaum, in observance of Mr. Buxbaum's recent appointment as manager of the Famous Players-Lasky New York Exchange.

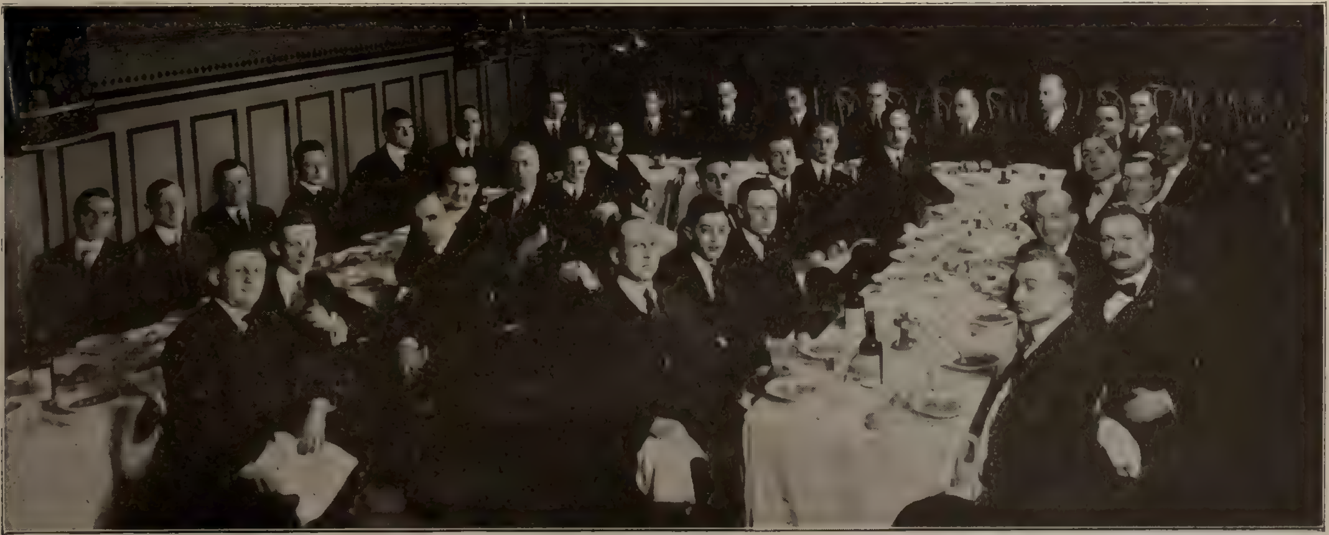
John C. Flinn was toastmaster and speeches were made by Al Lichtman, general manager of the department of distribution; Thomas Meighan, Paramount Artcraft star; S. R. Kent, sales manager; Claud Saunders, exploitation manager; Jerome Beatty, director of advertising and publicity; Frank V. Chamberlain, general service manager; Oscar Morgan, assistant sales manager; J. D. Clark, manager of the Philadelphia exchange; Spiros Skouros, of St. Louis; Roland Edwards, Norman Collier, Harry Danto, Charles S. Goetz, Joseph Lee and Mr. Buxbaum.

Besides the speech-making an entertainment was furnished by several vaudeville artists.

Those present included Howard T. Gray, Albert DuBois, Claud Saunders, Joseph Seidleman, Henry L. Salisbury, John C. Flinn, Spiros Skouros, Oscar Morgan, S. R. Kent, H. H. Buxbaum, Thomas Meighan, Al Lichtman, Frank V. Chamberlin, J. D. Clark, Charles S. Goetz, Henry Randall, Joseph Lee, Henry E. Genet, William Roosevelt, Max Goosman, Richard Gledhill, Louis Braum, Earl Denison, Jerome Beatty, Roland Edwards, Norman Collier, Harry Danto, George Krebs, Rudolph Flothow, Melville Shauer, Eugene Zukor, Jack Sonn, Hamilton C. Platt, Jack Jachauer, Jules Sarzin.

Dana Hayes With First National.

Dana Hayes, one of the best known young film men of the country, formerly with Clune's Attractions and later with Sol Lesser Attractions, has joined the First National.



The Dinner Tendered Harry H. Buxbaum on His Taking Over Managership of F. P.-L. New York Exchange.

Left to right, outside of table—Howard T. Gray, Albert DuBois, Claud Saunders, Joseph Seidleman, Henry L. Saulisbury, John C. Flinn, Spiros Skouros, Oscar Morgan, S. R. Kent, H. H. Buxbaum, Thomas Meighan, Al. Lichtman, Frank V. Chamberlin, J. D. Clark, Charles S. Goetz, Henry Randall, Joseph Lee, Henry E. Genet, William Roosevelt, Max Goosman, Richard Gledhill. Left to right, inside of table—Louis Braum, Earl Denison, Jerome Beatty, Roland Edwards, Norman Collier, Harry Danto, George Krebs, Rudolph Flothow, Melville Shauer, Eugene Zukor, Jack Sonn, Hamilton C. Platt, Jack Jachauer, Jules Sarzin.

National force at Pittsburgh and will have charge of "In Old Kentucky" and "The Confession," both of which will be handled as percentage attractions exclusively and put on the same as big road shows.

H. A. Bandy, Goldwyn district supervisor, paid a visit to the Pittsburgh branch, the week of February 23.

Fox in Fine Quarters in Omaha.

The Fox exchange in Omaha, Nebraska, has moved from 315 South Sixteenth street to new quarters at 1408 Harney street that furnishes the best exchange room in the Middle West. The new Fox quarters in Omaha have 6,000 square feet of floor space. An exhibition room has been installed, with desks for spectators. The exchange is equipped with other modern arrangements. M. H. Golden, home office representative, was in Omaha to aid Manager Sidney Meyers and his force to make the move.

Cohen Added to Realart's Sales Force.

Maurice Cohen, formerly connected with Universal and the Gardiner Film Syndicate, has been added to the sales force of Harry E. Wilkinson, the Buffalo manager of Realart Pictures Corporation.

Berman Visits Baltimore.

Leonard L. Berman, who has been in the film business for seven years and is manager of the Arrow Film Exchange in Philadelphia, Pa., and also connected with Korson & Amsterdam of that city, spent several days in Baltimore during the week of March 1, looking over the territory for the productions he wants to sell the state rights on. Prior to joining the Arrow company, Mr. Berman was associated with Pathe. At one time he was connected with the United Film Exchange in Baltimore.

Screenart Offices Filling Out.

The office and sales force of the Baltimore branch of Screenart, which is under the management of Michael Siegel, is now being completed. Richard Harrison has been taken on as traveling salesman and is now taking a trip over the Virginia and Eastern Shore of Maryland territory. Miss Rosa L. Breen has accepted the position of Mr. Siegel's secretary. Miss Breen was formerly with the Quaker City and Hatch Film companies of Philadelphia, and has been in the film business for over a year.

Milton Caplon, president of Variety Pictures Corporation, Baltimore, visited New York City for several days during the week of March 1.

Eddie Dowling with Special.

Eddie Dowling, long with General Film, later with Uncle Sam's army, and just recently back from Cuba, is associated with Special Pictures as New York State representative.

Some Smith!

P. H. Smith, manager of the Buffalo First National office, has returned from a week's trip downstate, during which he visited Syracuse, Binghamton, Johnson City, Endicott, and other towns, closing contracts for much big business.

Building R-C in Cleveland.

M. A. Levy, manager of the Cleveland branch of Robertson-Cole, has added to his force of salesmen. H. L. Beecroft, formerly of Pathe; D. Miller, formerly of Universal, and W. A. Hoffman, recently of Hodkinson, are the new members.

Paul Tessier, Cleveland Pathe manager, recently returned from a visit to the home office, New York, and reports an announcement will soon be made of big plans now formulating.

Sam Morris, general manager of Select, made a flying visit to Cleveland, his old home, and spent a day with his brother, Ike Morris, of the Home theatre.

Syd Rosenthal, manager of National Pictures, Inc., Cleveland, reports the following franchises sold the first week in March: Orpheum, Akron; Dome, Youngstown and Schade, Sandusky.

Jack Lawrence, shipper at the Robertson-Cole exchange, Cleveland, is back to work again after being laid up with a badly sprained ankle.

Slater in Cincinnati.

Fred Slater, Eastern District Manager of Robertson-Cole, was a recent visitor at the Cincinnati branch office. Mr. Slater and Charles Casanave, resident manager, devised plans for conducting an extensive publicity campaign for the "Beloved Cheater," which will be shown in this district shortly.

H. A. Ross, Paramount manager in Detroit, has returned from a three weeks' sojournin the south, where his family is spending the winter at St. Petersberg, Florida.

Kent Goes From Detroit to Toronto.

William A. Kent, former assistant manager of the Select exchange in Detroit, has been promoted to manager of the Toronto office of Select and has already left to assume his new position. He will be succeeded in Detroit by Frank Stuart, former bookkeeper and cashier, and who has been connected with the Fox and former General film exchanges. Mr. Kent is a brother to J. O. Kent, Detroit manager for Select, and has been with Lewis Selznick for the past four years.

3 PAGES

OF

EXCHANGE NEWS

NOTES OF

REAL WORKERS

AND A

REAL FEATURE

J. C. Fishman, of the Standard Film Service, Detroit, is planning a big trade showing of "The Lost City" at the Hotel Statler sometime during the present month.

M. Harlann Starr, manager of United Picture Productions Corp., states that he is having big business on "The Flame of the Yukon," and that it is playing the best theatres, to bigger business than on the original engagement. Mr. Starr states that all of the Triangle releases are booking up exceptionally well.

Jack Ryder, former salesman with Pathe, has tendered his resignation to become city salesman in Detroit for Vitagraph.

Cincinnati Third Film Center.

Harris P. Wolfberg, district manager for Famous Players-Lasky, said in an address before the Cincinnati Rotary Club that Cincinnati is the third largest motion picture distributing center in the world, being exceeded only by New York and Chicago. In one year Cincinnati jumped from eighth to third place. Mr. Wolfberg has been retired as president of the Associated Film exchange managers of the Chamber of Commerce because his work takes him to Pittsburg.

Hoyt Ricketts, from the home office, has been appointed as assistant manager to George Dembow at the Philadelphia Fox exchange and Louis Burnstine, his predecessor, has been promoted to the management of the Pittsburgh branch. Captain Howard Boyle, the much mentioned "Ace" of the English Flying Corps, is now representative for Fox in this territory. A special effort will be made by Mr. Dembow to have his salesmen in this territory secure a big portion of the $10,000 being offered in the national contest beginning March 8 and ending in April.

Frank S. Hopkins, manager of the Buffalo Universal office, was visited last week by Fred Schweppe, of the Colonial Theatre, Elmira, and C. W. Landers, of the Opera House, in Fredonia N. Y., both of whom signed up a number of "Big U" features. Mr. Hopkins has engaged Otto Schroepel formerly Hodkinson representative at the Pathe office, as booker at the Big U exchange. Howard E. Brink, an old Universal salesman, has returned to the fold after a year or so with Famous Players-Lasky.

The "Torchy Triumvirate"—Author, Star, and Producer.
Sewell Ford, Johnny Hines, and C. C. Burr, president of Master Films, which is producing the "Torchy" stories, already in great favor.

CHICAGO NEWS LETTER

JAMES S. McQUADE

Plans of Independent Exchangemen's Association Shown in Committee Report

THE most important work of the recent convention of Independent exchange men held in the Capital Film Company's offices, in Chicago, was the report of the permanent ways and means committee, which was submitted Saturday morning, February 28.

On this committee are: Chairman, R. D. Lewis, R. D. Lewis Film Company, Oklahoma City; R. C. Cropper, Bee Hive Exchange, Chicago; Al. Kahn, Crescent Film Company, Kansas City; D. J. Chatkin, Consolidated Film Corporation, San Francisco and Los Angeles; E. J. Farrell, Major Film Company, Boston; J. E. Pearce, Peace Film Company, New Orleans, and H. A. Kyler, Supreme Photoplays Corporation, Denver.

Considerable discussion, care and thought were bestowed on the draughting, which was purposefully engaged in after the convention proceedings had practically ended, when the members of the committee had been fully impressed by the desires and aims of those assembled. The report follows:

"The purpose of this organization is for the mutual benefit of the independent exchangemen and to secure for themselves the benefits of a combined purchasing power.

Exchanges to Buy Capital Stock.

"The affairs of the organization are to be conducted as a corporation, with non-assessable stock, and its capitalization will be $100,000, fully paid in. The capital stock will be subscribed for by the individual exchanges operating in the various territories throughout the United States—exclusively subscribed for.

"The United States is to be divided into a certain number of exchange centers, to be agreed upon later. Each one of these centers shall have the opportunity of purchasing an equal amount of the capital stock and each and every division or exchange center, which is fully paid for, shall receive one vote.

"The purpose of the moneys derived from the sales of the capital stock is to enable the home office to bind contracts with the producers to pay for productions thus purchased.

"The affairs of the corporation shall be conducted and supervised by a board of directors of at least five members. The board of directors shall include the president, secretary and treasurer. The duties of the board of directors, or their direct representative, will be to get in touch with the members and ascertain the nature and class of productions desired and get into touch with producers of such films and obtain them, and arrange with producers for prices on accessories, on the best possible terms; to keep in touch with the various producing organizations and submit to the members of this organization such data as will enable them to know intelligently what is going on and enable them to protect their mutual interests.

Membership to Vote on Contracts.

"The board of directors, or its direct representative, shall not have the right to close contracts with producers for any production, or productions, until such contracts have been submitted to a vote of all the members and have received a two-thirds vote of the membership.

"The board of directors, or its direct representative, on receiving an offer from a producer, shall submit a copy of such contract, with complete information regarding the class of the production, to each member.

"The members shall then vote on the proposition as submitted and the corporation shall be bound by such vote.

"The cost of the production to the distributor shall be based on his territorial percentage of the actual cost of the production.

"As an example: For a production costing the corporation $25,000, a distributor in a 5 per cent. territory would be assessed 5 per cent. of $25,000, or $1,250.

"The home office of the corporation shall be located in New York City.

"The home office shall be maintained by assessments on each exchange office, in the nature of a 5 per cent. addition to the cost of all productions to its corporation.

"All purchases contracted for by this corporation for its members shall be paid for on a C. O. D. basis.

"The productions are to be released under the trademark and name of the corporation."

May Dispose of Stock.

During the convention proceedings it was decided by vote that the number of votes necessary to accept a picture, or pictures, from a producer must be 75 per cent. of the vote cast.

It was also decided by the convention that if an exchangeman has been a member of the organization for a certain time and finds it impossible to continue business owing to financial difficulties or for some other vital reason, the organization will buy his stock, if deemed advisable. If not, the exchangeman can then offer it to some other exchange in the organization. The organization, however, must be given the first chance to buy such stock.

The members of the committee on territorial rights and percentages, appointed at the convention, were: Chairman, Dave Warner, Warner Films, Cleveland; special advisor, Joe Brandt, National Film Corporation, New York; H. E. Coffee, Empire Film Distributing Company, Washington, D. C., and C. C. Hite, of C. C. Hite Attractions, Cincinnati. Mr. Brandt was selected as representative for the producers.

Following are the Independent exchanges and their owners, which were represented at the convention: San Francisco, D. J. Chatkin, Consolidated Film Corp., Milwaukee; W. A. Baier, W. A. Baier Film Company, Oklahoma City; R. D. Lewis, R. D. Lewis Film Company, Syracuse; T. W. Dooley, Dooley Film Exchange, New York; E. W. Hammons, Educational Film Corporation, St. Louis; Sam Werner, United Film Service, Omaha; Max Waintroub, Fontenelle Film Company, Boston; E. F. Farrell, Major Film Co., New Orleans; J. E. Pearce, Pearce Film Company, Washington; H. E. Coffey, Empire Film Distributing Co., Philadelphia; A. A. Millman, Capital Film Exchange, Kansas City; Al Kahn, Crescent Film Company, Denver; H. A. Kyler, Supreme Photoplays Corporation, Detroit; David Mundstuk, Strand Features, Cincinnati; C. C. Hite, C. C. Hite Attrac-

"Did You Hear the One About the Fellow Who Lost His Breath?"

Inquires Eddie Lyons of Lee Moran as they work on their Universal five-reeler, "Everything But the Truth."

tions, Atlanta; A. C. Bromberg, A. C. Bromberg Film Exchange, Chicago; R. C. Cropper, Bee Hive Film Exchange, Pittsburgh; S. Saniel, S. & S. Film & Supply Company, Cleveland; Dave Warner, Warner Films.

Republic's Super-Specials Eagerly Awaited by Trade

NORMAN H. MORAY, assistant sales manager of the Republic, with headquarters in New York, spent two days in the city the week of March 1, on a trip through the Central West.

He had visited Buffalo, Cleveland, Cincinnati and Detroit before Chicago was reached, his mission being to acquaint exchange managers with the forthcoming, big releases of Republic and to open a sales campaign on the new serial, "The Whirlwind."

He found business conditions very favorable in Cleveland, Cincinnati and Detroit and the outlook very promising. Buffalo was rapidly recovering from the effects of the great blizzard, which seriously affected business in all the big cities in New York state.

Exhibitors in all the cities visited are looking forward eagerly to the release of Republic's first super-special, "A Girl of the Sea," which will take place in the near future. Mr. Moray closed for the first run of this picture in all the cities mentioned. Great interest is also being centered on the release of the first episode of "The Whirlwind," a Republic serial that is being eagerly awaited by exhibitors.

Mr. Moray left for Kansas City, Mo., Wednesday, March 3, and will visit Omaha, St. Louis and Pittsburgh. He will then revisit Cincinnati.

Paul Busch, who has just completed his sixth week as manager of Republic's Chicago office, informed me that all the leading exhibitors here are waiting patiently for "The Girl of the Sea," "Mothers of Men," Julian Eltinge, in "An Adventuress," and "Children of Destiny," all super-specials, of six reels or more.

Universal's Chicago Manager Celebrates Fiftieth Birthday

I. L. LESERMAN, manager of Universal's Chicago exchange, was the pleased victim of a real surprise party, March 2, at the Winter Garden, Consumers building, in celebration of his fiftieth birthday. Morris Hellman, of the Chicago staff, was the host and a merry time was spent.

Louis Laemmle, a brother of Carl Laemmle, made an appropriate address on the occasion and, at its close, Manager Leserman was presented with a handsome traveler's lunch set by the Chicago office staff. The following were present:

Mr. and Mrs. Leserman and their children, Ruth and Carl Leserman; Mr. and Mrs. L. W. Alexander, Mr. and Mrs. Harry Rice, Mr. and Mrs. Sampson, Mr. and Mrs. Jack Meredith, Mr. and Mrs. Walter Hyland, Louis Laemmle, Mr. Anderson, editor of International News Service, and Messrs. Charles Miller, R. C. Smith, Lipton Astrachan, Harold Gallos, Calahan and Platzman.

The Rothacker Film Company Buys Legget-Gruen Concern

J. ALEXANDER LEGGET has been appointed manager of the Eastern industrial division of the Rothacker Film Manufacturing Company, his appointment having followed the acquirement of the Legget-Gruen Corporation by the Rothacker concern. Mr. Legget came on to Chicago to sign the agreement of transfer late in February.

The Legget-Gruen offices in the Candler Building, 220 West Forty-second street, New York, will be retained by the Rothacker company for its eastern industrial division, and Mr. Rothacker plans to include in this division the branch offices in Philadelphia and Boston, and others that may be established later.

Secretary in His Cabinet

Margarita Fisher and Harry Hilliard in the American feature, "The Dangerous Talent."

Mr. Legget is one of the pioneers in the industrial and advertising moving picture field and he has engaged in prominent and successful campaigns for Swift & Co., the American Tobacco Company, the Waterman Fountain Pen, the Bell Telephone Company, etc.

Express Strike in Chicago Not to Affect Film Shipments

AN express strike was called in Chicago, Saturday morning, March 6, which crippled shipments in and out of the city. About 3,000 employes, including truckers, assorters, billers, carloaders, collectors, etc., quit work at the time mentioned and it is said they will be joined by the railway expressmen, Sunday, March 7. The strike is for higher wages.

Ben W. Beadell, Chicago manager of Select, who is chairman of the transportation committee of the Chicago F. I. L. M. Association, informed the writer that all film shipments to tributary territory around Chicago will be forwarded by parcel post, as he had made arrangements with the Chicago post office authorities to handle such shipments.

All film exchanges in Chicago were notified to that effect.

"Comedyart" Pictures in Big Demand.

E. C. Davies, Chicago manager of Special Pictures Corporation, with quarters in Chicago's First National office, in the Orpheum building, 110 South State street, advises the writer that hundreds of letters are being received daily at the Los Angeles home office concerning "Comedyart" productions and numerous telegraphic inquiries are also made. Mr. Davies says that his business in Chicago is excellent and that distribution of the company's product is being made through the First National office here.

Harry Weiss, Local Manager for First National, Resigns

HARRY WEISS, manager of First National's Chicago office, has resigned, to take effect March 20.

Mr. Weiss has been widely known in the film business, in the middle west, for many years. In 1913 he was Chicago manager for the World Film Company and later was promoted to the position of district manager.

In 1917 he was Chicago manager for Metro and returned to L. J. Selznick in 1918, when Mr. Selznick formed an amalgamation with the Central Film Company. He remained Chicago manager until First National absorbed the concern.

On March 1, 1920, he was again elected manager of First National's Chicago office and, on the same date, disposed of his interest in the exchange and sent in his resignation, which takes effect March 20.

Mr. Weiss has made no announcement of his future plans, up to the time of writing. He can be reached at his home address, 568 East Fifty-first street, Chicago.

Arthur S. Hyman Resigns.

Arthur S. Hyman, formerly vice-president and general manager of the Arthur S. Hyman Attractions, with offices in Detroit and Chicago, resigned about a month ago, severing his connections with the organization both as official and stockholder. Business will be continued, however, under the old firm name, but the policy will be changed to some extent. Announcement of this change will be made later.

George Debute, formerly with Mutual and Robertson-Cole, has been appointed sales manager for the Michigan territory.

Rothacker Again Off to West Coast.

Watterson R. Rothacker, who returned from Los Angeles late in February, again left for the Coast City March 12. He will return to Chicago about the middle of April and will leave for Europe some time in May to secure a site for a London laboratory.

He will be accompanied by David P. Howells, the well known film exporter.

Eckhardt Makes Health Trip.

C. W. Eckhardt, Fox Chicago manager, is extremely happy these days. He is on the eve, at the time of writing, of taking a recreation trip through the South, during which he will combine business with pleasure.

Lewis S. Levin, of the New York office, will have charge of the Chicago office during Mr. Eckhardt's absence.

Around Chicago Picture Theatres

By Mary Kelly

Special Films for Kiddies Educate, Amuse and Impress

POLLYANNA" amounted to an epidemic at the Woodlawn on a recent Saturday morning, when 1,000 juvenile fans gathered to see Mary Pickford in this role. For about three months Managing Director Karzas has been presenting these morning matinees, weekly, for the benefit of the younger generation. And popular affairs they are proving to be, as is easily seen by attending one of these hilarious gatherings, especially when the instigating cause of the rendezvous is the glad maid and her infectious personality.

But long before Mary's face smiled from the screen, and, in fact, long before any sort of entertainment began, there were enthusiastic demonstrations among the young participants. The house was a veritable bedlam of chatter and laughter, which was unsquelched by the management, except in cases where the expressions of joy mounted to rowdyism. Then the mere appearance of an usher worked wonders.

If appreciation is dear to the heart of any manager let him get the children's matinee habit. It will convince him of the popularity of his shows. For these careless youngsters bring no prejudices with them, but come eager to laugh at the slightest pretext.

At the Woodlawn this weekly event is fast becoming an important feature. Careful attention is given to selecting suitable movie-fare for the little folk. Their craving for fairy tales is being satisfied through the medium of the film as never before. The favorite characters of fairyland that have hitherto existed only between book pages, or have come to life for a brief period on the dramatic stage with is insurmountable limitations, are now from the screen satisfying and fascinating the child's imagination. It is this type of photoplay which is customarily presented Saturday mornings, but "Pollyanna," the well-beloved, can vie with any of Grimm's or Anderson's fancical folk for exciting interest.

It was interesting to observe the readiness with which the children accept a lesson in history or geography from the screen. A Bray Pictograph (distributed by Goldwyn) revealed a tribe of Indians at Taos, New Mexico, a subject which they hailed with delight and with a certain familiarity as if greeting persons often read of but never seen.

Specialties Seldom Needed Says the Crystal Manager

VAUDEVILLE or vocal specialties should be introduced in a picture theatre only rarely, and then only because of an apparent necessity for a stimulus." This is the opinion of Thomas J. McKenzie, house manager of the Crystal, who was speaking for Schaefer Brothers, owners of the theatre.

The Crystal is maintained for the most of the time on a strictly picture basis; but occasionally introduces soloists who serve, as Manager McKenzie says, to assure the patrons that the Crystal management is endeavoring to keep them amused by varying any supposed monotony. This theatre is the second largest ground floor house in Chicago, seating 1,830 persons, and is situated in the northwestern part of the city. It is attractively lighted and artistically decorated, and cost approximately a half million dollars.

One of its most advantageous features is the splendid view afforded from any seat in the house. This is due to the superiority of the screen, on which the figures never appear distorted or out of proportion, no matter where the spectator sits.

May Be Seated.

The daily matinee policy is being successfully carried out, owing to the location, which is in a busy section, where trades of various descriptions flourish. Evenings the music, furnished by an eighteen piece orchestra conducted by Nate Leavitt, is very popular. The Crystal was one of the big five de luxe houses seriously affected by the recent disagreement between union operators and theatre owners.

Parkside Has Novel Aim; Seeks to Dodge Publicity

MOTION picture managers, it seems, have differing conceptions of just what constitutes a fool (all intensifying adjectives are omitted by women reporters). Most of them will agree that the term applies to the man who doesn't get out his trumpet and blow for himself and his theatre.

But Manager W. A. Dietze, of the Parkside, will have nought to do with trumpets. He scorns even the teeniest tin horn. When the Moving Picture World representative called on him to say "good evening," Mr. Dietze said "good-night!"

"A manager who goes in for publicity for himself and theatre by talking to reporters is a ——— fool," he asserted. "If he's any good he doesn't have to blow."

The Parkside (if we dare) is a well patronized, splendidly located house on North Clark street, a stone's throw from Lincoln Park. It has about 600 seats. No elaborate presentations are given. Picture programs change about six times a week, and matinees are given daily.

Some of Mr. Dietze's ideas about getting business are very good—but he's too modest!

"In Unity There's Sense," Says Chateau Manager Menzing

GET the good-will of your employes and you're sure to win that of your patrons," is one recipe for managerial success as practiced by C. F. Menzing, whom Ascher Brothers have recently selected to preside at the Chateau.

And Mr. Menzing, whose big, breezy personality waives all formality so that in five minutes' time new acquaintances are calling him "Charlie," has a "line" in handling his employes that is extraordinarily successful. Not only for policy's sake, but because he's a natural mixer, he behaves as one of them and issues his commands and reprimands with a pleasant buffoonery. It is only necessary to glimpse the genial faces of the Chateau personnel in order to see that this style of discipline is popular. Stage Manager Herbert Green and Musical Director Lynn Hazzard readily admit that they don't mind this kind of bossing—in fact, rather delight in it. And it's a method that is far-reaching in its results. It is creating a house-spirit of "we're here for all the fun we can get," a spirit that is contagious, and to which patrons are irresistibly susceptible. A checking desk maintained without charges and strictly without tips further expresses the idea of willing service.

The primal Ascher injunction to managers of their houses is to be on hand while people are entering or leaving the theatre. No theatre owned by this firm is characteristic unless this is so. Manager "Charlie" says this is the most fun of all—this process of getting chummy with your patrons. His free-and-easy manner provokes frequent overtures on the part of Chateau visitors. They are continually approaching him with comments on the merits or demerits of the show—which is precisely the sort of interest which every alert exhibitor values. If the remark is a favorable one he answers "Good. Be sure to let me know when you aren't pleased as well." This attitude not only wins confidence, but wins out-and-out boosters for a theatre.

Harry I. Day

Director of advertising and publicity for International Film Service.

The Chateau, owing to strenuous competition was placed on a vaudeville-movie basis about sixteen weeks ago. Formerly it was exclusively a picture house. It has been equipped in a really palatial style and has a reputation for class that is not equaled in any other theatre of its type. Located in the "gold coast" district, on the northeast side, the Chateau can boast of catering to a discriminating clientele with decided ideas about the sort of entertainment preferred. After some difficulty a franchise was lately obtained for securing Western vaudeville acts, and many of the best performers engaged in the large loop houses play here. Meanwhile the standard of pictures exhibited has not been allowed to drop, the past week's feature having been May Allison in "The Walk-Offs."

The Howard at City Limits Is a Palace in the Woods

ERECTED about ten miles from the "loop," on the northern rim of Chicago, in a "green but growing" district and thereafter doomed by casual onlookers to fail, flunk and fossilize, the Howard Theatre has made a pioneer fight for existence—and is winning. Two years ago, when C. W. Furgeson put it up, at a cost of about $300,000, members of prominent motion picture firms shook their heads ominously. "It won't pay," they said, "out there in the woods. It's a wild venture. There's no one there but the squirrels and the mosquitos."

A recent Sunday brought 6,000 persons to the Howard, which is an example of the business which this theatre is now doing. This day was not a "record" day either, according to Henry E. Newell, who, with Vernon C. Seaver, is joint manager of the Howard.

"How do we do it?" Mr. Newell repeated. "By giving folks as good as they can get anywhere and at lower prices. We tried it the other way, had cheap music, etc. But that was the wrong basis for successful competition. Now we have a de luxe orchestra composed of twenty picked musicians, some of whom are from the Chicago Symphony Orchestra. We have a gifted conductor, Jacques Beaucaire, who devotedly studies each picture and arranges a suitable accompaniment by resorting to his ample musical library, valued at $5,000.

"We have formidable competitors—two of the finest theatres in Chicago—within fifteen minutes' ride from us, but we are getting on. And so is North Chicago. Within two miles of us are 500 apartment houses and two hotels. Across the street is Evanston. There are now plenty of residents here to keep the Howard going.

This theatre has a set policy of presenting everything on schedule, of running four shows a day, two afternoon and two evening. These begin regularly at 2, 4, 7 and 9 p. m., and are never curtailed for the sake of getting in an extra show. Admission prices, inclusive of war tax, are 25 cents for adults and 10 for children, regardless of picture.

During the week of February 28 the following films were exhibited at the Howard: Dorothy Dalton in "A Gamble in Souls," Dustin Farnum in "The Corsican Brothers," Marguerite Clark in "All-of-a-Sudden Peggy" and Mary Pickford in "Pollyanna."

Live News from Everywhere

Buffalo Bulletins

Pastor Uses Film Play.

THE Rev. Frederick Cortland Wagner, pastor of the East Presbyterian Church, 497 South Division street, used a five-reel motion picture feature entitled "As a Man Thinks" to supplement his sermon on Sunday evening, March 7. This is the first time in Buffalo history that a minister has used a regular film feature to emphasize his pulpit message and the Rev. Mr. Wagner is to be congratulated upon his step forward. The move shows a new use for the clean film play. A capacity congregation was in attendance, which shows that this is also a new way to revive interest in the church services.

Theatre Owner Fined.

Bernard Vohwinkel, 555 Humboldt Parkway, owner of the Oriole Theatre at Genesee and Mortimer streets, was fined $15 by City Judge Maul on Thursday, March 4, when he pleaded guilty to permitting John Fritz, 17 years old, to operate a motion picture machine wtihout a license. Fritz, who was charged without operating without a license, was fined $10. The law provides that operators must be at least 21 years old.

Elk Theatre Sold.

The Elk Theatre, 824 Elk street, has been sold by the Hunt business agency for F. L. Pfenniig.

"Billie" in Church.

Billie Burke was the star of a motion picture show in the North Evans Congregational Church, Thursday evening, March 5. Billie appeared in "Peggy," which was the headliner of a film show put on by Lawrence Heimburg, principal of the Woodlawn school.

New Binghamton House.

The new Hathaway Theatre in Binghamton will be ready for the public in six weeks. The house will cost $250,000. O. S. Hathaway, owner, also runs the Stowe Opera House and theatres in Middletown and Oneonta.

To Build Corning Theatre.

George Scherrer, who owns the Savoy Theatre in Syracuse, will break ground May 1 for a modern motion picture theatre in Corning, N. Y. He will also erect a theatre in Cuba, and has bought a site on Warren street in Syracuse, on which he will erect a 3,500-seat picture theatre. Mr. Scherrer will also close the Savoy for a short period commencing May 1, when he will remodel the house.

Rosing Builds.

Jacob Rosing is building a 2,500-seat house in the vicinity of Broadway and Fillmore avenue, to cost $250,000. Work has commonced on the structure, and it will open to the public in September. The house will be managed by George Rosing, now manager of the Fillmore Theatre. The lobby will be 30 by 130 feet and the auditorium 110 feet by 120 feet. H. P. Spann is the architect.

Baltimore Brieflets

First Jans Picture Shown.

A PRIVATE showing of the initial production of Jans Pictures Incorporated, "Love Without Question," starring Olive Tell, was held in the ballroom of the Southern Hotel on Tuesday evening, March 9, for the stockholders and their friends. Many Baltimoreans who are interested in the company attended the screening which was arranged by George C. Easter, secretary and treasurer of the company, who has his office in Baltimore. H. F. Jans, president, and F. E. Backer, vice-president, respectively, of the Jans Company, attended the event.

Screens "Air Robbery" for Flying Club.

The Universal feature, "The Great Air Robbery," featuring Lieut. Locklear, was screened before the American Flying Club of Baltimore, on Tuesday night, March 2, at a meeting and annual election of officers held by that organization on that evening. The showing was arranged for by Louis H. Bell, Universal salesman.

Sunshine Girls Appear in Person.

A personal appearance of ten of the girls who appear in the Fox Sunshine comedies, took place at the Garden Theatre, Lexington street and Park avenue, during the week of March 8. Charles E. Whitehurst, president of the Garden Theatre Company, arranged for their appearance at the Garden with William Fox, in New York, after their appearance in that city.

Blue Bell Changes Hands.

The Blue Bell Theatre, 1713 Harford avenue, which was owned and operated at one time by William Emmerich, has been taken over by Elmer Hutchins and John L. McDonald, who also operate the Teddy Bear and Pictorial theatres.

Show Baltimore from the Air.

The harbor facilities and industrial improvements of Baltimore and the McCoy Hall fire as it was raging, taken from an airplane 6,000 feet up, were graphically shown by motion pictures taken by F. H. Zeigfeld and Herman E. Tate, of Baltimore, when exhibited at the Builders Exchange on Wednesday, March 3.

Films at Y. M. C. A.

Motion pictures are to be a feature of the new series of meetings which are termed industrial evenings, which began on Thursday night, March 4, at the Baltimore branch of the Y. M. C. A. and will be continued on Thursday night of each week for sometime to come. "The Use and Abuse of the Twist Drill" was the subject of the first film screened.

Cincinnati Chat

To Have Community Theatre.

A PROPOSITION to turn the motion picture house on Ludlow avenue in Cincinnati, the only theatre in that suburb, into a garage has been defeated by a committee of citizens who expect to make it a community center.

Steps have been taken for the launching of a holding corporation, the stockholders being 100 residents of that suburb, 85 of whom have already agreed to take one share at $100. The company, temporarily headed by George M. Berger, chairman, and Henry Vogel, secretary, is to have a capitalization of $10,000. Under tentative plans the present management of the theatre will continue. The stockholders of the holding company, instead of accepting their interest in money, agree to take admission tickets to the theatre.

Exhibitors Raise Defense Fund.

George Talbot, secretary of the People's Theatre Company, has been named chairman of a committee of the Motion Picture Exhibitors' Association which is to raise $5,000 for the defense of I. M. Frankel, motion picture theatre owner, who has been sued by the Composers' and Publishers' Association for alleged infringement of copyright on music played in his theatre.

MUCH LIVE NEWS!
One of our many features!

Pittsburgh Points

Seitz to Build.

HARRY A. SEITZ, who owns the Opera House, Freeport, has plans at Harrisburg for a new theatre to be erected on the opposite corner of his present location. The building will face Fourth and Market streets, and will be constructed of brick and stone. The estimated cost of same will be in the neighborhood of $25,000. His present opera house is an upstairs house and has been in use for quite a number of years.

Gould to Erect Another.

Sam Gould, the well-known Pittsburgh exhibitor, who controls the Gould, Arcadia and Atlas theatres on the North Side, has purchased property on East Ohio street, measuring 48 by 120 feet, on which he expects to erect a model photoplay theatre in the near future.

Celebrates Anniversary.

The Grand Theatre, Fifth avenue, Pittsburgh, will play two feature productions during its second anniversary week commencing March 15. They are Dustin Farnum in "The Corsican Brothers" and Douglas MacLean and Doris May in "What's Your Husband Doing."

Building in Cumberland, Md.

The Strand Theatre Co., a stock company of Cumberland, Md., is erecting a $275,000 photoplay theatre, to be opened about May 15. The house will seat 2,300 persons. Power's Cameragraphs will take care of the projection.

An Advertising "Agency."

J. D. Palmer, manager of Palmer's Theatre, Black Lick, Pa., is another of those enterprising exhibitors. He, his father and brother operate a printing plant next door to their theatre, and get out all kinds of special advertising on almost every show.

Comedyart in Pittsburgh.

Harry E. Reiff, who has been with the Hodkinson Pittsburgh exchange for the past few weeks, has resigned that position to take care of the Comedyart Pictures, which opened an office in Pittsburgh Monday, March 8. The company is located with the Supreme exchange on the fourth floor of the Seltzer Building. Manager Joe Bloom, of the Hodkinson exchange, states that he is sorry to lose the services of Mr. Reiff, as he has done remarkably well with the Hodkinson service, and wishes him the best of luck in his new proposition. Harry invites exhibitors all to call and learn of the excellent line of films he will have to offer.

The Fifth.

Manager Frank Niggel, of the Apex exchange, Pittsburgh, is the proud father of a fifth child, this time a daughter.

San Francisco Slants

Cleveland Producers Visit.

B. A. COLLINS and D. W. Corbett, of the Collins Motion Picture Studio of Cleveland, O., visited this city the last week in February with a party of sixty-five members of the Cleveland Chamber of Commerce which is touring the Pacific Coast on a trade-extension excursion. The visitors were armed with official reports of the United States Weather Bureau, showing that San Francisco has by far more clear days per year and less fog than Southern California and expressed surprise that more studios were not in operation here.

Theatre Plans Bettered.

Knox, Blumenfeld & Gordan, proprietors of the Empire Theatre, Napa, Cal., have secured another site for their proposed theatre and are having plans prepared by Architect Reid Bros., 105 Montgomery street, San Francisco, Cal., for a house with a seating capacity of 1,800. The new house will be known as the Orpheus and will be erected at First and Randolph streets.

News in Brief.

George Mann, owner and manager of the Rialto Theatre, San Francisco, has returned from a business trip to New York.

Paul Sprague has remodeled his moving picture theatre at Quincy, Cal.

C. O. Davies has remodeled the Wigwam Theatre at Reno, Nev., enlarging the house, moving the stage and redecorating the theatre throughout.

The Loyalton Theatre at Loyalton, Cal., McKenna and Squires, proprietors, is closed, owing to the uncertainty of securing electric lights, but will be reopened soon as the owners are installing their own power plant.

W. R. Claman has sold the Orland Theatre, Orland, Cal., to W. D. Kesselring, who plans to replace it with a 1,000-seat house. Mr. Claman has purchased the Palace Theatre at Dixon, Cal., from W. A. Rattenbury and will build a 600-seat house there.

Seattle Shots

Wright Leaves Northwest Exhibitors.

H. B. WRIGHT has resigned as manager of the Northwest Exhibitors' Circuit and no new manager will be appointed for the immediate present, according to James Q. Clemmer, president of the circuit. An important meeting of the members, however, has been called for next week. That Wright's resignation came about in an entirely friendly manner was the statement made by both Wright and Clemmer.

Stillwell Settling Plans.

C. E. Stillwell, of the Stillwell Amusement Company of Spokane, spent several days in Seattle this week rounding out his plans for the $700,000 theatre that he will build in Spokane this summer.

Kelsall to Handle Powers'.

Ray R. Kelsall, of the newly organized Theatre Equipment Company of Seattle, has been appointed exclusive representative for Power's Cameragraphs in Washington and Alaska. The deal was consummated last week after several conferences between S. S. ("Dick") Cassard, assistant general manager of the Nicholas Power Co., and Mr. Kelsall, which took place in San Francisco, Seattle and Portland. At the same time Mr. Cassard appointed A. L. Aporton, of the General Repair and Supply Co. of Portland, as Oregon representative.

Mr Kelsall has already established the Theatre Equipment Company in temporary quarters at 1919 Third avenue. Work will soon start on a new building for him just three doors farther up the street. Mr. Kelsall is one of the most popular young men ever engaged in the supply business in Seattle, having made friends with the trade during his long service with the H. A. Johnson Company, and his exhibitor freinds will no doubt see to it that his new venture is a success.

Unreasonable Censor Demands.

On account of the unreasonable demands being made by the Censor Board of Portland, Oregon, all Northwest motion picturedom is helping in the fight. One of the latest and most formidable recruits among the exhibitor defenders is Melvin G. Winstock, pioneer exhibitor and film man, as well as champion lobbyist. Although Mr. Winstock is now employed out of the Seattle Pathe office he is spending all his time for a few weeks in Portland, so as to be constantly on the job.

The censor board is demanding that the pictures be shown, at a cost to the exhibitor of fifty cents a reel, in the civic auditorium; and it is understood that anyone who is interested may come to see the pictures at this showing. The exhibtors are asking at least that the pictures be reviewed at their own houses, so that they will get the benefit of the advertising that these free admissions will give.

Big V Branch in Portland.

In order to serve its Oregon exhibtors in a quicker and more efficient manner than is possible from the Seattle exchange the Vitagraph Company is opening a branch in Portland.

Seattle Personals.

S. S. Schubach, manager of the New Grand Theatre, Portland, Oregon, was shopping in Seattle this week.

E. K. LaChappelle, manager of the Mineral Theatre, Mineral, Washington, was another infrequent Seattle visitor.

W. H. Winters, manager of the Seattle Stage Lighting and Equipment Company, is starting on a business trip, calling on Simplex dealers in Portland and Spokane.

Canadian Chips

Davis Amusement's Birthday.

AN Anniversary Week was conducted during the first week in March by the Davis Amusement Enterprise, an independent moving picture exchange having offices at Toronto and Montreal. The company celebrated its first birthday on that occasion, and the sales forces of the two offices made a special effort to have bookings during the week for every release available.

The success of the Anniversary Week stunt shows that a film exchange can stage a special drive.

Exhibitors Like Dempsey Serial.

That the new Pathe serial, "Daredevil Jack," in which Jack Dempsey, the heavyweight champion, is starred, has positive attractiveness was indicated by the manner in which a crowd of exhibitors and their friends turned out for a private screening of the first three episodes of the story at the Dominion Theatre, Ottawa, Ontario, on Monday evening, March 1. It was intended to show the reels to a few of the local exhibitors, but after the word had been passed around there was a rush of practically all moving picture men in Ottawa to the theatre. The showing was conducted under the directoin of Arthur Larente, of the Montreal head office of the Specialty Film Import, Limited, which controls the release in Canada.

Lord Beaverbrook in F. P.-L.

Announcement has been made at Toronto, Ontario, regarding the developments in connection with the establishment of the Famous Players Canadian Corporation, to the effect that "Lord Beaverbrook is understood to be a heavy investor in the Famous Players Canadian Corporation. He was slated for a place on the company's board, but felt that it would not be good policy to appear as a director."

Kaufman Secures "Husbands and Wives."

H. A. Kaufman, of Toronto, general manager of the Exhibitors' Distributing Corporation, has announced that his company has secured "Husbands and Wives," starring Vivian Martin, for Canada. Mr. Kaufman closed for this release during his recent trip to New York.

Exploiting "12:10."

The Exhibitors' Distributing Corporation, Limited, with head office at Toronto, Ontario, has secured the Canadian distributing rights for Herbert Brenon's special feature, "12:10," starring Marie Doro and a British cast. To introduce this attraction to exhibitors throughout Canada arrangements were made for trade showings in seven important centers of the Dominion, four of these exhibitions taking place on Monday evening, March 8, in cities extending from Montreal to Calgary, Alberta. The four cities and the theatres at which they were revealed to the theatre men included Toronto, Allen Theatre; Montreal, Strand Theatre; Winnipeg, Province Theatre, and Calgary, Regent Theatre. This is the first time in the history of moving pictures in Canada that a subject has been privately introduced to the trade in a string of cities thousands of miles apart simultaneously.

The Exhibitors' Distributing Corporation has offices in each of the above cities except Halifax. Last year this exchange literally cleaned up all over Canada with "Mickey." The company officials are making special emphasis of the fact that "12:10" was produced in London and Paris.

Kentucky Kernels

Phoenix Increases Stock.

THE Phoenix Amusement Co., Lexington, Ky., recently increased its capital stock from $200,000 to $600,000. This was done in order to take care of a merger whereby that company is said to have taken over control of the Lexington Opera House and the Ben Ali Theatre, in addition to the Strand.

Jackson Loses Paper and Theatre.

Jackson, Ky., recently lost its only picture theatre as well as its only newspaper in a $30,000 fire, which destroyed the Jackson Times office and Jackson Theatre.

Theatre Changes.

At Midway, Ky., the Amuse Theatre has been sold by William Campbell to Lucien and E. H. Childers for $15,000.

The Savoy Theatre, Nicholasville, Ky., has been sold by J. A. White, of Portsmouth, O., by H. S. Sparks, who has been operating it for two years.

Theatre Incorporations.

At Hebron, Ky., the Hebron Amusement Co. has been incorporated by Herbert Conner, Frank Hossman, and W. R. Garrett, to operate a picture theatre.

With a capital of $5,000, the Dixie Theatre Co., Owenton, Ky., has been incorporated by Frank Fullilove, R. B. Mason and Alonzo Watson.

The Audubon Amusement Co., of Louisville, has been incorporated with a capital of $10,000 by L. P. Durrett, D. S. Sesmer, Hollis Edmonson and others to operate a moving picture theatre in the vicinity of Audubon Park.

Loew in Louisville?

Col. Fred Levy, the big noise in local theatrical circles, including moving pictures, is interested in a deal whereby Marcus Loew, of New York, and others are considering plans for a large new house in Louisville, probably to run vaudeville. Nothing definite will be given out by the Colonel for the time being.

New House for Danville.

Danville, Ky., reports that M. G. Weisiger, proprietor of a picture theatre in that city, is planning a new house with a seating capacity of 1,500 and costing $100,000. The report appears to be more or less of a pipe dream, as Danvile, Ky., could hardly support a house seating eight hundred people even during the college season.

Louisvliel Theatres to Help.

The Alamo Theatre and Rex Theatre, of Louisville, recently offered to give one-half of their returned dividends on original purchases for Camp Taylor, to a fund being raised for a Cincinati to Louisville roadway. Theatres and merchants raised $200,000 during the war to purchase land for Camp Taylor. The land was later bought by the Government, and finally the business men received a part of their money back.

Paducah Comes to Front.

A report recently received from Paducah, Ky., stated that plans were being made for the erection of a $150,000 theatre in the down town district. Names were not mentioned. However, Paducah, Ky., can support a good house and is badly in need of a modern, high-class theatre.

New Crab Orchard House a Success.

Brown & Goodwin recently completed a new theatre at Crab Orchard, Ky., which has been running for some weeks with fair success.

Bowling Green Booms.

Bowling Green, Ky., reports that plans are under way for a modern house with a seating capacity of 1,500, costing $100,000. Bowling Green is growing fast, and is constantly crowded, due to the oil boom, with the result that a good show house should make headway.

Gloverport May Rebuild.

Plans are being discussed at Gloverport, Ky., for rebuilding the Bushman Theatre, which was burned on December 26, just after the night performance ended.

Paris Minister on Rampage.

Paris, Ky., has the following bit: "Four local churches have leagued to make war on Sunday movies, and one of the pastors, the Rev. Arthur Fox, is assailing the silent drama as an institution, 'destructive of womanhood,' and a divorce breeder."

Put Shutter on Market.

The Perfect Projection Shutter Co., Louisville, capital $20,000, has been incorporated by Virgil Winters, J. Levi, J. C. Watson and others, to manufacture and market shutters and appliances for moving picture machines. Winters has been working for several years on shutters, in the meantime having been a well-known machine operator. He has brought out one or two shutters before that proved satisfactory.

Jensen-Von Herberg Contract Among Many Closed by Select

SELECT branch managers, spurred by an extension of two weeks' time on the Selznick series sales drive, report from the branch offices a continuance of the rise in bookings for Selznick productions. The extension of two weeks was caused by the general effect of the influenza which swept the country last month, during which time several salesmen were unable to make their regular calls.

The sales drive, according to Charles Rogers, sales manager of Select, has been one of the most fruitful of any ever held within the organization. The Select branch at Seattle reports the signing of contracts with the Jensen and Von Herberg circuits for Portland and Tacoma. The signing of these contracts is considered by the Seattle office as one of its best accomplishments of the year.

Manager Henry Siegel, of the New York Select exchange, began a local campaign last week for the selling of past screen successes, having had several new prints of the productions made. Among these subjects may be named those in which Norma Talmadge, Alice Brady, Constance Talmadge and Clara Kimball Young took the leading roles. The prints, it is said, are offered at an attractive price and Mr. Siegel reports that the circuit and individual bookings have been quite large to date. Mr. Siegel believes that a screen success can be repeated the same as a stage production.

Directors of Famous Players-Lasky Re-elect Its Officers

ADOLPH ZUKOR was re-elected president, and other officers were re-elected for the regular one-year terms at the organization meeting of the directors of the Famous Players-Lasky Corporation, held on Thursday, March 4, at the corporation's home offices, 485 Fifth avenue.

Jesse L. Lasky was re-elected first vice president, and Cecil B. DeMille was re-elected director-general.

Other officers re-elected are as follows: vice president, Frank A. Garbutt; treasurer, Arthur S. Friend; secretary, Elek John Ludvigh; assistant treasurers, Emil E. Shauer and Eugene Zukor; assistant secretaries, Ralph A. Kohn, Frank Meyer and L. S. Wicker.

The board declared the regular quarterly dividend of $2 a share on common stock, payable April 1 to stockholders of record March 16.

Thomas Ince Offers Columbia Students $2,000 for Photoplays Suited to Needs

THOMAS H. INCE offers a prize of $2,000 to any Columbia University student writing a photoplay suited to his needs. This does not mean that he will pay that sum for the best story submitted to him, but the reward will be received by as many of the students as create purchasable material.

In addressing the cinema composition class as well as students in short story-writing and dramatic construction last week, Mr. Ince touched upon various angles of writing for the screen.

"It is a difficult subject," he said, "and there are no hard and fast rules to guide the beginner. Through experience such as I have had, however, certain facts have been made clear to me which may be of help to others. Producing pictures for nearly nine years is apt to have taught one what to avoid, at least.

"Of paramount importance in the construction of a play for the screen is the human appeal of your subject as well as the way you develop it. Just as the best actors are the most natural ones, so the best stories are those which are closest to real life.

Cites Charles Ray as Example.

"Of course an uneventful sequence of humdrum incidents does not constitute a story merely because the characters and their actions have really lived and had their being. There must be intrigue, conflict, suspense and climax no matter what characters are involved or what expedients are employed. And they must be natural.

"My success with Charles Ray is proof of this. It was my aim in making him a star to present to the public a young man such as everyone had known at one time or another—in direct contradistinction to the tailored and curled favorites who occupied the screen. I chose him because he had the shyness, the awkwardness, the simplicity of thousands of our American youths, and I felt certain that the time had come to give the public a star who was closer to them than the forced masculinity and obvious good looks of those who were popular before Charles Ray became a favorite.

Natural Situations and Clean Stories.

"And in providing plays for him I bore in mind something that everyone writing for the screen should not overlook. It was to place him in natural situations always. No one has ever seen him as a forced character and no one has ever seen Charles Ray do an unnatural thing. It would be well for students of the photoplay to realize this.

"What! the Rent Lowered!"
Emmy Wehlen, of course, registers surprise in her Pathe, "Lifting Shadows."

"Clean stories, too, are what the public wants. Most producers realize this. Certainly the better ones do. The day of the salacious or suggestive story has passed and writers for the screen can do nothing better than to keep this fact before them. A story which is first of all clean and has the necessary elements of drama in it, stands a far better chance of being produced than the most exciting, most cleverly constructed story which does not measure up to the moral standards of average audiences. Of course there are exceptions among producers, but my advice is to let them order such stories from those writers they know. The beginner stands a small chance in attempting a daring story, or, if I must be frank, a filthy one.

Idea Is What Counts.

"In fact, the idea is what counts with a producer. If your synopsis contains the fundamentals of a story, you can rest assured it will be bought with alacrity—if, of course, it meets the needs of the producer to whom it is submitted. Study the screen. Learn what the various companies are doing, watch the star you have in mind for the story you are creating, and you will profit."

Answering various questions put to him by the students, Mr. Ince said that it was not expected of the outside writer to develop the continuity of the story submitted, that a synopsis as brief or as elaborate as the theme was worth, answered all requirements. He stressed the importance of a worth while idea, however, or the pivotal thought of the story. That, he said, must be brought out clearly, irrespective of the length of the narrative.

The unhappy ending as opposed to the "kiss and clinch" for the final scene, he is not opposed to if it is the logical conclusion of the story or if it teaches something. Substantiating this, Mr. Ince mentioned "Behind the Door," which ends with the death of the principal character. His spirit is seen to leave his body and meet the soul of his wife, whose death had motivated the drama of the picture.

Despite the vogue of the book or play on the screen, and the fact that staff writers are maintained by all the large producers, Mr. Ince assured his audience that the market for original stories from free lance writers was never better. Answering the inquiry of a student as to the best way of becoming a staff writer, Mr. Ince put it succinctly, "Write a good story and I'll wire you to come to Culver City and work for me."

"Soldiers of Fortune" Opens Theatre in Carbondale, Ill.

THE New Barth Theatre in Carbondale, Ill., opened its doors on March 1 with an elaborate program. The house is owned by the Barth Theatre Company, and is to be known as "The Theatre Beautiful."

Capacity audiences attended the opening to inspect the new house and witness the Realart feature attraction, "Soldiers of Fortune."

Numerous floral wreaths sent by friends of the management were displayed in the lobby and about the house. A special musical program was arranged for the occasion with Miss Jacobs, of Chicago, at the orchestral organ as the principal attraction.

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Is Fogyism a Factor in Preventing Use of Film in New York Schools?

AN interesting feature of visual education in schools is a series of informal conferences which are being held in connection with the department of visual instruction in the New York City schools, of which Ernest L. Crandall is the head. These conferences, which are merely opportunities for discussions of ways and means to an end, are the forerunner of something more definite. Through them a clearer idea is being gained of the film situation as it stands in the schools of the metropolis.

One of the facts learned is that there is not a penny appropriated for moving picture films and their equipment by the Board of Education of New York City. Shall we say "Shame upon them!" or shall we accept the old excuse that they are from Missouri and have to be shown? It is hard for progressive persons to understand the fogyism of such manipulation, and we wonder how much longer the public will be called upon to bear it with patience.

Another Obstacle.

We find also another bugbear standing in the way of more modern methods of visual instruction in the schools of New York City. This is the underwriter who persists in placing every obstacle possible in the way of the use of the moving picture film in the school. The struggle of teachers and pupils to secure moving picture equipment with funds raised through their own efforts has been met in many cases by a ban placed on the use of such equipment through more or less exaggerated ideas of fire hazard.

In one high school that we know of, for instance, a standard machine bought with funds raised by teachers and pupils three years ago is still in disuse on account of the insistence of fire underwriters that the machine is unsafe. This machine, we understand, is enclosed in the regulation booth in the auditorium.

Suggest Investigation of Danger.

While we agree that proper care should be taken with regard to the fire hazard in public buildings, would it not be a good idea for some of those in authority to spend some ime on sane investigation of the thing to be feared. Why not call in disinterested projection experts, get at the root of the trouble and try to devise some means of standardizing moving picture equipment to be used in schools, and this, by the way, without shutting off the avenue to available good material, the majority of which is to be found on the standard width film.

There is much food for thought in the above suggestion. The relation of the moving picture film to modern education is too important to be longer ignored. A suggestion made at the last conference to demonstrate the possibiliy of making use of the film in classroom work, first in the study of biology, seems a good one, for the reason that it is one subject which the screen is thoroughly prepared to handle. This may be a means of convincing the incredulous of the value of animated visual instruction.

While no publicity was requested on the conferences referred to we feel that all the encouragement that the press can give to those who are striving further the cause of visual instruction is none too much.

Reclaiming Everglades Shown in Film Magazine

SOME of the pictures which will be released under the title of "Reclaiming the Everglades" in the Paramount Artcraft Magazine of March 14 show the work of reclaiming 4,000,000 acres of land for civilization. Already as a result real estate which a year ago was worthless is now reported to be selling for $25 an acre, with a heavy drainage tax to boot. The process differs from western reclamation work where irrigation has to be introduced, because in Florida the need is to drain water already flooding the property. In addition to a searching study of this scientific work, there are also included scenes among the Seminoles. A boys' barber shop is also a feature of this number of the Paramount Magazine under the heading of "Haircuts on Horseback" and covers the subject in a thorough manner. "Three Minutes of Wit and Wisdom" from the Smart Set Magazine and "The Bone of Contention," an animated cartoon by Paul Terry, close the reel.

Modern Song Writers in Film Magazine.

The Famous Players-Lasky's cameraman recently invaded the workshops of the leading popular song writers and made a picture of their activities. The methods of the old-time composer who sat and dreamed are discarded in the modern era when the creators of popular melodies grind away on schedule time to produce "hits" by the dozen.

Another incident in this release is a brief trip to the land of the Rising Sun. The Nipponese Empire has a few little known pastimes and pursuits that are revealed to th general public for the first time. The universal outdoor sport of Japan is shown. The secret of who rings the temple bells and feeds the sacred deer, trivial but important incidents in the empire's life, are given general publicity in the Paramount Magazine of March 28.

Arthur Zellner

Engaged by Metro to aid in adaptation to screen of famous plays and novels.

Ford Weekly Shows the Making of Silverware

THE Ford Educational Weekly No. 192, "With Every Meal," distributed by Goldwyn Distributing Corporation, deals with knives, forks and spoons, and sandwich trays, casseroles and meat platters. It shows not how these eating utensils are used, but how they are made.

The picture reveals the method through which the metal for a spoon is cut out, placed between great rollers that it may be broadened for the bowl and handle, then cut into the proper shape and curved by machinery. The process of making a knife is also shown, how the design is stamped on the handle, the two hollow portions fastened together, the blades shaped and fitted into the handles and how they are sharpened and polished.

Another part of the film deals with the manufacture of casseroles and sandwich trays, their shaping and perforation in lacy designs. It also shows how the tinning is put on the inside of a chafing dish and how the covers of meat dishes are made.

Roosevelt Dam Presented by Prizma Color Method

PRIZMA'S release for March 9, through Republic Distributing Corporation, is "The Roosevelt Dam." This project is considered one of the seventh wonders of the world, and it is probably the first time exhibitors have had the opportunity to show it to their patrons in colors.

An announcement in connection with the release says: "This reclamation project is one of the greatest engineering achievements ever accomplished. Great difficulties were overcome in placing this monster dam across the Salt River in Arizona. Once accomplished it created a lake thirty miles long and four miles wide. It stores enough water to supply 200,000 acres if no rain fell in five years. The masonry of the dam is 284 feet high and the cataracts from the spillways are 60 feet higher than those of Niagara."

Roosevelt Dam is located on the scene of ancient Indian irrigation systems long since destroyed.

This Prizma reel presents a comprehensive view of the dam, its wonderful mountain setting, the intricate system of floodgates, canals and ditches which distribute the water to thousands of farms. It ends with a characteristic picture of the late Theodore Roosevelt, whose initiative was responsible for the building of the dam.

Canada Urges Pictures and Municipal Theatres to Fight Educational Problem

AT the National Educational Conference in Winnipeg, Manitoba, a few weeks ago, it was urged that moving pictures should be used for the nationalization of the great foreign population of the Canadian West, where the problem of languages is acute. It was felt that official Canadian scenics, industrial, farm and other subjects would have the effect, when shown, of building up admiration for the Dominion and that they would tend to stabilize the situation. A proposal to have pictures shown in the schools was also discussed at length and this plan received considerable favor.

During the recent convention in Ottawa, Ontario, of the Teachers' Institute, the definite suggestion was made that the Canadian Capital should erect a municipal theatre where geography and other subjects could be taught by moving pictures to school children at specified hours each day. The construction of such a theatre would make it unnecessary for the use of portable equipment in the different schools, and it would also insure the best projection, it was urged.

In connection with this proposal it was urged that geography is of such importance that wars may be won or lost through a knowledge, or lack of knowledge, regarding the natural phenomena of a country. With the erection of a special theatre, it was urged that opportunities could be provided for the presentation of special film subjects to adult gatherings. This extension of the work would enable many parents to learn of many modern developments.

The Imperial Order of the Daughters of the Empire recently arranged to secure the use of moving picture theatres in various cities, so that Canadian educational pictures can be screened at special children's shows for which no admission fees will be charged. The first of such performances were held recently at the Regent Theatre, Ottawa, Ontario, when more than 4,000 children availed themselves of the opportunity to see Canadian views which had been prepared by the Department of Trade and Commerce. In the opinion of D. W. Johnson, lecturer of the department, these pictures gave the children the best possible geography lesson.

A few weeks ago moving picture shows were held in the penitentiary at Kingston, Ontario, at the Provincial Prison in Quebec and at the penitentiary in Manitoba, when various educational, industrial and scenic pictures were presented to the inmates. A number of the prisoners had never before seen a presentation of moving pictures. This was intended as an educational feature, and the undertaking proved so successful that it has been decided to continue the experiments.

These developments are of a national character in Canada and do not take into consideration the actual presentation of pictures in schools, colleges and churches on odd occasions, or the screening of appropriate subjects at farm institutes in rural centres, at fall fairs and at club meetings.

Red Cross Offers Producers Use of Scenes Taken Abroad

THE Bureau of Motion Pictures of the American Red Cross through Director W. E. Waddell announces that it has a large stock of original negatives embracing shots which might be of material use to feature producers as atmosphere.

This film was taken by Red Cross cameramen of experience, thoroughly familiar with feature requirements, and includes scenes in France, Belgium, Italy, Russia, Montenegro, Serbia, Albania and that part of the Rhine territory occupied by the American army, as well as other parts of the world where Red Cross operators have been and are now located.

While the Red Cross bureau is not in the film business commercially, yet it is conducted as nearly upon a self-supporting basis as possible, and directors are invited to correspond with the bureau when in need of such material, which will gladly be furnished at commercial rates.

Some Things Worth Knowing

That a moving picture of about forty feet in length has been produced by Harry Levy, the Baltimore moving picture man, for the Safety and Welfare Bureau of the Baltimore & Ohio Railroad Company, which gives a warning to motorists and people generally about crossing and walking on railroad tracks. J. T. Broderick is the head of this bureau of the B. & O. and it is proposed to use the strip of film in the moving picture theatres in towns all along the railroad system. It is now being shown in the Baltimore City theatres and has been passed and approved by the Exhibitors' League of Maryland.

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That the Ohio State College of Agriculture has decided to introduce motion pictures as a means of recreation and information.

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That steps are being taken to begin the use of motion pictures in the public schools of Beatrice, Neb.

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That $95 was subscribed by those present at the informal conference on visual education held on the evening of February 25 at Cleveland, Ohio, toward meeting the expenses of the "committee of nine."

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That the study of detective methods which was to have appeared in an earlier issue of the Paramount Magazine has been postponed until March 21. This picture shows the method of using the Bertillon system in identifying criminals by finger prints.

* * *

That the April 4 issue of the Paramount Magazine will contain moments in the life of Jacques Suzanne, a famous painter and Arctic explorer, in which he trails the frozen north in quest of subjects for the canvas. "A Storm at Sea" is also a feature of this issue of the Paramount Magazine.

* * *

That the Fox News boasts some startling scenes taken from an aeroplane over the city of New York. In this picture the cameraman came in closer touch with some of the skyscrapers than he probably ever cares to come again.

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That Kinograms for March 9 records the birth of a new oil gusher in California, in addition to scenes at the water and ice carnival at Banff, Canada, chemical warfare demonstrations at New Orleans, and winter frolics at St. Moritz.

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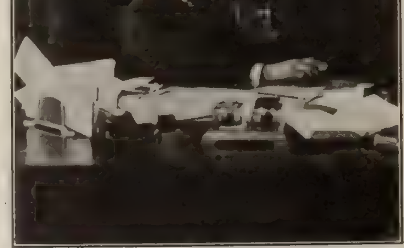
That the International News Reel No. 9 has scenes photographed in an aeroplane flight over the Alps, perhaps the most startling of the kind that have been made. Other well photographed events are the Fifth Cavalry in action on the Mexican border, making seamen for the merchant marine at the Virgin Islands, and the Giants training in the southland.



Herbert Kaufman

Whose editorials are put into screen form by Lewis J. Selznick.

Synchronization Is a Feature of Pictograph

A GENUINE novelty, created by J. F. Leventhal, of the Bray Studios, is the leading subject in the Goldwyn-Bray Pictograph B 7030, which has for additional features "Through the Guiana Wilderness" and Jerry on the Job in "The Tale of a Wag." The opening subject, called "Prof. B. Flat," is a marked step in advance in the attempt to synchronize the action of figures on the screen with music. Mr. Leventhal has combined the action of a cartoon figure with notes of music. The leader, as pictured with baton in hand, leads the orchestra, while the musicians read the notes as they are flashed upon the screen.

"Through the Guiana Wilderness" presents the first motion pictures ever taken in a little known part of British Guiana. The cameraman journeys up the Essequibe river, meeting odd types of people, many of whom still adhere to curious customs. The dangers and hardships of travel in the strange native boats are portrayed.

In the comic cartoon Jerry on the Job develops a new method for exterminating mosquitoes.

Burton Holmes Reveals Kingdom of Yellow Robe

THE subject of the Paramount-Burton Holmes Travel Picture of March 14, "The Kingdom of the Yellow Robe," is a study of Siam. In a recent camera tour Burton Holmes discovered the reason for its colorful name in the fact that every male subject of the kingdom must, at some time or other, enter one of its many monasteries and become a mendicant monk. The religious garb of these monks is yellow, emblematic of the robes worn by the great Buddha when on earth. In contrast to the many occidental nations where military service is compulsory, this little nation makes its citizens retire to the simple life of the monastery for a certain period. Other interesting contrasts are shown, such as the modern traffic cop in his picturesque watch tower to control traffic, a custom that has adhered in Siam for years. The picture teems with delightful customs of this ancient kingdom.

Exploitation aids and suggestions printed by Moving Picture World in conjunction with reviews of new productions, will guide the picture showman aright. They are practicable and easy to put into execution.

Metro Gives New Advance to Screen by Production of "The Right of Way"

By EDWARD WEITZEL.

AN unusual picture is "The Right of Way." With more melodramatic situations than are found in the ordinary unadulterated melodrama and a love interest which seems destined for a happy ending, the screen version of Sir Gilbert Parker's story sets convention at defiance by showing that its physical action and romance are secondary to its character development—the spiritual birth of one man.

The makers of the picture were so impressed with this condition that they have given the story two endings. One follows the original work, and Steele dies from the bullet wound received while battling with the thieves that are after the cure's money; the other ending brings to the atheist the purifying influence of a woman who truly loves him.

The week "The Right of Way" was shown at the Capitol Theatre, New York, the original ending was used. The unselfish devotion, sweetness and personal charm of the young girl who finally comes into Steele's life are brought out with unmistakable clearness, and his own readiness, through suffering and an honest attempt to find God, to accept her love is also fully indicated, but the death of Steele was received by the spectators, the afternoon the writer was present, with no signs of disapproval.

The Monocled Atheist—
Bert Lytell as the mocker in his Metro, "The Right of Way"—

Upon inquiry it was learned that this attitude had been general throughout the week. And there is the experience of the exhibitor in Cleveland who ran the picture and gave the happy ending and the death finish an equal number of showings with equally satisfactory results to his patrons!

The Rays of the Searchlight.

The explanation of this ready acceptance of that which may be regarded as a radical departure from the established order of moving picture plot technique is not hard to find. The Metro company having started out to reproduce the Parker story on the screen and having accomplished this purpose with commendable fidelity, their picture was subject to the same law which governed the original work—the author used a number of highly dramatic situations merely as the means to an end. A fascinating figure by force of his intellectual brilliance and the carefully concealed stratum of good in his nature, the mental struggle going on within the soul of the man born of the novelist's imagination is by far the most absorbing thing in "The Right of Way." Being a skilled workman and knowing the value of physical action, Sir Gilbert has told his story objectively, and put it in three melodramatic divisions that render the vastly overworked and much abused term, "red-blooded," a fitting adjective to apply to the tale.

But beyond all the physical excitement of Steele's encounter with the lumbermen at the roadhouse, his branding with the cross by the fanatical Frudel and his desperate fight with the safe breakers, and rising above the romantic interest of his marriage to a woman who becomes his wife for social reasons solely, his reported disgrace and shameful death and his meeting with the disinterested and deeply affectionate Rosalie, are the arresting rays of the searchlight that are turned upon Charley Steele as he and his conscience grope their way toward the eternal light.

It is this struggle that is the big issue of the story. Both endings serve to illuminate the spiritual triumph of the good within the soul of Steele. And that is why either ending can be used with success. The demonstration of such a possibility marks a distinct advance in the worth of the motion picture, and is a fresh sign that the intellectual drama will attract and entertain the screen public, provided its makers are masters of their craft.

Hearty Commendation for All.

Of the production itself and the individual work of director, star and scenario writer words of hearty commendation are in order. It is hardly necessary to state that each of these important positions must have been filled with a high degree of proficiency or the picture would not have achieved even a partial success. Where the emotional appeal of a story is subservient to a truthful development of character and every incident challenges the closest scrutiny, it is self-evident that there must be no inept efforts on the part of any one connected with its building into picture form.

Director General Maxwell Karger, of the Metro forces, by selecting Jack Dillon to direct "The Right of Way" has been able to have his intellectual test carried out under the most favorable circumstances. The sets and locations are always adequate, and the atmosphere of the Canadian forest, the haunts of the rivermen, the social and professional life of Montreal and the simple ways of existence in the little village of Chaudiere are treated with a compelling sense of their realism. The human factors, from star to extra people, are guided by a skilled hand, and the tempos of the different scenes are invariably correct.

Steele a Fascinating Figure.

June Mathis, who prepared the scenario, has shown keen judgment all along the line. Forced to reject certain portions of the Parker story, and to draw several of the situations closer together for the sake of greater dramatic effect, she has accomplished her task without disturbing the author's intent and completed a screen version of a widely read tale that should satisfy all reasonable persons familiar with the original.

Although by no means a one-part story, the character of Charley Steele so dominates "The Right of Way" that there is scarcely a moment when his presence is not felt. Arrogant in the extreme and aglow with the pride of intellect and deep disdain of the common herd, his unbelief in a Supreme Being sincere and outspoken, he remains a fascinating figure even when giving way to his evil passions and abandoning himself to his craving for strong drink. The spark of good that is said to be in every man has but small chance to be seen in Charley Steele until near the close of the story, when he begins honestly to question his unbelief.

The actor that embodies such a personality must bring with him as his native gifts the distinguished appearance, polished manners and knowledge of human nature that belong to the brilliant lawyer that pleads the cause of a murderer and refuses the man's gratitude when his eloquence has set the guilty man free.

—And the Honest Believer
Who instead of looking down on his fellow-men, now looks UP, as he really does here.

To claim that Bert Lytell responds instantly and naturally to so complexed a compound of good and evil and plays the part with quick sympathy and evident enjoyment would credit him with a versatility he does not possess. Only an actor of the Mansfield type could do this. Mr. Lytell's impersonation is that of a thoroughly schooled actor that understands every shade and highlight of the character, and makes them crystal clear to the watchers at the play. He first satisfies the eye by his counterfeit presentment of Steele, and reveals the soul of the man by painstaking and sure set steps that are never at fault. It is an intellectual tour de force for Mr. Lytell, and an important gain for the screen.

Many newspapers are now using criticisms of photoplays the day after they are first seen at your theatre. Reviews written by Moving Picture World reviewers may be cut out or copied and handed to your local newspaper. They are written by qualified reviewers and deal with salient points in both story and production.

Minneapolis Film Board Co-operates with Exhibitors Rearranging Bookings

CO-OPERATION has been offered by the Minneapolis Film Board of Trade to exhibitors throughout the Northwest in rearranging their bookings, which were disrupted during the recent epidemic of influenza causing the enforced closing of many theatres. All exhibitors affected by closing orders have been notified of this action by the board. A letter directing the handling of films and booking rearrangements was sent each of the exhibitors.

The board has just isued its rules for the year. The rules, which have been agreed upon by all the film exchanges of the city, cover the following points and are expected to unify the film business standards of the Northwest: Transportation charges, payments, contracts, changes in bookings, holding films, circuiting, returning films C. O. D., and bicycling or sub-renting.

An analysis of the differences between exchangemen and exhibitors during the year discloses that most of the trouble arose from misunderstandings, the board said in its circular. Because of this no verbal agreements will be considered.

Following are the exchanges that signed the notice as members: American Film Company, B. N. Judell, Inc., Elliott Film Corporation, Famous Players-Lasky Corporation, First National Exhibitors Circuit of the Northwest, Friedman Film Corporation, Fox Film Corporation, Goldwyn Pictures Corporation, Hallmark Pictures Corporation, W. W. Hodkinson Corporation, Merit Film Corporation, Metro Pictures Corporation, Pathe Exchange, Inc., Realart Pictures Corporation, Robertson-Cole Distributing Corporation, Republic Distributing Corporation, Select Pictures Corporation, Triangle Distributing Corporation, Theatre Owners Corporation, United Artists Corporation, Universal Film Exchange, Inc., Vitagraph, Inc., and Westcott Film Corporation.

The board is in its second year and has a membership of 100 per cent.

"The Lion Man," New Serial for Universal, Completed

THERE was much rejoicing at Universal City a few days ago when Albert Russell, directing the serial production, "The Lion Man," shot the final scene of the eighteenth episode of this chaptered melodrama, bringing to a close a production that has been eight months in the making.

When Jack Perrin and Kathleen O'Connor, stars of the serial, finally met in the leafy bower, with their troubles and tribulations things of the past, their enemies thwarted, and the future bathed in a roseate hue, it marked the first peaceful scene in thirty-six reels of whirlwind action.

"The Lion Man," which is based on the novel by Randall Parrish, "The Strange Case of Cavendish," is said to be one of the most thrilling episodic melodramas produced in a long time. It engaged a cast of unusual distinction, including Kathleen O'Connor, Jack Perrin, Barney Sherry, Gertrude Astor, Henry Barrows, Leonard Clapham, and Mack Wright.

"Overland Red" Is Universal's Special for Week of March 22

"OVERLAND RED," a picture of real heart interest, with virile western plot, in which Harry Carey is starred, is the special attraction on the Universal release program for the week of March 22. The picture is taken from the novel by H. H. Knibbs, and is replete with thrills and troubles of the open western country.

The story opens with Carey as Overland Red, a tramp who still retains the gentlemanly instincts of better days. The film has all the spectacular dash that has marked the cowboy star's other work in Universal productions. Lynn F. Reynolds is responsible for the direction. Included in the cast are Harold Goodwin, Vola Vale, Charles LeMoyne, J. Morris Foster, C. Anderson and Joe Harris.

The serials for the week are "The House of Mystery," the seventh episode of "Elmo the Fearless," featuring Elmo Lincoln and Jack Perrin, and Kathleen O'Connor in "When Hell Broke Loose," the thirteenth episode of "The Lion Man."

"The Rattler's Hiss," a breezy western, featuring Hoot Gibson and Mildred Moore is another entertaining two-reeler on this program. Eddie Lyons and Lee Moran are presented in another one-reel star comedy, "Oiling Uncle." Another comedy offering is a Century Comedy, "A Lion's Alliance," featuring the Century Lions.

The program is rounded out with current issues of Hearst, International, Universal Current Events and New Screen Magazine News reels.

The western on the March 20 release bill, "When the Cougar Called," has been withdrawn from the program and will be replaced by "Held Up for the Makin's," in which Hoot Gibson and Mildred Moore are featured.

Finds The World a Source of Inspiration

INCLOSE check for my sixth yearly subscription. The inspiration received from reading your very valuable publication has enabled me to run the finest picture show in the world for a town of 1,700 population. My policy is two shows a week. I have managed to play only the cream of the film production of each year. This year I booked ninety of Paramount-Artcraft's best and am running United Artists and the best of First National and any individual super that comes along. I have oe of the finest violinists in the country, and once a month I put in an eight-piece orchestra, and on my special nights I put in an orchestra of twety pieces.

On April 17 of last year I put over Douglas Fairbanks in "Arizona," with a twenty-five-piece orchestra, directed by Patrick Conway, of Conway's Band. This was the biggest thing ever put over in Onondaga County (Syracuse not excepted).

I not only run the finest releases, but I run them new. I get many of the big productions before they get their first run in Syracuse. In conclusion I will say that I have made a huge success of the picture game, and I give the Moving Picture World all the credit. It is the only trade paper I take.

Sincerely yours,

Skaneateles, N. Y. C. H. HUXFORD.

EASY PICKING

of the big luscious box-office receipts comes to the exhibitor who has had the foresight to plant the Fewer and Better tree on his booking schedule.

You can imagine what the returns must be on such remarkable productions as

THE RIGHT OF WAY
By Sir Gilbert Parker
Starring BERT LYTELL

OLD LADY 31
By Rachel Crothers
Starring EMMA DUNN

THE VERY IDEA
By William Le Baron
Starring TAYLOR HOLMES

SHOULD A WOMAN TELL?
By Finis Fox
Featuring ALICE LAKE

THE WILLOW TREE
By J. H. Benrimo and
Harrison Rhodes
Starring VIOLA DANA

THE WALK-OFFS
By Frederic and Fanny Hatton
Starring MAY ALLISON

SHORE ACRES
By James A. Herne
Starring ALICE LAKE

and others of the Perfect Thirty-six!

Better book them and come in for your share of the Federal Reserve note foliage.

METRO

Softly Cooing As the Old Cradle Rocks

We Glance at the Infant Industry Ten Years Ago

GLORY be to R. H. Cochrane! It was he who left a trail of "pep" to be injected into this oversad history of the life of a struggling infant. List to his Laemmle Film Service advertisement, the "follow up" of "Old Mamma Ten Per Cent's" demise. "Hep! Hep! Hephephep!!!" was the caption over a cut of a hearse, followed by four mourners marked "certain licensed exchanges," in issue of Moving Picture World dated March 19, 1910.

"Old Mamma's Last Joy Ride!" was the underline and Mr. Cochrane, in following phrases, said, among other things: "She's off! Old Mamma Ten Per Cent is about to be converted into predigested worm-food. The exhibitors finally gave her the hook . . . *the worm finally turned,* and turned her to the worms.

"Alas! Likewise gadzooks and ods bodkins!

"No more will Old Mamma spank the lowly exhibitor *on his cash box!*

"No more will she do the Cancan quickstep on his batter frame.

"She was once a power. And now she's on her way to the bugs."

And Laemmle Smiled!

At the lower right-hand corner of the two-thirds page advertisement the picture of Carl Laemmle smiled above the caption: "The Biggest and Best Film Renter in the World." The Imp concern also carried a double column advert in the same issue that featured "His Sick Friend" and "Stung" as smile-bringers in the double-header release department.

Great Northern was taking a page splash to advertise "A Wedding During the French Revolution"—full reel length. "This production is being produced at the New Theatre, New York," said the advert, "under the title of 'A Son of the People'." Which title would you prefer paying electric current bills for?

Herbert Miles, Three-Ply Pioneer.

Entirely surrounding a goodly-sized cut of a smiling and classy looking young man was type telling, in effect, that Herbert Miles was three kinds of a pioneer in a game destined to grow into quite an industrious industry. We quote from the editor's musings:

"Here we have Herbert Miles in three pioneer capacities—as an early one to use the moving picture camera for exhibition purposes, as in his Alaskan exploits; as an early man at the exhibition game and as one of the earliest, if not the earliest, in the renting business." Mr. Miles is still in town, *located now in the Coca Cola Building.* Times have changed—but Herbert Miles hasn't.

Concerning Raymond "Hitcheykoo."

The Chinese Theatre, in Doyers Street, Chinatown, New York City, had been closed for several months. Raymond Hitchcock, while on a slumming tour, discovered the house, noted the fact and leased the building for moving picture purposes. William Cavanaugh was put in charge.

Pictures were supplied by the American Vitagraph Company. *"The Chinese,"* said our sedate editor, *"call it 'Vitaglaph'."*

Slummers were charged 15 cents. Everybody was a "chink" except the manager and operator of the Powers Cameragraph—*everybody on the pay-roll,* we mean.

Discovering Palm Beach.

Harry Schwalbe, of the Electric Theatre Supply Company, Philadelphia, had just returned from an extended tour through the South. He spoke highly of a fine, sandy beach he had discovered on the Florida coast. The natives called it "Jellyfish Shore," but Mr. Schwalbe thought a better name would be "Palm Beach"—and so it has been to this very day.

The Philadelphia film-renter took along his rod and reel. His skill is witnessed in a picture of Mr. Schwalbe holding at arm's length an alligator—*taller than "his own self," by several inches.*

"Advertising Via the Moving Picture" was an article copied from *Printers' Ink,* written by James H. Collins. *There were great prospects for advertising via the screen,* according to Mr. Collins.

Ditto according to Alfred S. Black, Sydney S. Cohen, et al, according to these later days. The article might have been written in 1920, instead of ten years ago.

Some Short Subjects.

E. W. Townsend's latest contribution to Edison films was announced for March 25, 1910. It was a dramatic subject entitled "The Suit Case Mystery." Forerunner, perhaps of Enid Bennett's "The Girl in the Suit Case," ten years further along.

Pathe Freres are outfitting the Nelson-Wolgast fight pictures. Five Pathe machines are to be used for these pictures on their tour through the country. Was this the first film *"presented as a theatrical attraction"?*

The Lubin automobile has proved such a convenience to the production department that the charter of a power boat is contemplated for the summer season. *News breaking in the publicity!*

The Nestor Stock Company, that has been operating in the vicinity of New York, leaves for the West this week to make a series of cowboy and mining pictures.

"Discovering" the West Coast.

Charles Baumann, general manager of the New York Motion Picture Company some months ago, realizing the value and possibilities of California as a natural studio for producing motion pictures, secured a large ranch in the southern part of the state . . . decided to make pictures there and sent Moving Picture World a photograph of the stock company. *But not a name of a player was mentioned.*

"Up Popped the Devil!"

"The Cost of Living Is Getting Higher Every Day" was the catch-line to a slide advertisement inserted by Lincoln Transparency Exchange, Chicago. Nobody heeded the warning; nobody expected sufferage, nobody expected prohibition—and before the Infant Industry is out of its half-sox *here they are!*

(Inserting a prediction: Within another ten years publicists will be allowed to *send news instead of "pufflicity" to tradepapers.* May sound strange and foolish and impossible, just now—*but you watch!*)

What Were YOU Doing?

Ten years ago Epes Winthrop Sargent had just married Evelyn L. Lease, of Brooklyn. Some other low-brow might make a quip about *"signing a Lease for life"*—so we'll beat 'em to it! Sargent was then editor for Lubin, the Philadelphia film magnate—and was compelled to live in the Quaker City.

Ben Grimm was doing everything a boy of nineteen could do on the *New Rochelle Standard*—advertising solicitor, city editor, reporter, financial authority, sport writer, *Wall Street expert,* etc., etc., etc., ad lib. The experience gained in New Rochelle fitted him for service to his country in the world war and guided Fred C. Quimby into the perfect choice of a man to advertise and publicize the Associated Exhibitors, Inc.

What were YOU doing ten years ago?

W. K. H.

Here's Eugene O'Brien in "A Fool and His Money"; He's Going to Fool Them About the Money.

He's Going to Put His Cash Into Real Estate, Eggs and Film Stock in His Newest Selznick.

Carl Laemmle Advocates Establishing Training School After Plan of French

THE cablegram, published in the New York Times of March 3, reporting the beginning of a movement championed by M. Honnorat, minister of public instruction at Paris, to establish a school to encourage and promote the science of moving picture making, has created much discussion among American producers and exhibitors. Carl Laemmle, president of the Universal Film Manufacturing Company, has expressed himself as being heartily in accord with M. Honnorat's ideas.

According to the Times, M. Honnorat provides for the establishment of a school, the main object of which will be to give instruction to motion picture actresses and actors, to perfect apparatus, to provide a course in scene setting, to train directors, etc. In other words, the school will do everything for the motion picture aspirant that the business college does for the stenographer-to-be. Competent instructors gathered from the film field are expected to offer their services gratis, while the combination of producing companies are to divide the expense of maintaining the establishment.

Would Improve Directorial Work.

"Nothing of this kind has ever been attempted in this country," said Mr. Laemmle, "but the movement is one to which I have been giving much thought lately. Certain it is that the motion picture field, enormous and wonderful as it is, is still a struggling infant in comparison to what it will be a few years from now. Splendid as are the productions of all the big companies, there is certainly room for improvement in most of them.

"Today the star and director are everything. The day of the star is waning, while the director's importance is getting to be the biggest item in the moving picture field. A school such as M. Honnorat advocates would be much more advantageous to the producer than is the present method of training men and women in the studio.

"In a school of this type the technical end of production could be taught as well as the actual acting end. A school for directors could certainly train young men along the proper channels in a quicker and more competent fashion. The director turned out by the school would know his trade from the inside. He would start work at the studio with a thorough fundamental knowledge of the really important things in photoplay directing. Naturally he would eclipse his studio-trained brother in a short time.

"Extras" Would Benefit Greatly.

"This same thing applies to the actors and actresses. The average 'extra' at the studio today has as much idea of what's in movies as a boiler maker has. I do not mean this as a reflection on 'supers.' Every actor has to make a start some time. I want to emphasize the fact that a school of cinematography would train these extras in such a way as to make their progress much more rapid because of a knowledge of the game.

"The field is in great need of original stories for scenarios. The school could train writers along this line and eventually the buying of a story from a magazine for moving picture production would be unheard of.

"I only mention these few things to show what advantages would accrue to the producers were such a school established. M. Honnorat's plan is a splendid one and should have its counterpart in this country. The leading producers should be glad to enter into such a project and support it. The talent they would draw from it would more than pay for its upkeep."

The Scandinavian Peninsula's Champions.
Anna Q. Nilsson, appearing in Paramount-Artcraft's "The Fighting Chance," and Eric Stocklassa, special representative of the Swedish Biograph Company, Stockholm. Taken at the Lasky studio.

Marshall Neilan Company Is Now Established in New Home

THE Marshall Neilan Company has removed its picture equipment and business headquarters to the Hollywood Studios on Santa Monica Boulevard, and work on a new production will start soon. The Neilan organization has taken over one entire unit of the new plant, which was constructed in 1919 under the supervision of John Jasper, formerly studio manager for Charles Chaplin. The unit consists of a convertible stage, a number of individual dressing rooms, an individual projection room, an individual camera vault and a complete set of private offices for the carrying on of the business affairs of the company.

In addition to this, a new building adjacent to the Neilan unit is being erected to house additional members of the company, and when this is completed Mr. Neilan plans to expand both his producing and business force.

Besides an elaborate double office occupied by Mr. Neilan, Mr. Jasper has furnished private offices for Henry R. Symonds, director, Tom Held, assistant director, the business manager, and the publicity department. In addition to this a separate building has been furnished for Ben Carre, technical director of the Neilan productions, in which the sets of future pictures will be designed.

Hope Hampton Back from Trip to Europe; Closes Contracts

HOPE HAMPTON, screen star whose first production, "A Modern Salome," is being distributed through Metro Pictures Corporation, has returned from a flying trip to Europe. The star brought back interesting news of her experiences on the other side of the Atlantic.

First of all she mentioned the foreign distribution contracts which were consummated with Sir William Jury, of Jury's Imperial Pictures, Ltd., for the British Isles. Another important foreign buyer who will distribute "A Modern Salome" abroad is the Mundus Film Company, whose destinies are presided over by Mme. Schuepbach, of Paris. With these two important firms acting as foreign distributors, Miss Hampton's picture is assured a wide European circulation.

Another interesting tribute to Hope Hampton's screen possibilities was the five year contract offered to her by the repsentatives of the Cines Film of Rome. Nothing could induce her to remain away from the United States for any protracted length of time, so she declined the invitation.

Miss Hampton while abroad gave private showings of "A Modern Salome." It met with enthusiastic approval and its release in Europe will be simultaneous with the first showings in this country. Miss Hampton also visited Nice and Monte Carlo.

Toronto Exchange Employes Strike for Wage Concessions

SOMEWHAT of a sensation was caused in Toronto, Ontario, film exchange circles on March 2, when various employes of a number of local exchanges declared a strike for the purpose of securing wage increases and other concessions. This decision was reached when about sixty employes held a meeting of protest in the Labor Temple. It was stated that the workers were asking for wages ranging from $18 to $25 per week. For the most part, the strikers include shippers, stock room assistants and clerks, and they are not classed as skilled artisans.

Announcement was made that the strike would not tie up the moving picture business locally because the moving picture projection machine operators intimated that they would not walk out in sympathy and that they would continue to observe the agreement which they hold with exhibitors. A short time ago the employes of the local exchanges became interested in a move to organize a union for themselves and the outcome has been the strike declaration.

Cosmopolitan Plans Great Publicity for Marion Davies in "April Folly"

EXHIBITORS will doubtless remember the big advertising campaigns that launched into public favor Cosmopolitan Productions' Paramount Artcraft Pictures, "The Miracle of Love," featuring Lucy Cotton, and "The Cinema Murder," starring Marion Davies. They were considered by many exhibitors and publicity and advertising men the last word in exhibitor co-operation. It was asserted then that motion pictures had never enjoyed a more thorough and far-reaching exploitation.

But with the announcement of the release early in April of Marion Davies' latest starring vehicle, "April Folly," a Cynthia Stockley story, directed by Robert Leonard, comes also the announcement from Cosmopolitan Productions that an even greater campaign of exploitation will be given "April Folly."

This campaign will embrace every known legitimate means to bring to the attention of the public the merits of "April Folly" and its charming star, Marion Davies. It will be more complete than either of the two preceding ones and will cover more territory, is the promise.

To Have Phenomenal Publicity.

The advertising and publicity schedules are already completed and provide for the insertion in key city newspapers of full-page, half-page and quarter-page smashes of advertising copy. Famous artists have drawn their artistic conceptions of "April Folly" and famous writers have written special feature articles, among them Penrhyn Stanlaws, Batchelor, Nell Brinkley, Mrs. Wilson Woodrow, Mrs. Vandewater, Fay King, Ada Patterson, Alan Dale, Nellie Bly, Harry Herschfield and Beatrice Fairfax.

Eleven newspapers in eight key cities will be used. The newspapers are the New York American, New York Evening Journal, Chicago Herald and Examiner, Chicago American, Atlanta Georgian, Los Angeles Examiner, Boston Advertiser, Washington Times and the Wisconsin News. Their combined circulation is approximately 2,500,000 and it is estimated that they are read by over 12,000,000 people.

Stanlaws Did Lithographs.

The whole country is being plastered with lithographs in all sizes and several styles. The twenty-four-sheet and the flat one-sheet are the product of Penrhyn Stanlaws' gifted brush. This is the first time he has ever done any lithographing, and his reason for so doing is because it enables him to do a "head" of Marion Davies, whom he considers a beautifully typical American girl. This "head" adorns both the twenty-four-sheet and the one-sheet, which are done in five colors, as are the three-sheet and the six-sheet.

In addition, the special exploitation experts of the various Famous Players-Lasky exchanges through which "April Folly" is being released will give exhibitors playing this special production the benefit of their experience and showmanship and will assist them in every way to put it over successfully.

To Open at Capitol.

The first public showing anywhere of "April Folly" will be at the Capitol Theatre, New York, during the week of March 28. Several huge electric signs on Broadway flash nightly announcements of the coming of the special feature.

Toledo Newspaper Editorial Eulogizes the Americanism of "The Copperhead"

A TRIBUTE to the motion picture, and in particular to the Paramount Artcraft Super-Special, "The Copperhead," as a production inspirative of patriotism, is embodied in the editorial captioned "Real Americanism," which appeared in the Toledo Blade of February 25. It is, in part, as follows:

"It is peculiarly fitting that, during this week, when our thoughts have been directed to reminiscences of the first great American, whose birthday anniversary we have just celebrated, we of Toledo should be given an opportunity to view such a real Americanism as has been evolved in 'The Copperhead,' first seen here as a stage play a year ago, now shown on the screen in what is undoubtedly one of the greatest pictures ever made.

"It is a strange combination of forces that went into the making of this great American play. That noted American playwright, Augustus Thomas, author of what was perhaps the first typically American play, 'Arizona,' dramatized 'The Copperhead' from a story by Frederick Landis, an ex-congressman of the United States.

One Scene Shows Roosevelt.

"Dominating the drama and inspiring it is that noblest of all our great Americans, Abraham Lincoln. In one of its scenes appears, for a brief moment, that great American of a latter day, Theodore Roosevelt. And appearing as the interpreter of the play's chief character, Milt Shanks, reputed 'copperhead' but especially chosen for the secret service by President Lincoln, is the man who is considered by many the greatest American actor of the present day, Lionel Barrymore.

"Yes, after all, it is the play itself that breathes the very spirit of real Americanism, for its theme is a patriotic devotion so great that, not the sacrifice of wealth, but a far greater agony, the endurance of a long lifetime of ignominy and ostracism, was the gift which one man laid upon the altar of his country at the behest of Abraham Lincoln. 'We, who only fought, beg your forgiveness!' is the cry of his old neighbors in the coats of blue, when forty years of misunderstanding has been cleared away at last. Humble in the presence of a soul that could endure so greatly for love of country, stand these men who have scorned and shunned him as something vile.

"A Tremendous Preachment."

"A tremendous preachment of Americanism, this play! A revelation of the true meaning of service as that which seeks not glory, but quietly and simply gives all, without question, without reward, without hope even of justice. In its pictured form it is moving whole audiences to tears. It is sending them back into the workaday world very humble, with thoughts too deep for words.

"No more perfect teacher of patriotism, of real Americanism, could have been found for our boys and girls, for the foreigners who have come to this country to make their future homes. Splendidly acted, wonderfully picturized, sprinkled with sentences great enough to live through the ages, the picture of 'The Copperhead,' as did the stage version, is fulfilling a mission second to none—that of imparting to the great masses of the people the spirit of real Americanism."

Gwynn Assists Kelley with Publicity.

Edith Gwynn, formerly personal press representative for Ted Lewis, is now assistant to Joseph L. Kelley, director of publicity for Gerald F. Bacon Enterprises.

"The Immense Pulling Power" of Mitchell Lewis Illustrated Here in "King Spruce."

Sawing wood, too, he does well in this production of the Dial Film Company, released by Hodkinson.

No Outward Evidence of It. A Lot of Secrecy About "The Stolen Kiss," as These Views Prove.

You Wouldn't Expect Constance Binney to Do Things Like That in Public—in Realart Pictures.

Canadian Exchangemen Want Federal Censorship Board to Displace Provincial Ones

THE agitation for Federal censorship for moving pictures in Canada has broken out afresh—and this time from new quarters. The subject was discussed at length recently, until a declaration was made by Sir Henry Drayton of Ottawa, the Federal Minister of Finance, that moving picture censorship was a matter over which the various Provincial Governments had control unless a general re-arrangement of statutes affecting the situation were secured.

Clair Hague, of Toronto, president of the Canadian Moving Picture Distributors' Association, has come out in favor of one censorship board for the whole of Canada in place of the present seven Provincial boards, all of whom must examine a release. He believes that all exchangemen in the Dominion are strong supporters of the idea for one Federal board.

Agitating for Federal Censorship.

Several exchangemen of Winnipeg, Manitoba, are pressing for a general campaign to secure Federal censorship, it is reported, because of the manner in which the Manitoba Board of Censors has been condemning moving picture comedies and various other subjects. The stand taken by the Winnipeg men is that what is good for one Province is surely good enough for another and that there is no need for a repetition of examination across the country for one film.

The suggestions have been made that difficulties could be overcome by the establishment of a Federal Board at Toronto, which could comprise a representative from each of the Provinces. It is also urged that these censors should be elected by interested organizations or persons, in which case the moving picture interests would have a little to say, at least, in the selection of the men or women who are to judge the moving picture offerings.

Federal censorship has been discussed in Canada for years, however, and no progress seems to have been made with the demand for the feature.

New Rollin Comedy Is "Cut the Cards."

"Cut the Cards" is the title of the new Rolin comedy, released by Pathe March 21. The story deals principally with a most amusing poker game. "Snub" Pollard, the "pint sized" comedian, is the star and he is supported in his endeavors by Marie Mosquini, Eddie Boland, and "Sunshine Sammy," the diminutive colored Thespian. The story deals with the tribulations of a landlady who has the misfortune of having Pollard and Boland as her non-paying boarders.

J. E. Ince to Continue as Metro Director; Denies Plan to Leave

JOHN E. INCE, of the staff of directors at the Metro studios in Hollywood, has personally repudiated a recently published statement to the effect that he was going to leave Metro to direct the productions of another company on the Pacific Coast. Official announcement is made from the home offices of Metro in the Longacre Building, that Mr. Ince will continue to direct for Metro.

The recent report, which appeared in a trade paper, had it that Mr. Ince had already affixed his signature to a contract with a rival producing organization. This, of course, the director explicitly denies.

Mr. Ince was directing a dream sequence in which 150 dancing girls were appearing for June Mathis' picturization of "Old Lady 31" when he was shown the report that he contemplated severing his connection with Metro.

"I was offered a three-year contract and my own company," he said. "But I did not sign a contract; and I have definitely decided that I will continue to direct for Metro."

"The Devil's Pass Key" Now Undergoes Finishing Touches

EVER since "Blind Husbands" was produced some months ago and pronounced a masterpiece the public has been awaiting the second production by Eric Von Stroheim, who directed that story of the mighty Alps. The long wait will soon be rewarded, for "The Devil's Pass Key," the second of Von Stroheim's Universal-Jewel productions, is now being put through the finishing touches.

Again Mr. Von Stroheim goes to Europe for his locale, but not to the Alps. This time he has taken Paris—the city of love, life and gayety—and has painted a series of convincing pictures and created a photodrama which is said to charm by its exotic atmosphere and thrill with its dramatic intensity.

Von Stroheim has taken for his basis the story by Baroness DeMeyer, "Clothes and Treachery," and adapted it for his use. He has made the leading characters Americans living in France and placed them in the hands of trustworthy players. The Parisian types, too, are handled by expert actors. Sam De Grasse as the American playwright, Una Trevelyn as his extravagant wife, Clyde Filmore as the American philanderer in Paris, Maude George as the Parisian modiste, Ruth King as the indiscreet countess, Mae Busch as the Spanish dancer and a host of other clever people in well-drawn roles move in and out of the story.

Mix Finishes "Desert Love" and Starts New Production

WORD has reached the new Fox studios in West Fifty-fifth street, New York, that Tom Mix has completed the final scenes for his newest rough-riding vehicle at the Fox western studios. The name of this latest picture is "Desert Love," and from the description of story and the role of the daredevil star it would appear that those responsible for the selection of vehicles for the cowboy actor have decided to test him to the utmost, so far as stunts are concerned. It will be released early in April.

The last scenes of "Desert Love" are described as containing the most hazardous feats of skill and strength which Mix ever has undertaken. These scenes were shot on location at an old deserted mine mill, which was blown up by the director, Jacques Jaccard, with permission of the authorities.

Following completion of the film, Tom Mix, with his director and a company including Lester Cuneo, Charles K. French and Francelia Billington, left Los Angeles for Sonora, California, one of the oldest and most picturesque settlements in the state, to make the first exteriors for "No Limit Carson," his new vehicle.

Sullivan Coming to New York.

C. Gardner Sullivan, prominent scenario writer, will be in New York within a fortnight, according to plans wired to Louise Glaum from Los Angeles. Sullivan leaves for Europe on a tour of the world about April 10, and he intends talking over a proposed story with Miss Glaum before embarking.

Three years after Epes Winthrop Sargent established in Moving Picture World his department of Advertising for Exhibitors, other trade papers took up the idea—but they have never equaled in real service and efficiency the work of the originator.

Hope Loring Heads Serial Division.

Hope Loring has been appointed chief of the serial and western division of the Universal scenario department by General Manager Tarkington Baker.

Miss Loring's association with the company and her achievements before she joined its organization, make it a foregone conclusion that she will win success in her new undertaking. Few screen writers are as well qualified for such a position. This young woman combines literary skill, a knowledge of the world gained by several years of globe trotting and an executive ability that has been proved on several occasions.

Mr. and Mrs. Joe La Rose Go West with C. L. Chester

JOSEPH LA ROSE, familiarly known to Broadway as "Joe," has accepted a position as assistant to C. L. Chester, head of the C. L. Chester Productions, Inc., and will have, by the time this is read, have shaken the gold dust of Broadway from his feet, turned his back upon the Great White Way and taken his departure toward the setting sun to assume the duties of his new position in Los Angeles. He will be accompanied by Mrs. La Rose, who for years has held position as private secretary to Samuel Rothapfel, later taking a like position with Hugo Riesenfeld, managing director of the Rivoli and Rialto theatres. Mrs. La Rose will act in the capacity of private secretary to Mr. Chester.

It is only a statement of plain fact to say that both Mr. and Mrs. La Rose leave behind them many warm friends, for besides being very capable in their respective fields, they both are "reg'lar fellers" in all that term implies.

In 1915 La Rose was a musician, traveling with a musical act of his own. He was also an expert in stage effects, and it was his ability along the latter lines which first attracted the attention of Mr. Rothapfel when he was staging a production in the old Academy of Music in that year. Mr. Rothapfel made La Rose an offer, which was accepted, and soon Joe La Rose became right hand man to Rothapfel, which position he held up to the time Mr. Rothapfel finally relinquished control of the Rivoli and Rialto.

La Rose did not like the idea of leaving either Mr. Riesenfeld or Broadway, but Joe figures that with the salary attached to the new job he will soon be able to buy a little Broadway of his own.

Cinema Press Association Is to Publish Annually "Who's Who in Motion Pictures"

A NEW enterprise in the motion picture world is announced by the Cinema Press Association, Inc., i. e., the publication of an annual illustrated volume, "Who's Who in Motion Pictures." It has the indorsement of the National Association of the Motion Picture Industry and the Motion Picture Directors' Association. Its board of governors is made up of Adolph Zukor, J. D. Williams, Norma Talmadge, Anthony Paul Kelley, James Vincent, president Motion Picture Directors' Association, and Benedict M. Greene, president International Press, Ltd.,—the counsel for the company is Henry O. Falk.

The offices of the company are at 141 West Forty-fifth street and branches already have been established in Chicago, Los Angeles, London, Montreal, Toronto, Winnipeg and Vancouver.

The book will be illustrated, and, being revised and brought up to date annually, is designed to furnish an authoritative reference book for all whose business brings them in contact with the industry.

The association has at its disposal the services of a large editorial staff comprising a number of well known dramatic and motion picture reviewers and critics. It will be the task of this staff to prepare special articles on the leading stars, directors, producers, exhibitors and executives, and it is part of the function of the Cinema Press Association to send out these articles, illustrated, to the trade papers, newspapers and periodicals.

The association is hard at work getting the necessary facts for the first issue of the book. The task comprises practically an entire census of the motion picture field and will be some months in coming to completion.

Reynolds, Globe Trotting Author, to Write for Fox

CONSIDERABLE significance attaches to the recent announcement of the increase in the scenario staff of the William Fox studios on the Pacific Coast, in the fact that among the four new faces to be found in the "brains" department on the Fox lot is the kindly countenance of "Major" Steve Reynolds, author, artist, linquist and globe-trotter.

Stephen Chalmers, Arthur Jackson, Julius Furthman and Stephen Allen Reynolds make the total of new Fox writers on the west coast. "Major" Reynolds brings to the scenario department a literary knowledge and experience which encompass the life and habits of the peoples of the world, a vast experience among all the races of the earth, an inexhaustible store of stories gleaned from life in the open, from life in the armies of the world, from the solitary life of that far Alaskan snowfields to the crowded tenement existence of cosmopolitan cities.

Some great work is expected of Mr. Reynold in view of the wealth of material from which he has to draw.

Geuringer to Be New York Head for Saenger Company

W. H. GEURINGER, assistant manager of the Saenger Amusement Company of New Orleans, will remain permanently in New York as the representative of his concern in the purchase of theatre supplies, equipment of every nature, and of special state rights productions and short length subjects.

This action is taken, it is said, as a necessity caused by the expanding theatres interests of the Saenger Amusement Company. That organization is buying, and will build, a number of theatres in its southeastern territory this spring and summer, and the great amount of equipment needed to equip the new houses, as well as the regular supply of accessories required by the present properties controlled by it, needs the personal attention of one of the concern's executives.

Mr. Geuringer has established temporary quarters at the Hotel Claridge.

King Names Cast for First Picture.

Production is now under way on "The Road to Arcady," by Edith Sessions Topper, Burton King's first independent production at the Mirror studios at Glendale, Long Island. Virginia Lee will be the star of this feature. Harry Benham is Miss Lee's leading man. Roger Lytton and Julia Swayne Gordon have character roles. Hugh Huntley, the English actor, is the juvenile, and Mildred Wayne, the ingenue, and Stephen Grattan complete the cast.

The newsstand price of Moving Picture Picture World is 15 *cents. The subscription price is* $3 *the year. Subscribe direct, save* $4.80 *and miss no issues.*

It's Mighty Hard, Thinks He, with the Stripes in Mind to Live on "The Street Called Straight."
Some excellent views of this Goldwyn picture, directed by Wallace Worsley, from Basil King's story.

"Unlimited Exploitation Possibilities in 'Dream of Fair Women,'" Says Garsson

PROBABLY the greatest number of beautiful girls ever seen in one picture portray the various roles of "A Dream of Fair Women," the Fame and Fortune Contest picture being distributed by M. W. Garsson, of the Foundation Film Corporation through state right exchanges. The girls presented in the picture were selected from nearly 75,000 entrants in the contest held by three fan magazines.

From this number of entrants the most beautiful girls were given an opportunity to display their talents before the camera and several of them have proved highly successful in some of the best known pictures of the year.

Blanche McGarity, Virginia Brown, Anita Booth and Anetha Getwell, conceded to be the most beautiful of the entire list who entered the contest, portray the most important roles. All of these girls have created much favorable comment through their excellent work in recent productions.

"A Dream of Fair Women" is a pictorial version of Tennyson's poem.

The announcement that the picture will be distributed on a state right basis has brought inquiries from all parts of the country owing to the interest created in the contest and in the picture by the various fan magazines.

"Many first class pictures that should prove highly successful fail every year because of the fact that they do not lend themselves to proper exploitation," said Mr. Garsson. In 'A Dream of Fair Women' the exploitation possibilities are unlimited. Enough interest already has been created throughout the country to insure the success of the picture, if for no other reason than the publicity it has received through the fan magazines which conducted the contest.

"But we are going ahead just as if it had never before been mentioned. Every possible publicity and exploitation angle that lends itself to the picture will be carried out—not only for the benefit of the state right buyer, but for the exhibitor as well."

The Greatest Thrill of All.

Gene Pollar, playing Tarzan in Numa Pictures Corporation's production of "The Return of Tarzan," has battled with lions, elephants, apes, a wild boar, and some of the most argumentative surf noted in California in many years. But recently, in the wee sma' hours of a new day, and in a room in his own home up in the Bronx, the greatest thrill of all came to the screen's newest ape-man. It lay in the faint pull of an hour old baby's hand as the five fingers uncurled long enough to find the fingers of that baby boy's dad. Or, in the words of these white-paper-shortage days, Mr. and Mrs. Gene Pollar announce the birth of a son on Wednesday, March third. He is the first child.

Finish Work on "Bullet Proof" Harry Carey's Latest Big "U"

WORK on the John Frederick story, "Bullet Proof," under the direction of Lynn Reynolds, in which Harry Carey is starred, has just been completed. The increasing popularity of Carey and the growing demand for his productions have caused Universal to exercise the greatest care in the selection of his stories, in the choice of supporting casts and the appointment of directors to supervise his features.

Lynn Reynolds, who supervised his latest photodrama, is a specialist in pictures of the big out-doors. In this picture he found ample material for the exercise of his craft.

Ontario Censors Reversed On Condemnation of "Log of the U-35"

THE Ontario Board of Moving Picture Censors saw fit recently to condemn "The Log of the U-35," the official German Government film record of the sinking of British merchantmen and, naturally, there was considerable comment regarding the stand that had been taken by the board. An appeal was made by the Canadian Exhibitors' Exchange of Toronto, which controls the Canadian rights of the release, with the result that the Ontario Board of Appeals reversed the decision of the lower body. The picture was then given its first run at the Strand Theatre, Toronto, where it made a big hit.

So great has been the demand for the "murder reel" that Manager Allen, of the Canadian Exhibitors' Exchange, ordered five more prints of the release, making eight in all. This exchange is controlled by the Moving Picture Exhibitors' Protective Association of Ontario. No reason was announced as to objection taken by the Ontario Board of Censors to the picture, which is guaranteed as authentic.

J. Parker Read, Jr.

Producer of Louise Glaum and Hobart Bosworth specials. General Manager of Associated Producers.

S. Rankin Drew Post Has "Best" Meeting; Plans for Big Benefit Well Under Way

IN the early hours of Wednesday morning, March 3, the S. Rankin Drew Post of the American Legion, New York City, concluded the most interesting and liveliest meeting of its career. This is the post comprised of the men of the theatre, the motion picture business and their allied interests.

The meeting was held at Keen's Chop House and began with a dinner at which over 100 members were present. It is the custom of the post to hold its gatherings once a month with a "feed," some speeches and then a business session. The guests present at this meeting were Acting Mayor F. H. La Guardia and Ferris Powell Merrit, an authority on service decorations and medals. Wells Hawks, president, presided.

The acting mayor had much to say about profiteers who collected while they shouted patriotism, and he also paid his respects unsparingly to people who are trying to exploit the soldier and the sailor and use the legion for their own advantage.

Recites Gumpertz's Citation.

An interesting talk on U. S. Army Intelligence work in Siberia was given by Frederick F. Moore, a member of the post, who served in Russia as captain in the army. Mr. Merritt gave a most informing talk on medals, with many anecdotes. He created much enthusiasm by repeating the citation for bravery given to Sydney G. Gumpertz, a member of the post, who wears the Congressional Medal of Honor.

The third speaker was "Jack" Francis, who was introduced as the newspaper man who discovered the Tenderloin and who was the first of the old reporters to "cover" Times Square when it was a farm. Mr. Francis spoke on "Great Untruths."

Songs were sung by Jimmy Flynn and Sollie Cohen, of the Leo Feist house, with Abe Baer at the piano. D. C. Soderquist, a Post member, sang several ballads. Mr. Owen, of the War Camp Community, furnished the instrumental music. Twenty-four new members were introduced by Victor M. Shapiro, chairman of the membership committee. The post now has a woman's auxiliary with about fifty members. Mrs. Sidney Drew is president.

The benefit performance for the S. Rankin Drew Post Gymnasium will take place on Sunday night, April 11. A remarkable bill is being arranged.

Numa Officials Return East; Signed with the Beckwiths

MR. MAX AND ADOLPH WEISS, executives in Numa Pictures Corporation, sponsors of the latest of the Edgar Rice Burroughs' stories, "The Return of Tarzan," has arrived in New York from California, where they have been present during the filming of the picture.

The completed print is expected within the week. Harry Rieren directed it.

Interesting information comes from Mr. Weiss in the announcement that Mr. and Mrs. Walter Beckwith, noted lion-trainers, have been placed under a five-year contract by this corporation to go into effect May 1.

Mrs. Beckwith and two assistants are now en route from California to New York in charge of a special seventy-foot baggage car containing fourteen lions and 4 cubs, billed to Numa Pictures Corporation.

Kohler in Cunard Two-Reelers.

Fred Kohler, who played the part of MacDowell in Alan Dwan's "Soldiers of Fortune," and who will be seen in the National Film, "The Kentucky Colonel," has been cast as "heavy" for the Grace Cunard newest two-reeler, "The Man Hater."

Cost of Film Censorship in Toronto is Raised From $2 to $3 a Reel

EXCHANGE managers of Toronto, Ontario, have been advised by the Ontario Provincial Government that fees for examination of pictures by the Ontario Board of Moving Picture Censors had been raised from $2 to $3 per reel.

At the same time, announcement was made that the license fee of fifteen cents per reel per month, which has been collected by the Ontario Government, had been cancelled, thus saving a considerable amount of office work for the exchange branches in the Province. The exchanges seem to be quite willing to pay the increased censorship fee in lieu of the monthly reel tax because of the considerable amount of work that will now be avoided.

The Government has also intimated that the proposed annual tax of $150 for the censoring of posters, still photographs, press books and other printed matter will not be collected in view of the increased tax for picture censoring. This, too, has met with considerable favor on the part of the exchanges.

Metro Rushes Repairs on New York Studio; will Resume Eastern Production in April

EXTENSIVE alterations now being made at Metro's New York studios at 3 West Sixty-first street, preparatory to a resumption of production in the East on a large scale, will be completed by the last of this month so that motion picture-making can start April 1, according to announcement made by officials of Metro Pictures Corporation. The work is progressing rapidly under the personal supervision of M. P. Staulcup, Metro art director, and technical expert, assisted by Frank Namczy.

The studios and Metro offices occupy the sixth and seventh floors of the Sixty-first street building, running through to Sixty-second street. The stage on the seventh floor has a floor space of 150 by 73 feet. All the old flooring has been torn up and an entirely new concrete floor is being built. A new lighting system is also being installed.

Paint Glass Roof Black.

The glass roof is being painted black, as Metro, from its experience with its Pacific Coast studios in Hollywood, has become convinced of the necessity for "no daylight" interiors. New Cooper-Hewitt lights will be used.

Maxwell Karger, director general, will have his offices on the seventh floor, on the Sixty-second street side. He will have George McGuire, formerly Metro's chief cutter, as his assistant. Mr. Staulcup and Mr. Namczy will have their offices on the Sixty-first street side. The scenario department wil adjoin Mr. Karger's offices. On this floor will also be the electrical department, under William Meyerhof.

Mr. Staulcup intends to use the natural "backings" that the studio affords for New York scenes. The front of the building, overlooking Columbus Circle, gives a long view of Broadway and of Eighth avenue. On the east is a fine view of Central Park.

The entrance to the studios is on the sixth floor, where Joseph Strauss, studio manager, has his offices. The bookkeeping and business department will be on this floor.

Metro has not used the New York studios since the fall of 1918, when, because of the demands of the war, principally on account of coal restrictions, the company transferred its producing activities to the Pacific Coast. Since that time other companies have sub-leased the New York plant.

War Department Has Pictorial History of Army Doings Taken by Signal Corps

SOME of the outstanding features of the War Department's moving picture work during the war have just been made public by the signal corps of the army. More pictures were taken by the government than by any private producer, it is declared. Eighteen months have been devoted by a corps of clerks to the filing and indexing of the films produced, and the work is but half completed. Three million feet of film were used as educational matter for the training of troops; this, however, was but one phase of the photographic work of the signal corps.

During the war, for the first time, the war department made use of films for the recording of events which will in future years comprise part of the history of the United States. Before 1917 hardly any use had been made of the motion picture camera, the most important film taken up to that time being a short picture of one of the first aeroplane flights of the Wright Brothers, taken at Fort Myer in 1907. Immediately upon our entry into the war, however, the moving picture camera was adopted as an integral part of the work of the signal corps, which was entrusted with the task of making a complete pictorial history of the activities of the army, both at home and at the front.

Just as the infantry needed careful training before entering a campaign, so did the motion picture photographers require special instruction in their new duties before going on the battlefield as recorders of history. A school for training motion picture photographers was started at Columbia University, New York City, and a call sent out, to which there was a ready response, for men skilled in the production of motion pictures to act as instructors.

"The Superman" a New Type of Film.

The six-reel melodrama, "The Superman," being released by Tower Film Corporation on the state rights market, is said to introduce a new phase of motion picture melodrama, and to be a thrilling narrative, replete with suspense and hair-raising stunts.

It also has humor and pathos, and reports indicate its popularity.

Broadway Theatre to Give Premiere of "Deadlier Sex"

THE premiere of "The Deadlier Sex," featuring Blanche Sweet, will take place at the Broadway Theatre, New York City, beginning March 14. As a pre-release showing, it has been booked for one week. It will be released March 28, and advance reports from all parts of the country indicate a heavy demand for the picture. B. S. Moss believes it one of the strongest of the year.

In booking the production Mr. Moss gives evidence of his satisfaction with the previous Blanche Sweet offerings. He booked the famous Bret Harte story, "Fighting Cressy," in which Miss Sweet is featured, for pre-release and established it as a distinct success. The popularity of the star and the unusual story by Bayard Veiller should make "The Deadlier Sex" a magnet for patrons of the Broadway Theatre, in the opinion of Mr. Moss.

Prints of "The Deadlier Sex" have been sent to all branch offices of Pathe and at the first showing in the branch offices the picture met with the strongest approval of the sales force. At ensuing showings for exhibitors this opinion was reiterated.

The picture marks the culmination of the steadily growing popularity of the Blanche Sweet pictures released by Pathe. "Fighting Cressy," the dramatization of Bret Harte's famous story, solidified the strong impression created by "A Woman of Pleasure," and today both of those productions are in big demand.

Pearl White Company Makes Record Despite Cold Spell

PEARL WHITE, Fox Star; her director, Charles Giblyn; his assistant, Bert Siebel, and the company supporting Miss White in "Tiger's Cub" have returned to New York after a stay of two weeks at Port Henry, N. Y., where they set a record for a day's work by taking thirty-eight script scenes. This record was made during one of the coldest spells that the little town on the shore of Lake Champlain has known this season.

Thomas Carrigan, of "Checkers" fame, leading man for Miss White, J. Thornton Baston, the heavy; Miss Ruby Hoffman, Frank Evans, John Woodford, John Davidson, Albert Tavernier and William Armstrong made up the remainder of the company.

The interior sets, exact duplicates of the interiors of cabins in Alaska, were awaiting the company on its arrival in New York, and the director and the star immediately set to work with these. They hope to establish a speed record as well as a production record in the filming of this story, which scored heavily in London and which will be offered to the American public by William Fox as a Pearl White special production.

Albert Capellani.
Now producing for Robertson-Cole.

EASY PICKING

of the big luscious box office receipts comes to the exhibitor who has had the foresight to plant the Fewer and Better tree on his booking schedule.

You can imagine what the returns must be on such remarkable productions as

THE RIGHT OF WAY
By Sir Gilbert Parker
Starring BERT LYTELL

OLD LADY 31
By Rachel Crothers
Starring EMMA DUNN

THE VERY IDEA
By William Le Baron
Starring TAYLOR HOLMES

SHOULD A WOMAN TELL?
By Finis Fox
Featuring ALICE LAKE

THE WILLOW TREE
By J. H. Benrimo and Harrison Rhodes
Starring VIOLA DANA

THE WALK-OFFS
By Frederic and Fanny Hatton
Starring MAY ALLISON

SHORE ACRES
By James A. Herne
Starring ALICE LAKE

and others of the Perfect Thirty-Six!

Better book them and come in for your share of the Federal Reserve note foliage.

METRO

Kokomo Exhibitors Trip the Fantastic as None Molest Their Sunday Opening

MOTION picture theatres were operated in Kokomo, Ind., last Sunday afternoon without molestation from officers of the law for the first time in several years. At all of the eight theatres audiences were entertained from 1 until 7 p. m. At the last named hour all of the theatres closed their doors.

The police department acquiesced in the decision that was handed down in city court the day before by Judge C. H. Wills at the trial of the theatre managers who were arrested on Sunday, February 22, for attempting to operate their shows. Judge Wills' decision, in brief, was to the effect that he did not wish to assume the responsibility of bringing about a regime of the Sunday "blue laws" which would surely and inevitably "hang the crepe" on Kokomo as a commercial and industrial center.

After the theatres opened Sunday the police officers were instructed to make no arrests unless persons outside of the department swore out affidavits. No affidavits were filed, and it looks as if the theatre men have won a sweeping victory.

As to what, if anything, is to be done in the way of further effort to prevent the giving of Sunday shows, no definite information is available. Prosecutor Brock says that if there are any who are not satisfied to let the controversy rest on the decision of Judge Wills all they need to do is to come to him and make affidavits against the theatre men.

Police Check Up On Evidence.

The only activity of the police in connection with the opening of the Kokomo theatres on Sunday was going around to the different shows and obtaining the name of the managers and operators. This was done at the suggestion of the prosecutor to the end that the information might be available in case any affidavits were filed. Prosecutor Brock said he took this step after he had learned that the police had decided to acquiesce in the decision given by Judge Wills.

The attendance at the various shows was large, but at some of the theatres was not up to expectations. This was due, the managers explained, to the fact that hundreds of patrons feared they would meet with the same disappointment experienced on the previous Sunday. No announcement had been made prior to the opening of the theatres that the police would not interfere. A much larger attendance is expected next Sunday.

To say that the exhibitors of Kokomo are proud of their victory is putting it mildly. And those who desire Sunday entertainment are pleased.

Neilan Finishes Second and Starts on Third Production

WITH "The River's End," Marshall Neilan's first independent production breaking box-office records everywhere, announcement is made from his New York offices that the second production has just been finished and work has already been started on the third. The title of the second release will be announced shortly.

For the third production Mr. Neilan has just engaged Daredevil Campbell, who it is said, will give the screen one of its greatest thrills by dropping from an aeroplane on the roof of a fast-moving Pullman. "Bull" Montana, who first gained fame in Douglas Fairbanks pictures, has also just been engaged to play an important part in this film.

The entire company has left Hollywood for Riverside, Cal., where the big scenes will be staged. Upon their return they will take up the production for the first time at the Jasper Hollywood studios where a complete unit has been engaged on long-term agreement by Mr. Neilan.

Ready for the "Follow Up."

At the New York offices of the Neilan organization it was predicted that the second offering, to be released within the next few months through First National, would even far exceed the success of "The River's End," which has set a high water mark of quality for this organization.

Harry Revier Active in Film World.

Harry Revier, who recently completed the direction of "The Return of Tarzan" for Numa Pictures Corporation, and who is now in New York, bears the distinction of having written twenty-six original stories now in the course of adaptation for the screen. One of them is being dramatized by Von Sexamar for production on Broadway, very shortly. Mr. Revier's plans for the immediate future are indefinite owing to the strong likelihood of his play receiving a New York premiere and his desire to be in this country at such a time. He has had two flattering offers for picture production abroad, one in London, the other in Torrino, Italy.

Bulls-Eye Featuring Bill Franey.

With Bill Franey in the leading roles, Nat Spitzer, studio manager for the Bulls-Eye Film Corp., is making a series of one-reel comedies for the state rights market. At least three comedies will be made before any attempt is made to market this series, according to Mr. Spitzer.

Cast of "Blind Youth" Is Named.

The cast of "Blind Youth," second production made for distribution as a National Picture Theatres, Inc., subject, was made known this week for the first time by Lewis J. Selznick, head of National.

Walter McGrain is cast as Maurie Monnier, Leatrice Joy as Hope Martin, Ora Carew as Clarice Chandoce, Clara Horton as Bobo, Colin Kenney as Henry Monnier, Joseph Swickard as Pierre Monnier, Buddy Post as Tubb, Claire McDowell as Mrs. Monnier, Leo White as Louis, Helen Howard as Mitilda Packard. The National Picture Theatres, Inc., subjects will be distributed through the Select branches.

The Moving Picture World carries a message to exhibitors in small towns by the hundred where salesmen seldom, if ever, visit in their travels. It is to benefit this great prosperous exhibitor element that the World is compiled—as much to help the little fellow as to help the "first run" man in the larger cities.

World Is Better Than Ever

217 Vassar Street,
Rochester, N. Y., Feb. 28, 1920.
Moving Picture World, New York:

Inclosed please find money order for $3 for which renew my subscription to the Moving Picture World for one year, from March 1, 1920, to February 28, 1921.

The "World" is better than ever since the strike. It surely is welcome each week. I would not be without it for anything.

Hoping to receive it each week during the year I am,

Very truly yours,
H. C. LOCKE.

Grand Jury to See Films of Recent Louisville Riots

THE motion pictures of the riot at Lexington, Ky., will be used as evidence in the grand jury investigation of the recent disturbances in the Kentucky city. Governor Edward Morrow, of the Blue Grass State, saw the film in Cincinnati recently and expressed astonishment at the picture. The photographer evidently disregarded all danger of being shot, as his "close-up" views are remarkable. The picture will be shown for the first time publicly in this city next week.

Christie Flays "Cinema Temples" That Make Comedies Appear Like Footraces

"WE have heard a lot during the last few years about short subjects being necessary to theatre programs, but evidently the managers of some of the finest moving picture temples in America still believe that short stuff is a necessary evil, to be gotten rid of as quickly as possible," says Al Christie, well known moving picture director and producer.

"The managers of some of these so-called temples of the silent drama evidently believe that they have to run a comedy because they know a few of their patrons like them and therefore the comedy is a thing to be sluffed over as quickly as possible while people are changing their seats and then forgotten. They give the patrons a beautiful organ recital before the comedy goes on and get everybody into a Sunday-go-to-meeting frame of mind and then wonder why nobody laughs.

A Comedy or a Footrace?

"A lot of people are afraid to laugh because the main title was run on a curtain, or run so fast that the audience doesn't know whether it is a comedy or a picture of a footrace. It is a well-known fact that all main titles are cut off the film or run while the beautiful and expensive silk curtains are being manipulated or while the audience is changing seats; the poor boobs who are misguided enough to want to see a comedy don't know what they are looking at, and perhaps by the middle of the first reel of the comedy attraction they gradually begin to learn what it is all about.

"A glaring example of a typical showing of a comedy in one of these 'cinema palaces' was recently at a California theatre where the first 200 feet of the comedy was shown on the curtains while the orchestra was tuning up and then blaring forth like the big band does at a circus while the crowd is going out.

Not Good Showmanship.

"Nobody ever saw a successful circus in which the aftershow or concert was started before the big fellow in the silk hat had well announced it and the people who paid 10 cents extra had gotten into their seats. That wouldn't be show business. Yet the trade paper interviews with the big fellows who run the cinema temples maintain that they are showmen, and I suppose they are. If they still want comedies to drive people out of their theatres quickly, I suppose that kind of comedies are still being made. I don't want to make them myself.

"The fellows who run small neighborhood theatres which please their regular customers regularly can teach the 'big fellows' a good deal about satisfying their patrons. They figure that people come to see pictures and they give them pictures complete and the audience does appreciate knowing what the pictures are all about.

"Laughs in a comedy pile up, starting with a small bubble of merriment. If one person laughs it may start a whole house rocking. But let a big, high-priced orchestra in a cinema temple tear its lungs and arms out playing as loud as it can during a comedy, as it frequently does, and it defies anybody to laugh. Such theatres are not cinema temples. They are Main Street Mausoleums and the managers are crepe-hangers."

James Oliver Curwood Urges Necessity of Care in Preparation of Continuity

THE day of 100 per cent. stories for the screen will not arrive until producers come to a realization of the vital importance of the need for ample time in the careful preparation of continuity, according to James Oliver Curwood. The famous author, whose novels and picture dramas rank among the most popular in the country today, working on this theory, has left New York for the wilderness of Michigan, where with his director, David Hartford, he will adapt to the screen his latest story, "Nomads of the North."

In a little log cabin fifteen miles from the nearest railroad, Mr. Curwood is now working out to its finest detail the continuity for the production, which will be his second personally supervised release through First National Exhibitors' Circuit.

Before leaving for the woods, Mr. Curwood made strong criticism of what he termed "the impetuous haste of producers to whip a story into continuity without apparently giving a thought to the probable result." Failure on the part of many producers to even consult with authors on the manner of adapting their stories to the screen he described as "one of the crowning errors of the motion picture industry." Mr. Curwood said:

Continuity Writers Seriously Handicapped.

"A producer turns a novel of some well-known author over to a continuity writer, saying: 'Take this story and get busy on it right away. Make it a five-reel feature and have it finished by Saturday. You'll have to speed up, because you have only three days left to do the job.' Such methods as these account for the weak type of picture now seen so often on the screen. That is the chief reason why the day of 100 per cent. screen stories has not yet arrived. That is also one of the reasons why under no conditions will I allow my 'bags of tricks,' earned through fifteen years of experience among the wild things of the forest, to go into the hands of a continuity writer."

Mr. Curwood asserted that in preparing the continuity for "Nomads of the North," he would take as much time and painstaking care as he would in the preparation of one of his novels, for publication in magazine or book form.

Patience and Care Produce Classics.

"The author who takes any pride in his work realizes that the greatest benefit and triumph lies in rewriting over and over again and giving ample time to the study, expansion and improvement of plots. None of the really great authors ever rush their work. Some of the most eminent rewrite their novels ten and fifteen times before they are satisfied with the finished product. One great writer has been known to spend weeks concentrating to find a single word or expression that would fit a situation, never quitting until the inspiration came.

"Patience and care combined with ability made the classics of other days. The exercise of this patience and care, I feel, is the only way for an author to preserve his reputation, and this applies to screen dramas as well as matter for the printed page. Yet it is a fact that very few authors today are given time or even opportunity to properly adapt their stories to motion pictures. In each case the result is often no credit to the picture, and certainly it does not add to the prestige of the novelist, though he may have had nothing to do with the continuity."

"Nomads of the North" will be the next Curwood feature to follow "Back to God's Country" and "The River's End" through First National, and it is expected that it will be four months in the making.

Carr to Play in Coming Pathe Serial.

Tommy Carr, fifteen years old, who began his career as a screen actor twelve years ago with the Lubin Company is now working with the Seitz Company and will appear in a prominent part in "Velvet," a Pathe serial now in production. Tommy joined the Seitz organization after his return from Florida, where he was working in a Griffith production.

Technique of the Grapefruit

Demonstrated by Leah Baird in her Hodkinson, "Cynthia-of-the-Minute."

Americanization Trailers for Films.

Select Pictures Corporation, of which Lewis J. Selznick is president, announced this week through General Manager Sam E. Morris that Americanization trailers are being distributed to the exchanges, to be added to the latest Selznick releases. These trailers were prepared by the Department of the Interior, Committee of Americanization, of which Mr. Selznick is chairman of distribution. The messages are described as being short, pithy and patriotic.

Seitz Changes Title of New Serial.

George B. Seitz has changed the title of a serial now in production at his studio in New York for Pathe from "The Velvet Hawk" to "Velvet." The story is by Bertram Millhauser. Mr. Seitz is directing and will star in the serial.

Rakish Characters
Are Chester Conklin and the Fox Sunshine beauty, who appear in the big Sunshine special.

Taylor Holmes Built Up Own Strength Like Character He Plays in New Film

THE character of Gilbert Goodhue, which Taylor Holmes portrays in his latest screen comedy, "The Very Idea," released through Metro, is singularly like an earlier phase of the actor's own life. As those who are familiar with the story of this William Le Baron stage success know, Goodhue is a young man none too strong physically and his wife undertakes the task of getting him to exercise.

When Mr. Holmes was about the age of 16 and living in Chicago, he was in the same predicament, though it should be pointed out here that at that time he was, like the average youth of 16, unmarried. He was inclined to be frail, however, and taking the matter into his own hands he sought a way to build up his health.

Without the financial resources to afford a gymnasium course, Holmes nevertheless would not be denied the chance to build himself up physically. He daily haunted the premises of a gymnasium in Chicago and in time became known to the instructors there. Not long after he was asked if he would like to take charge of a class of little boys and he gladly accepted.

This was only the start of the comedian's self-taught course of physical culture. When he came east he took up residence as soon as circumstances would permit at Forest Hills, L. I., where the West Side Tennis Club is—a gathering place for the best players in the country at one time of the year. During his residence there Holmes had the opportunity to play against the best of them, thus keeping himself always in superb physical condition.

"The Very Idea," adapted for the screen by S. E. V. Taylor from the satirical comedy success by William Le Baron, was directed by Lawrence Windom. The picture was made by Taylor Holmes Productions, Inc., and is distributed exclusively by Metro.

Transfers Technical Department.

To advance the art and technical progress of the new big feature production to be directed by William P. S. Earle, and other productions as well, Bert Rothe, technical director, has moved his valuable collection of drawings, prints, photographs and research library to the Selznick Fort Lee studios. Mr. Rothe's draughtsmen and technical aides will also be employed there and the Fort Lee technical department will be in charge of George G. Grenier. Paul Dodge, A. Agostini and Harry Neppele have been assigned permanent positions there. The entire technical department of the two studios in the Bronx and Fort Lee will be under the supervision of Mr. Rothe.

Pathe Director of Exchanges Reports Great Increase in Feature Business

HAVING educated the public up to the point where only the biggest features will bring more than the average number of persons to his box office, the exhibitor today finds his crying need is for productions of assured ticket selling merit. That the market is eager to assimilate any picture of more than ordinary value, is clearly evidenced by a report just issued by Pathe, showing the remarkable success which has greeted its special releases in January and February of this year.

Elmer R. Pearson, director of exchanges of Pathe Exchange, Inc., has just reported to General Manager Paul Brunet, showing an unprecedented increase in the Pathe feature business during the first two months in this year, over the biggest eight consecutive weeks in the previous annals of the great distributing organization.

Half of Quota in Four Weeks.

The strides taken by Pathe's features can be attributed, according to Mr. Pearson, to the merit of the product it is now handling. He cites the following examples of high-class attractions Pathe is now distributing: Edgar Lewis' "Other Men's Shoes;" Jesse D. Hampton's "Fighting Cressy," starring Blanche Sweet, and "My Husband's Other Wife," J. Stuart Blackton's biggest Pathe winner to date. These are among the 1920 releases.

"Other Men's Shoes" gives every evidence of becoming Pathe's most successful feature, according to Mr. Pearson, for in the first four weeks of its career it has reached more than half of the high quota established for its sales.

Her Popularity Increases.

A most prominent factor in the record-making figures for January and February is the increasing popularity of Blanche Sweet, whose brilliant position among the luminaries of filmdom is now more than ever firmly fixed. When "A Woman of Pleasure," her first Hampton special, was released, Miss Sweet had been in retirement for about a year. Yet the tremendous following she gained prior to her deserting the studio was soon recruited again with the issuance of "A Woman of Pleasure." The host of her followers was materially increased with the release of "Fighting Cressy."

Mr. Pearson is firmly convinced that "The Deadlier Sex," which will be Miss Sweet's next attraction, will show a substantial business increase above "Fighting Cressy." He bases his opinion not alone on the popularity of Miss Sweet but upon the high class of the production The story was written by Bayard Veiller, author of "The Thirteenth Chair" and "Within the Law," and was produced by Jesse D. Hampton.

Hampton Studios Announce Completion of "Parish Priest," Founded on Dan Hart Play

AN interesting announcement is the statement from the Jesse D. Hampton studios that "The Parish Priest," a Hampton production of the wel-known Dan Hart play, is cut, titled and a sample print ready for shipment to New York.

"The Parish Priest" is said to be one of the most interesting plays to reach the screen in recent years. Few, if any, playgoers in America have missed seeing the stage version of this well-known classic. It has been estimated that the play has been shown in every city, town, village and cross roads that boasted a theatre, auditorium or town hall.

Before sending the print to New York a pre-view will be held in Los Angeles, to which Bishop Cantwell, of the diocese of Los Angeles and Monterey, and his monseigneurs, priests and coadjutors will be invited, as well as officers in the Knights of Columbus, Young Men's Institute and other organizations.

The Hampton organization has been congratulated on the faithful reproduction of the play. As theatregoers know, "The Parish Priest," is a simple heart interest comedy drama, laid in a small town in New Jersey, and concerns an average day's activities in the life of a beloved priest. It reveals an intimate and engrossing cross section of small town activities, the human interest, the quarrels, the petty jealousies, the heart aches, the simple love affairs and the rare comedy situations that furnish refreshing laughs because of their utter simplicity.

The picture has been happily cast, with the title role being played by William Desmond, who played the part many times in stage productions of the classic. Another member of the cast who also played identical roles on the stage and screen is James Ricketts.

Joseph J. Franz, who directed the Hampton production, produced it many times for footlight presentations.

Some call it "The Bible"
Some "The Encyclopedia"

The Idle Hour Theatre
The Big 4
Belle Haven, Virginia

January 15, 1920

Moving Picture World, N. Y. C.
Gentlemen:

We are inclosing check for renewal, and are sorry that we have neglected it so long. We just can't get along without the "Movie Encyclopedia." Please start us where we left off.

Very truly,
IDLE HOUR THEATRE

Will Do Art Posters for "Velvet."

Robert Amick, a well known illustrator and landscape artist, has been engaged by George B. Seitz to do the art titles for future Seitz serial productions. Mr. Amick will commence work on titles for "Velvet," a serial to be distributed by Pathe.

Manila Exhibitors Show Much Ability in Film Selection and Presentation

AMERICAN films are being used almost exclusively in Manila and throughout the entire Philippine Islands and they are being presented in the most artistic manner, according to F. H. Le Breton, the representative of the Pathe motion picture interests in the islands. Mr. Le Breton is in New York City on a trip for the purpose of arranging a great schedule of high-class American pictures to be presented in his territory in the coming year.

"I cannot state too strongly the absolute necessity for offering only the very best productions to the public of Manila," Mr. Le Breton said in an interview. "It is quite useless to send inferior or medium motion pictures. The demand is for the best.

"The people are keen and discriminating. The clientele of the high-class theatres is composed of well educated and cultured people. The exhibitors must be very careful in selecting their pictures, for the public is quick to show approval or disapproval. When they like a picture they are enthusiastic. When they do not like it they very frankly express themselves.

Exhibitors Are Business Men.

"In my years spent among the people of Manila I have come to know and appreciate them. Their leading exhibitors are typical of the splendid business men who have developed the country and it is a great pleasure to do business with them. They are presenting their pictures in real artistic surroundings and the theatres of Manila today are among the finest in the Far East. The people like music, good music, and an important part of the high-class theatre is the orchestra.

"In the past five years the American motion picture has become recognized as the nearest thing to perfection in the development of the art. The people want American pictures almost exclusively and I believe that American producers will hold this supreme place as long as they keep up the high standard they have set. But they cannot afford to be negligent because they have achieved such an important place in the market."

Before returning to Manila, Mr. Le Breton expects to close important contracts which will insure an excellent array of pictures for the selection of the exhibitors of Manila and the surrounding country. He said that Harold Lloyd was the best liked comedian in the territory and he will probably arrange for the distribution of the new Harold Lloyd two-reel comedies. Aside from first-class dramatic productions, the Philippine public holds in great favor the serial. This choice is general in the Far East.

Joins the Ice Trust

Does Bob Warwick here in his newest Artcraft, "Jack Straw."

Leading Exhibitors Pay High Tribute to Efficiency Displayed by Pathe News

FOLLOWING a series of exclusive pictures of national and international events, culminating with remarkable scenes of the recent killing of six persons in a riot before the Lexington, Ky., court house, the Pathe News has received sterling praise from the foremost exhibitors of the United States.

Among those who have paid tribute to the Pathe News are S. Barret McCormick, of the Circle, Indianapolis; J. J. Parker, of the Majestic, Jensen and Von Herberg's big Portland, Ore., house; Theodore L. Hayes, general manager of the Finkelstein and Ruben Circuit; Sid Grauman, of Los Angeles; Harry Koplar, of the Consolidated Theatres, St. Louis; Harry Watts, manager of the Strand, Omaha; George Clark, manager of the Empress, Des Moines, and Jack Eaton, managing director of the Strand, New York.

Jack Eaton Bestows High Praise.

Particular stress was laid by all of these prominent showmen and a host of others on the fact that the Pathe News has been consistently high-class, and has always been "up" on the big news features.

Jack Eaton, of the Strand, New York, said: "I feel that it is no more than fair as an exhibitor to say a few words of commendation on the consistent quality of Pathe News. News Weeklies come and go, but Pathe goes on forever, and the timeliness of subjects that you gather, and the speed with which you deliver pictures of a perishable interest, speaks for itself and the effieciency of your laboratory organization. Pathe News seems about as important as tickets to the motion picture theatre, if the exhibitor is to keep his program alive to his audience."

"Essential Part of Program."

On top of this sincere tribute, S. Barrett McCormick, of the Circle, Indianapolis, wired: "We have always considered Pathe News an essential part of the Circle Theatre's program and know that its consistent interest and news value make for a regular following that becomes as valuable to a theatre as its orchestra or other permanent features."

Sid Grauman dispatched the appended praise: "The excellent quality of the Pathe News makes it a standard product for the Grauman Theatre. The Pathe News has always had it first."

Exploitation aids and suggestions printed by Moving Picture World in conjunction with reviews of new productions, will guide the picture showman aright. They are practicable and easy to put into execution.

"The Right of Way" Scores Big Success on Its New York Showing at the Capitol

THAT Bert Lytell in "The Right of Way" captured not only New York motion picturegoers but the press as well is the boast of Metro Pictures Corporation. Without exception motion picture critics of the daily newspapers of the metropolis commented favorably upon the Metro-Classic feature when it was exhibited at the Capitol Theatre recently. The keynote of the opinions expressed regarding this screen version of Sir Gilbert Parker's novel of regeneration, Metro points out, was that the star had given a particularly forceful characterization of Charley Steele and that the production itself was one of uncommon beauty and finish.

"At the Capitol 'The Right of Way,' the screen version of Sir Gilbert Parker's novel of the same name, is an exceptional picture. It is a well told story and the acting is good," are the words of the Tribune.

The Sun's reviewer took occasion to pay tribute not only to the merit of the picture, but also to Metro's artistic courage in refusing to weaken the story by twisting it about into the conventional "happy" ending.

The World took occasion to notice the same feature, stating in its columns: " . . . the end is not happy. The explanation is that the printed story is followed with fidelity, which isn't usually the case when tragic stories are filmed."

In the brief space the Evening Post allots to picture criticism, its reviewer took occasion to record "'The Right of Way,' a screen version of Sir Gilbert Parker's book, with Bert Lytell in the chief role, is the featured photoplay at the Capitol Theatre. The film affords Mr. Lytell many opportunities to display his capacity for forceful characterization and there are scenes of great beauty in the North Woods, where much of the action takes place."

As has already been made known, Metro provides two endings for "The Right of Way," the logical one, used during the showing at the Capitol, and a happy solution of Steele's difficulties.

"Shadow of Rosalie" Completed.

George Archinbaud, who has just completed the direction of the latest Elaine Hammerstein picture, "The Shadow of Rosalie Byrnes," has expressed himself as highly pleased with the results obtained. This Selznick production called for a dual role and what may be termed a large amount of "heavy" work. This new Selznick picture was made from the novel of Grace Sartwell Mason and was adapted to the screen by R. Cecil Smith.

Yo Ho! Yo Ho! The Sea Is The Life for a Studio!

THE latest thing in moving pictures is the sea-going studio. The Crowley Launch and Lighterage Company, of San Francisco, is fitting up a Shipping Board barkentine with full studio equipment and the vessel will be ready to put to sea at an early date. It will have a powerful electric lighting plant, dark rooms and all necessary studio equipment. The Metro Pictures Corporation will make use of it in the filming of two stories, one to be a Jack London subject, and the vessel will be taken far out to sea in the hope that a real storm may be encountered.

Associated Exhibitors Plans Arousing Wide-Spread Interest; Organization Progressing

INDICATIONS that the co-operative plan of Associated Exhibitors, Inc., is arousing widespread interest among exhibitors is found in the fact that showmen big and small throughout the United States are expressing a desire for information as to how they can participate. Pending the formal announcement of the association, which will be made shortly, these requests are receiving the utmost care and attention on the part of executives of and franchise holders in Associated Exhibitors, Inc.

Chief among these hundreds inquiries are those from owners of smaller theatres, who are particularly interested in the sub-franchise part of the Associated Exhibitors' plan, under which every exhibitor is assured equitable and sound treatment and co-operation from every angle conceivable.

The number of messages received is the best possible proof that smaller exhibitors are eager to follow the lead of the owners of more than 250 first-run theatre men who already are affiliated in the Associated Exhibitors. The general trend of the intelligence is to the effect that virtually 100 per cent. of the showmen are interested keenly in any proposition that promises equitable profit and protection.

Keeping Watch on Organization.

However, exhibitors are not the only factors of the industry that have shown interest in Associated Exhibitors, Inc., stars, directors, producers and state rights men also are keeping in close touch with those most intimately concerned with the affairs of the organization.

During the past week or so many pictures have been submitted for the consideration of Associated Exhibitors, Inc. The organization is sticking by its announced policy of securing only the highest quality of motion picture entertainment, and it is said they intend to adhere to that rule no mater how many or how few pictures are chosen.

Meanwhile the organization is progressing rapidly and carefully. While it is generally known that Messmore Kendall, president of Associated Exhibitors, Inc., Edward Bowes, first vice-president, and other important executives have under consideration many big arrangements, it is said that none of the deals have as yet passed the formative stage. It is expected, however, that news of several big connections will be forthcoming in a very short time.

Howard-Wells Executives to Share in Company's Profits

HEADS of executive operating departments of the Howard-Wells Amusement Company, of Wilmington, N. C., will share in the profits of the coming years' operation of the Wilmington theatres owned by the company through a sliding scale of bonuses ranging from $150 to $1,000 each, according to the net earnings of the company, according to the announcement of Percy W. Wells, president and executive manager of that company.

March 1 marked the beginning of a new fiscal year for the Howard and Wells theatres and the best financial showing ever made by the company was shown by the annual report of its officers to the stockholders at their annual meeting last week, and as a result Mr. Wells has evolved a scale of sliding bonuses, based on the prospective net earnings of the company for the ensuing twelve months, which will be paid in cash dividends to the department heads on March 1, 1921.

This is believed to be a pioneer step in the operation of large theatrical enterprises, and one of the first instances of the application of the profit-sharing idea which has been so largely successful in other industries to the theatre business. It is conceded that the theatre business, above any other line of endeavor, offers great possibilities for individual effort and achievement.

Industry to Be Represented at Dinner to Secretary Hugo

THERE will be a good sized representation from the motion picture interests at a dinner to be given on March 18, at the Hotel Commodore, to Francis M. Hugo, Secretary of State of New York. Plans are being made to accommodate 2,500 diners.

Francis M. Hugo

Secretary of State of New York who will be tendered dinner at the Hotel Commodore on March 18.

One of the big features of the affair will be a motion picture showing Mr. Hugo first as a steamboat purser at the Thousand Islands, then as a law student at Cornell, later on as mayor of Watertown, N. Y., and last as Secretary of State and head of two of the largest bureaus of their kind in the entire world, the motor vehicle and the corporation.

Mr. Hugo has always been an advocate of the motion picture as a means of better informing the taxpayers of the state as to the activities of his office, and also in driving home the message of "Safety First" regarding the dangers of the streets and highways from a careless disregard of the automobile.

"The Cinema Murder" Breaks Records Whever It Is Shown

UNUSUALLY big business is reported by exhibitors from all parts of the country on the Cosmopolitan productions, "The Cinema Murder," starring Marion Davies. In New York City alone, as an example of the big demand by exhibitors for the picture six prints have been working constantly since the picture was first released several weeks ago. The greater city is considered a five-print city, but a sixth print was required to satisfy the demand for the picture and since its release not a day has been lost. The following are expressions of opinion from a few exhibitors chosen at random:

Manager Dooley, Regent Theatre, Patterson, N. J.: "'The Cinema Murder' broke my house records. It proved a tremendous money-maker, and I ascribe its success to the fact that it had an unusual exploitation campaign expertly handled."

Sam Marcovici, Williamsburg Theatre, Brooklyn, N. Y.: "I've got to hand it to 'The Cinema Murder.' A beautiful star, a great story, and a remarkable exploitation campaign put it over. My house was jammed all the time during its engagement."

A. E. Hamilton, Hamilton Theatre, Yonkers, N. Y.: "The proof of the picture is the box office. 'The Cinema Murder' smashed all my box office records,, and that's enough for me. What did it? The star, the story, and the exploitation."

Vitagraph to Star Separately Earl Montgomery and Joe Rock

RESPONDING to the request of many exhibitors for more Montgomery and Rock comedies, A. E. Smith, president of Vitagraph, announces that he has decided to double the output of this popular team by dividing it and featuring each player at the head of his own producing company.

Accordingly, Earl Montgomery and Joe Rock this week signed individual contracts with W. S. Smith, general manager of Vitagraph's Hollywood studios, at the expiration of their contract as a team, and will begin immediately separate productions. Each will be provided with a complete organization with the aim of supplying Vitagraph with a new two-reel comedy every three weeks.

By the division both Montgomery and Rock attain an ambition to play alone that resulted from the increasing following they have gained with each year of the five they have played together in Vitagraph comedies. The success of their comedies has been so great that Vitagraph has been assured by exhibitors and its exchanges that the popularity of the pair would serve to attract an equally wide market with each as a separate star.

Their productions will be in two reels, and will follow the promised plan of Vitagraph to make all comedies logical and connected. The method is to create laughs by natural or exaggerated situations, rather than by improbabilities. Each comedy must also carry a reasonable plot to a normal conclusion.

"Slam-Bang Jim" Features Bill Russell in Duel Role

SLAM-BANG JIM," the latest American Special, adapted from "Snap Judgment," is a swiftly moving comedy drama, featuring William Russell in a duel role. As a happy-go-lucky city chap and an Arizona "bad man" who wasn't half bad, after all, Russell manages to hold the spectators in sympathy with both characters. His fighting ability comes into action in almost every act.

Francelia Billington and Adda Gleason, both take turns at playing leading woman, and get all mixed up as to the identity of their true loves. Harvey Clark takes the next most important role. A cute little kiddie by the name of Ruth Everdale, makes her way into the hearts of the spectators in two or three reels. Charles Newton, Perry Banks, Clarence Burton, Ashton Dearhold complete the cast. Edward Sloman directed.

She May Be "Old Lady 31," But She Hasn't Forgotten the Beautiful Art in the Center.
Emma Dunn is the lady, seen as she puts her talent into this famous play for Metro.

Anti-Trust Suit Against Eastman Firm Complicated by Supreme Court Decision

STATUS of the anti-trust suit against the Eastman Kodak Company is complicated, to say the least, in view of the decision of the United States Supreme Court that the United States Steel Corporation is not a combination in restraint of trade. Advices from Washington state that government officials in charge of the trust-busting campaign, which was recently resumed after a wartime lapse, are sorely puzzled and just about stumped. It is not believed that the government will take any further steps to dissolve the Eastman Kodak Company, and even if such an action is prosecuted it is not believed that the action will be sustained.

The expressed belief of some of the leading corporation lawyers is that the decision of the supreme court in the steel corporation case virtually nullifies the Sherman anti-trust laws, under which two big dissolution decrees have already been ordered. This view is known to be shared by attorneys connected with the department of justice and was expressed by the justices dissenting from the decision. The latter held that the decision was contrary to the anti-trust law, it seems. It can now be taken that by the majority decision, and bearing out the opinion of the minority, that the anti-trust laws are annulled.

Never Advertised Its Big War Work.

Several years ago when the Government began its trust-busting crusade the Eastman Kodak Company was singled out for an attack. It was alleged that the Eastman company was an unlawful combination in restraint of trade and that it unfairly monopolized practically the entire photographic field. At the time, when this country entered the war, at the suggestion of the Government, a halt was called on the trust-busting suits. The Government reserved the right to resume the suits at a later date, if it so desired.

It is a well-known fact among those in a position to be informed that the Eastman Kodak Company voluntarily carried out a policy of war work at an expense which so far has never been made public. The company used, apparently to the fullest advantage, its resources and bigness to help win the war. The company originated and housed the United States School of Aerial Photography, at which about 600 students were maintained at the same time for courses averaging a few months. Various devices for war photography were invented and full use given the Government, among these being an aeroplane camera which shot pictures automatically on strips like motion pictures.

Being called a trust did not prevent the Eastman company from doing its bit, nor did the Government have any scruples about accepting the invaluable assistance of the so-called trust. Many who know of these things say that if the Sherman anti-trust laws held good the company would be in the position of being punished, legally dissolved, for being big and prosperous, in spite of the fact that this same bigness and prosperity made it useful during the war.

Newgass and Schlesinger Return.

George W. Newgass, vice-president, and Gus Schlesinger, manager of the department of foreign film sales of Inter-Ocean Film Corporation, returned Tuesday, March 9, from a five-day rest at Atlantic City. Both executives when seen at their offices an hour after their return were already surrounded with a deluge of work.

Trade Showing on "Trailed by Three."

A trade showing of "Trailed by Three," Beck serial production co-starring Stuart Holmes and Frankie Mann, and "The Stimulating Mrs. Barton," the second Mrs. Sidnew Drew comedy, will be held at Wurlitzer Hall, 120 West Forty-first street, on Tuesday, March 16, at 2 P. M., under the auspices of Pathe's New York exchange.

Releasing Plan for "Down on the Farm" Pleases Sennett; Big Bookings Recorded

IMMEDIATELY after Hiram Abrams, of the United Artists, had completed the arrangements for the distribution of Mack Sennett's latest five-reel comedy sensation, "Down on the Farm," which will be the fifth "Big Four" production to be marketed, the release to be during the latter part of April, Mr. Sennett wired his appreciation of the arrangements that had been completed for him by his personal representative, E. M. Asher, as follows: "I feel confident the exhibitors will agree with us that this is a great combination; United Artists, Hiram Abrams, and Down on the Farm. Best wishes."

A very significant degree of enthusiasm over the release of this production was displayed everywhere throughout the country by the exhibitors, who began to negotiate with the sales managers of each of the United Artists branch offices, for the first and second runs of the picture. Because of its early release date, it being given a precedented release to "Romance" in which Doris Keane is starred, exhibitors actually rushed their requests for the first run of the Sennett production. From the day of the signing of the contract with Mr. Sennett, and the close of business for the week four days later, there were reported to the home office of United Artists in New York more contracts than had ever been secured by the "Big Four" on any prior productions in triple that time.

Unlike many of Mr. Sennett's former productions, "Down on the Farm" is not a vehicle for the exploitation of any particular player's single gifts, but it is an "ensemble" production in which the great equipment of the entire Mack Sennett studios and farm was engaged in its entirety.

Principal among the participants in the center of the plot's speedy action are Louise Fazenda, who plays the role of a farmer's daughter and is first shown at her early morning duties "down on the farm," shortly after the rooster of the ranch has manfully succeeded in getting the lazy sun over the tops of the high hills; Marie Prevost, one of the prettiest and most gifted of screen comediennes; Ben Turpin, the screamingly funny cross-eyed fun maker; James Finlayson, "legitimate" and screen player of international celebrity; Bert Roach, also an actor with fame from the "speaking stage" and still wider popularity as a screen expert in acting; Harry Briggon, in the part of a farm hand of romantic tendencies; Billy Armstrong, whose success on the screen of American picture comedy has duplicated his triumphs as a comedy performer on the British stage; and last, but by no means least, John Henry, Jr., the Sennett child-star whose appeal is as strong as the tiny fellow's presence is diminutive.

Selznick Casting Department Moves.

The casting department of Selznick Pictures, which has for many months been located in the Selznick Fort Lee studios, has been moved to 130 West Forty-sixth street, Manhattan, in the same building with Select Exchange, it was announced this week by Lewis J. Selznick. This was done, it is made known, in order that in the future work of casting will be speeded up. The new location is in the center of the theatrical district of Broadway.

Fairbanks Making Progress in Filming "Mollycoddle" Next "Big Four" Picture

BIG strides have been made in the filming of "Mollycoddle," the next Douglas Fairbanks offering to be released by United Artists Corporation, according to word received by Hiram Abrams, from Holbrook, Ariz., the nearest city to that portion of the "Painted Desert," where Fairbanks and a company of 100 players have been active for the past ten days.

An entire episode of the picture has been completed and the company is preparing to return to the studios at Los Angeles, where work will be started on some of the more important interiors.

The star and the other members of the organization who made up the small army that invaded the wilds of Arizona are most enthusiastic over the success of their location work, but will not disclose the slightest information as to the character of their activities, as it is the desire of the athletic leader to hold everything back until the production is released, due to numerous novelties new to the screen.

Meets With Accident.

It is rumored, however, that Fairbanks performed some stunts that caused even the seasoned rangers, who made up the party, to feel like novices in the saddle. It is evident that there is much truth in this report as the star was painfully injured and forced to return to Los Angeles for medical treatment. It has since been learned that his hurts are not of a serious nature and not of a character requiring him to stop activities.

Fairbanks is aiming to eclipse his last United Artists picture, "When the Clouds Roll By," a production which has been declared to be his best. "Mollycoddles" is an original story by the star and the screen adaptation is by Tom Geraghty.

Victor Fleming is again handling the direction and the camera work is in charge of William McGann and Harry Thorpe, the two who were responsible for the photography in "When the Clouds Roll By." Ted Reed is assisting Director Fleming. Frank Campeau, who has long been identified with Fairbanks and has always given an exceptional portrayal with his particular style of villainy, is given a chance at something new in "Mollycoddle."

Early reports on the work of Ruth Renick, the new leading woman of the organization, indicates that no mistake was made in putting her under contract. She is an excellent horsewoman.

Other important members of the cast are Indian chief, "Eagle Eye," Albert McQuarrie and Freddie Hawk, who makes her debut as a screen player after having won much prominence as the girl "hobo" who worked her way from Kansas City to Los Angeles to get a chance before the camera.

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Another Herbert Kaufman Editorial.

It was announced this week by Lewis J. Selznick that another Herbert J. Kaufman Weekly, filmed from the writer's editorial subjects which have had wide circulation in daily papers of the country, has been finished at the Fort Lee studios. It bears the title of "The Society Badman," and is described as an interesting version of Mr. Kaufman's message to his readers in various newspapers and magazines throughout the United States and many other countries.

Christies Will Make Feature Comedy from Morosco Farce, "So Long Letty"

THE Christies—Al and Charles—have perfected arrangements to increase their output of comedies for the screen. While they will always stick to the short subjects that have won for their name and product an excellent reputation with both the public and picture-showmen, they are now preparing to make full-length comedies in addition to the one and two-reel merry-makers with which they have been for years identified.

Charles Christie has been in New York for several weeks arranging the business details of the new undertakings. His attention has been given not alone to the plans for continued distribution through independent service, but he has been investigating a number of musical comedies with a view to presenting them in screen form.

Buys $40,000 Comedy.

His first purchase involved a $40,000 investment in the screen rights to "So Long Letty," the Oliver Morosco comedy that traveled country-wide through many successful seasons. This piece has always been considered by Al Christie, who manages the production end of the Christie interests, as a likely candidate for screen presentations.

It was founded on a farce, "Your Neighbor's Wife," well known to Al Christie in its original presentations and in bringing "So Long Letty" to the Screen the Christies will restore much of the original material that was eliminated from "Your Neighbor's Wife" to make the adaptation fit the peculiar requirements of the stage people presenting "So Long Letty."

Parts that in the original farce were eliminated to "play up" other roles will be given their rightful place in the screen version; and character that were subordinated will be restored to full value. "So Long Letty" will be made in five or six reels, under Al Christie's direction during the spring and summer.

Ready for Next Season.

Plenty of time will be allowed to make the production complete in all details. It will not be released until the start of next season. It is the purpose of the Christies to make it a feature comedy in the best acceptance of the term.

Pretty girls will be featured—and there will be a lot of 'em. The scenic equipment and costuming will blend in attractive harmony and it is proposed to have "So Long Letty" about as fine a showing of brilliancy and attractiveness as care and money can combine in producing.

There will be three of these feature comedies turned into photoplays each year; thus will time be given to pay proper attention to the production details. These comedies will be produced without interfering in any way with the progress of Christie one-reelers each week and the two-reelers once a month.

Christies Are Consistent.

In conversation with Charles Christie the World man was impressed with the evident determination of the Christies to protect an excellent business reputation. "Exhibitors have often written to us," said Mr. Christie," commending the consistency of our production.

"We have always tried to make comedies that were consistently good, never circulating a picture that did not come up to the ideas of my brother and I as to what a good comedy should be. We intend to make 'So Long Letty' and all the comedies that are to follow it 'stand up' in comparison with our standard of consistency."

Why This Pose? Well, You See, It's to Show a Lotta Folly.

Marion Davies does the posing, while Director Robert Z. Leonard points out that this is Marion's next Cosmopolitan-Artcraft, "April Folly."

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Fox Salesmen Start Drive.

Louis Rosenbluh, the executive of the William Fox New York exchange, has started his army of salesmen on a four weeks' drive over every foot of territory from the Connecticut River to the Delaware River, and from the ocean front between these rivers to the New York State border.

It is his purpose to put a Fox program into every theatre that can be booked, and to increase the William Fox output by a large margin in the territory he manages.

Republic Offers Exhibitors Complete Program from News Reels to Serials

THE exhibitor can book from Republic Distributing Corporation, of which Lewis J. Selznick is advisory director, a complete program from overture to exit march, an announcement this week points out, following the addition to Republic distributing activities of "The Whirlwind," a serial in which Charles Hutchison is starred.

There is no type of film used in the make-up of a modern motion picture presentation that Republic does not offer, according to the statement. The bookings now available include Prizma Natural Color scenics, with which the program may be started. This can be followed by Kinograms, the news reel issued twice a week and which is declared to contain first runs of the most interesting events in all parts of the globe. An instance of the completeness of this reel is cited in the claim last week of a prominent producer that his news reel had just secured a scoop of Nicolai Lenine, head of Soviet Republic. Investigation showed that Kinograms pictured Lenine, in the midst of his Russian activities, in its Issue No. 1, released on February 1, 1919, just one year and two weeks prior to the alleged "scoop" of the other producer. In addition, Kinograms No. 1 also pictured Trotzky, about whom as much of interest has been read as about Lenine.

Features and Short Subjects.

In the matter of feature productions, it has been shown that Republic has made great strides, both in the matter of pictures with stars and subjects in which the casts are of the so-called all-star type.

Short subjects, in addition to the Prizma color pictures and the Kinograms news reel, play a very important part in the make-up of Republic programs. Among the best liked, suitable to follow the main feature of the program or to take the place of the feature, are the eight William J. Flynn subjects of two reels each. The Capitol Theatre on Broadway in New York is presenting the full series, one each week, at the present time.

Comedy, in the Republic line-up, has its day. The Chaplin series of twelve subjects, including "Easy Street," is said to be rolling merrily along and gaining new friends with each showing.

The Judge Brown series of "kid" pictures are also reported as being much in favor. "The Whirlwind," the serial announced, is expected to be named for release shortly, with the understanding that it is to be followed by other serials of proven value.

C. R. Daniels in Cincinnati.

C. R. Daniels, traveling auditor for Realart Pictures Corporation, left Chicago this week to visit Realart offices in Cincinnati.

Browning Brings "Virgin of Stamboul" to New York; Universal City Works Hard

COINCIDENT with Tod Browning's arrival in New York with the film of the Priscilla Dean feature, "The Virgin of Stamboul," which he directed, under his arm, Universal announced the purchase of another story for this director. "Out of a Clear Sky," a short story by J. V. Giery, which appeared in the March number of "Telling Tales," will offer the plot for Browning's next production. It is not yet known if Priscilla Dean will take the stellar role or if it will be used as a vehicle for some other Universal star.

Universal City is teeming with activity. Philip Rosen has begun work on a new feature, "Virginia," a story of the New York underworld by Ida M. Evans. This is not a crook drama, but the story of a girl who rises above her environment. The cast includes Anne Cornwall, Claire Anderson, Ed Coxen and J. Farrel McDonald.

Norman Dawn is progressing satisfactorily with his Tsuru Aoki picture, "A Tokio Siren," a photodrama based on Gwendolyn Logan's story, "Sayenera." Jack Livingstone, Arthur Jasmins, Peggy Pierce, Gore Kino and Toyo Fujita compose Tsuru Aoki's supporting cast.

William Craft Is Engaged.

A new director has been engaged for Eileen Sedgwick and Tom Moore for their forthcoming western comedy-drama, "Who." William Craft will direct this picture, the plot of which is taken from the mystery story of the same name by Clarence Powers.

J. P. McGowan is directing the fifteenth episode of "Elmo the Fearless," the Universal serial featuring Elmo Lincoln, which is entitled "The Burning Fuse." In Lincoln's support are such popular players as Louise Lorraine, Monte Montague, Willie Chapman, Roy Watson, Gordon McGregor and George Williams.

Eddie Lyons and Lee Moran have finished their first Universal comedy feature, "Everything But the Truth," and are now busily engaged in the cutting and editing of the film. The comedy, which will be released in five reels, is an adaptation by Phil Hurn, of the magazine story by Edgar Franklin.

Ford and Franklin Now Cutting.

Jack Ford and Harry Franklin, Universal directors, are also in the cutting rooms. Mr. Ford's feature is "The Girl in Number Twenty-nine," starring Frank Mayo, while Franklin's pictures is "The Daring Duchess," with Edith Roberts in the stellar role.

Eddie Polo has reached the eleventh episide of his thrilling serial, "The Vanishing Dagger," under his own supervision, assisted by Edward Kull. Thelma Percy, Peggy O'Dare, Ruth Royce and Ray Ripley are among Polo's supporting players.

Work on the eighth episode of the Art Acord serial, "The Moon Riders," will soon be resumed under the direction of Albert Russell, who recently finished "The Lion Man." Acord is now fully recovered from his injuries and ready to tempt fate once more.

Production will begin within a few days on "Togs," a comedy by Edith Roberts.

Grauman Presents Watch to Bosworth.

In recognition and appreciation of Hobart Bosworth's masterful performance in the Thomas H. Ince special production, "Behind the Door," Sid Grauman, a prominent Los Angeles exhibitor, presented Mr. Bosworth with a gold watch, new keystone design, on the back of which is engraved: "A token of appreciation to Hobart Bosworth from Sid Grauman."

George W. Lyon, who formerly represented Fox in Baltimore, has now joined the selling forces of Vitagraph to cover that territory.

"Oh Figs! Oh Dates! (Dromedary Preferred). Oh Sultanas! Oh Fatimas!" (No Adv.)

Gladys Brockwell is tired of all this luxury in her forthcoming Fox, "The Mother of His Children."

"Beyond the Alps Lies Duluth."
Kathlyn Williams maps out the big campaign in "Just a Wife," National Picture Theatres production.

Inter-Ocean Disposes of District Rights to 60 World Pictures to Max Glucksmann

WHAT is described as one of the largest individual contracts ever made for the distribution of motion pictures in a foreign territory, was closed last week, when Jacob Glucksmann, American representative of the film of Max Glucksmann, one of the largest independent distributors of motion pictures in South America, attached his signature to an agreement whereby he acquired the rights to sixty World Pictures for physical distribution throughout Argentine, Paraguay and Uruguay.

The transaction, which is said to involve a sum of money running well into five figures, is the culmination of a series of business conferences between Gus Schlesinger, manager of the department of foreign film sales of Inter-Ocean Film Corporation, and Jacobo Glucksmann.

By the terms of the contract Mr. Glucksmann takes over such successes as "The Scar," "The Crook of Dreams," "The Rough Neck," "The Golden Wall," "The Witch Woman," "The Corner Grocer," "The Man Who Forgot," "The Madness of Helen," "The Black Circle," "A Broadway Saint," "Dust of Desire," and other productions of equal calibre. Such well-known film favorites as Robert Warwick, Alice Brady, Mollie King, Clara Kimball Young, Ethel Clayton, June Elvidge, Gail Kane, Madge Evans, Kitty Gordon, Carlyle Blackwell, Louise Huff, Montague Love, Betty Compson, Ruby de Remer, Creighton Hale and others equally prominent are featured in the sixty releases.

Mr. Glucksmann's personal statement, which appended the announcement from Inter-Ocean, is as follows:

"The sixty World Film productions which I purchased for distribution in Argentine, Uruguay and Paraguay will be released to exhibitors throughout that territory on a weekly basis.

"I was influenced in negotiating for these productions by the tremendous success which World Pictures have experienced among exhibitors throughout Latin-America. The demand for these productions has been so great, and spirited competition among exhibitors for first-run presentation so keen that I can count myself lucky indeed to have acquired the sixty World releases.

"While the price paid for these productions represented a large cash consideration, I am glad to say that I am fully assured that the remuneration is a foregone conclusion in view of the tremendous popularity of World Pictures in South America."

"The Imp," Selznick Picture, Marks Up Sixteen Week-Runs

THAT week runs for Selznick pictures are becoming a regular thing throughout the country among the exhibitors who have been convinced of the value of longer runs is evidenced this week in the announcement by Sam E. Morris, general manager of Selznick Pictures, of which Lewis J. Selznick is president, in connection with some of the bookings on "The Imp."

This production, which stars Elsie Janis and which is this favorite actress' second production for Selznick, celebrated the first week of March by marking up sixteen week-runs at various theatres. This number, added to the bookings which had been received prior to March, brings the total to a healthy figure, and Sales Manager Charles R. Rogers declares "we will have a great many more to report from time to time, in addition to the hundreds of theatres which have booked 'The Imp' for two and three-day showings."

All the Loew theatres in the Boston district have booked "The Imp" for the week runs. In other parts of the country are the following: Merrill Theatre, Milwaukee; Strand Theatre, Fort Wayne, Ind.; Palace, Cincinnati; Colonial, Detroit; Strand, Flint, Mich; Family, Jackson, Mich.; Symphony, Los Angeles; Newark Theatre, Newark; Lyric, Reading, Pa.; Capitol, Philadelphia; Lyric, Springfield. Ill.; Garden, Baltimore; Liberty, Wheeling, W. Va.; Strand, Troy, N. Y.; Top, Syracuse, N. Y.

"Sherry" Completed by Lewis; Soon Ready for Pathe Release

AFTER four months of careful work in his Los Angeles studio Edgar Lewis has completed his latest production, "Sherry," and at the first showing of the new picture held in the Pathe executive offices it was the unanimous opinion that it will win recognition as one of the strongest and most intensely human pictures of the year. It is treated with all the deep simplicity of the director and relies for its great power on the appeal to the hearstrings of the audience.

The production, in point of construction, is excellent in every way. Some beautiful effects have been achieved in photography and the constructed sets are beautiful. Many of the scenes are exteriors and fine locations were selected. There is plenty of action throughout but the dominant thought behind the picture is never obscured by the many adventures of the hero.

Pathe Has Advanced Trailer Made for "Trailed by Three"

AMONG other features prepared for the exhibitor in advertising Pathe's next serial release, "Trailed by Three," a fifteen-episode Beck production co-starring Stuart Holmes and Frankie Mann, is an advance trailer made up of scenes from the play.

The scenes were selected with especial care and the advance reel is said to furnish an attractive and interesting preface to the serial. The views are connected with subtitles which serve the double purpose of explaining the action and rounding out a coherent outline of the type of story and style of production.

As the action in this adventure tale by Charles T. Dazey shifts to various parts of the globe, the subject offered specially good material for the making of an advance trailer and advantage was taken of the variety of scene by Pathe's film editors in preparing the reel. In addition to showing the different countries in which the play develops, there are some glimpses of the sort of thrills which the public may expect when "Trailed by Three" gets under way in earnest.

Pathe officials state that exhibitors who have used advance trailers are so thoroughly convinced of the superiority of this form of advance announcement over the slide that particular attention is being paid by the Pathe departments in improving on the form and quality of the trailer reels.

Prize Story for Corinne Griffith.

Vitagraph has just purchased as a film vehicle for Corinne Griffith the story by Forrest Crissey entitled, "Gumshoes 4-8," which was among the thirty stories which won prizes in the recent O. Henry Memorial Contest. The contest was conducted by the Society of Arts and Sciences. One thousand dollars was awarded among the winners.

The purpose of the contest was to develop stories in the style of the famous O. Henry.

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Selznick Branch Managers Will Meet with Home Office Executives April 5

THE second annual convention and six-day conference of home office and branch executives of the Select Pictures Corporation will begin at the Hotel Astor, New York City, on April 5, according to an announcement made this week by Vice-President and General Manager Sam E. Morris.

Although at the present time only tentative plans have been made, it is declared tha tthe forthcoming conference will exceed in importance the last year's convention, and it is said that the attendance will be much larger. Branch managers of Select in the more distant points will leave in time to arrive in New York the day before the convention opens.

It is understood that the new plans of the Select organization and a resume of its last year's activities will be among the important subjects discussed. Great stress will be laid on the fact that the Select organization has not only grown considerably within the last year, but that the coming year will see an even greater expansion. Reports from the various exchange managers will be heard and the home office executives will address the branch managers on subjects relative to their respective departments.

Visitors to See Selznick Studio.

Following the arrangements carried into effect last year, the first meeting will be of an informal nature and will be held on Monday morning at the home office. The first business session will be held on Monday afternoon in the convention headquarters at the Hotel Astor, following an informal lunch a which the convention delegates will be the guests of Lewis J. Selznick. The balance of the week will be devoted to formal business sessions.

Plans for the evening entertainment of the visiting managers have not been divulged, but it is reported that Mr. Selznick will put into effect a program similar to the one carried out last year. In addition to this, there will be trips to the studios where the visiting managers will be shown productions in the making. Several theatre parties and after-theatre suppers will probably be held.

One of the innovations of this year's convention will be the daily publication of a convention edition of the Selznick house organ, "The Brain Exchange." This will be published in the form of a morning newspaper and will be delivered to the rooms of the delegates at an early hour. Copies of this daily edition will be mailed to the branch offices on the date of issue.

Mark Larkin in Charge of Mayflower Publicity in East

NEW YORK'S colony of publicity men is to be increased by the presence of Mark Larkin, formerly Mary Pickford's press representative, according to an announcement from Mayflower Photoplay Corporation.

Larkin, who came to the "big village" recently from Los Angeles with Allan Dwan, was induced to stay by Isaac Wolper, head of the Mayflower company, the idea being to organize an extensive publicity and advertising department for Mayflower. Since leaving Miss Pickford, Larkin has been in charge of publicity for Mayflower on the coast, but owing to the fact that Mr. Wolper intends to make a wide publicity and exploitation campaign in connection with productions being presented under the Mayflower banner, he deemed it advisable to establish headquarters for the publicity department in New York.

Big announcements regarding the activities of Mayflower may be expected from Mr. Wolper very soon, according to Larkin.

Work is going forward rapidly on all productions which Mayflower will present, both in the East and on the Coast. R. A. Walsh, working at the Paragon studio, is filming "The Deep Purple," which will be released by Realart. Emile Chautard is also busy at Paragon, cutting and titling a picture dealing with life after death. Charles Miller is engaged on the final scenes for a picture based on Robert W. Service's poem, "The Spell of the Yukon." This film will be released by Realart also. Sidney A. Franklin is at Lake Tahoe, Cal., making the screen version of Robert W. Chamber's "Athalie," and Allan Dwan is cutting and titling three productions—"A Splendid Hazard," "The Scoffer" and "In the Hear of a Fool."

Talmadges Return from Cuba; Will Begin New Productions

THE Talmadge sisters, Norma, Constance and Natalie, have returned with their mother Mrs. Fred Talmadge, from Palm Beach, Fla., where they have been spending a five weeks' vacation. Constance Talmadge devoted one week to making exteriors for her fifth First National, "The Love Expert," and many scenes from the beach were shot from an aeroplane, showing the World of Fashion at play on the sand and in the water. John Emerson and Anita Loos, authors of "The Love Expert," Director David Kirkland, his assistant, Carl LeViness, and John Halliday, who plays Miss Talmadge's lead, came back a week prior to the Misses Talmadge return.

Constance Talmadge will start work on March 15, on the sixth of her First National Productions, an original story by John Emerson and Anita Loos, to be directed by David Kirkland. Casting for this picture will start immediately.

Norma Talmadge has already returned to the studio and started work on "Yes or No," the third of her First National pictures, which is to follow "The Woman Gives." "Yes or No" is an adaptation by Mary Murrillo of Arthur Goodrich's popular Broadway success, which had a long run at the Longacre Theatre. "Yes or No" is being directed by Roy Neil. Miss Talmadge will have the opportunity of playing two roles, appearing as Margaret Vane and also Minnie Berry. She will be supported by Lowell Sherman now appearing in "The Sign on the Door" at the Republic Theatre, and John Halliday, who has just completed "The Love Expert" with Constance Talmadge. Natalie Talmadge will have an important role as Emma Berry. Frederick Burton as Donald Vane will also have a good part.

Selznick's "Youthful Folly" to Be Released on March 8

YOUTHFUL FOLLY," the Selznick production, scheduled for release through Select on March 8, in which Lewis J. Selznick presents Olive Thomas as star, has a cast of eight prominent players in addition to the stellar role, it was announced this week.

As a matter of record for exhibitors, who use the casts in advertising and billing, Selznick announced the players as follows: Craufurd Kent as David Montgomery, opposite Miss Thomas, who is Nancy Sherwood; Helen Gill as Lola Ainsley, Hugh Huntley as Jimsy Blake, Charles Craig as the Rev. Bluebottle, Harry Truesdale as Jonathan Ainsley, Florida Kingsley as Aunt Martha, Eugenia Woodward as Aunt Jenny and Pauline Dempsey as Mammy. Alan Crosland is the director and Miss Thomas is the author.

Derham Visits Friends in New York City.

J. A. Derham, secretary and treasurer of the Famous Players-Lasky Service, Ltd., with offices in Toronto, was in New York City during the last week. During the visit he called upon Morris Kohn, president, and D. L. Faralla, controller of Realart Pictures Corporation, old friends and business associates when he was connected with the Select organization.

When Play Dog Meets Real "Doggie."

Mary Miles Minter helps her director, Charles Maigne, "put on the nose-bag" at the Realart studios.

Edith Roberts

Now working on "The Daring Duchess" for Universal.

Faire Binney in "Blue Pearl" Cast.

Faire Binney, little beauty of stage and screen, now appearing in "He and She" on Broadway in New York, is in the cast of "The Blue Pearl," which is being distributed by Republic Distributing Corporation. Edith Hallor is the star. Other well known players in this production are Florence Billings, Lumsden Hare and H. Cooper Cliffe.

"Mother Suffers" Is Third Mildred Harris First National

IN her third First National release, "The Mother Suffers," founded on a recently discovered manuscript by Don Manuel Orozco y Berra, Mildred Harris Chaplin's work will absolutely convince American movie fans that she ranks high as an emotional actress. In this story Mildred plays the role of a mother whose only tie to her husband is a supposedly dying child.

Although the story was written many years ago in a Mexican prison and has remained in the meantime in a dusty archive, its power of appeal has not waned and the world for the first time will be given an opportunity to see it enacted on the screen.

The author, who was just as famous as a poet, historian and scientist as he was a novelist, died before his manuscript was published. It was but recently discovered in Mexico City by a relative who was sorting out the dusty manuscripts.

While a splendid cast surrounds Mrs. Chaplin, her work towers above all, and both Louis B. Mayer and Bennie Zeidman, vice-president and production manager of the Chaplin-Mayer Pictures Company, predict that it will prove the greatest vehicle in which Mrs. Chaplin has yet appeared.

Zena Keefe to Work at Bronx Studios.

It became known this week that Zena Keefe, Selznick's 1920 star, will do a considerable part of her year's motion picture work at the Bronx studios.

Miss Keefe, following her return from the North, where she had been with the Selznick company getting exteriors for "The Law Bringers," was a visitor at the Bronx studios, making preparations for her future activities there. Interiors of "The Law Bringers," a Ralph Ince production of the great Northwest, have been shot at the Selznick studios in Fort Lee, N. J. It is understood that the title of this latest Ince-Selznick production will be changed before it is distributed to the exhibitors.

Ontario Exhibitors Discuss Reel Tax, Compensation and Apprenticeship Law

MATTERS of current importance were discussed and considered at the regular March meeting of the Moving Picture Exhibitors Protective Association of Ontario on Tuesday, March 2. The meeting was the first to be held in the new club quarters of the association at 34 Richmond street, East Toronto, and the assembly room was filled to capacity with local and out-of-town members.

In view of the lack of announcements on the part of the Canadian Government regarding the proposal to abolish the fifteen cents per reel per day tax, it was decided to send a deputation to Ottawa during the present session of the House of Commons in order to put in a final word in behalf of the exhibitors. It was also decided, on the motion of F. Guest, of Hamilton, Ontario, to send a circular letter to every exhibitor in Ontario requesting a personal appeal to each of the members of the Canadian Parliament for support in the abolishment of the reel tax. Data on the taxation which is imposed upon the moving picture theatres is also to be supplied to each member of Parliament.

A letter from the Workmen's Compensation Board of Ontario aroused considerable discussion. This communication contained official advice that employes of theatres had been placed under the jurisdiction of the Compensation Act, in which case the theatre owners or managers would be liable for contributions in case of accident to one of the staff. It was decided to place the matter in the hands of a lawyer to ascertain if the Ontario Government had power to place the theatres in the same category as factories in order to make theatre interests liable for stated damages under the Act.

The question arose as to the advisability of permitting the Moving Picture Operators' Union to require a man to serve as an apprentice in the booth for five years before becoming qualified to have charge of projection. It is understood that this step was taken by the operators because of the number of qualified men available. This matter will be discussed fully at the next regular meeting in April when the union representatives will be asked to present their side of the case.

"Lifting Shadows" Is Story of Russia Minus Bolshevism

FULL of dramatic situations and excitement, the new Leonce Perret production, "Lifting Shadows," is said by Pathe to be one of the most absorbing melodramas screened this year. It is a story of Russia and the United States, rich in action, but entirely away from the theme of Bolshevism or other isms which have been made the keystones of many recent productions.

All thought of propaganda was kept out of the production, because Mr. Perret believes in providing the public with exactly what it pays for, entertainment. Emmy Wehlen as the star is seen in an emotional role which gives her an opportunity she utilizes to the utmost.

Miss Wehlen appears as a young Russian girl who becomes a resident of the United States, just before the great war. She marries and becomes thoroughly Americanized. Soon after the war her husband is killed and it is made clear to her that a band of Russian revolutionists are after some important documents left her several years before by her father. These she protects against the onslaught of the band.

The supporting cast is strong. Stuart Holmes, who carried off the honors as the villain of the screen, is seen in his favorite role. Wyndham Standing plays the lead. Julia Swayne Gordon has a strong role.

George Loane Tucker Loses Again in Injunction Suit

GEORGE LOANE TUCKER lost another point on March 9 in his injunction suit against Mayflower Photoplay Corporation and the Famous Players-Lasky Corporation. Tucker applied for an injunction pendente lite to restrain the defendants from advertising "The Miracle Man," except in accordance with certain clauses in Tucker's contract with Mayflower Photoplay Corporation, that the latter be restrained from cutting and assembling Tucker's second picture, entitled "Ladies Must Live," and be restrained from saying that Tucker was still in its employ, and for other relief.

In the answer of the Mayflower Photoplay Corporation to this suit they counterclaimed for certain injunction relief against Tucker, but they never moved for an injunction pendente lite.

The motion for an injunction pendente lite came on before Justice Warley M. Platzek in the Supreme Court and Mr. Tucker's application was denied.

The plaintiff then endeavored to create the impression in the trade that an application of the Mayflower Company for injunctive relief against Tucker had been made and likewise denied.

The judge's order, of course, did not so state, but the plaintiff tried to have the court re-settle the order as to certain technical points, including a recital that Mayflower's application for an injunction pendente lite (which had never been made) had been denied.

Justice Platzek, in his opinion, said:

"Motion to re-settle the order is granted, except that all references to a supposed cross motion by one of the defendants are eliminated. No such motion was made."

"Where Love Runs Wild" Runs Wild in Republic Bookings

ANOTHER Republic release is nosing toward the lead in booking records, is announced this week from the Republic home offices. This is the production which was made under the direction of F. Morton Thornton and which is called "Romany, Where Love Runs Wild."

The Philadelphia office reports seven bookings for four playing dates in three towns; the New York office three bookings within a short space of time; Ohio three bookings, and the Boston office three. About fifteen of the other Republic branches have reported a similar number of bookings. Several of these bookings call for three day runs.

There has been no let-up on the bookings of the three other releases, "The Amazing Women," "The Blue Pearl" and "12.10," according to the Republic statement. Although these three productions have been booking heavily in every territory it is expected that they will continue to do so for some time. In several instances return engagements have been booked.

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National Picture Theatres Announces "Just a Wife," Its Introductory Film

IN the news announcements of the week few are more interesting than that by Lewis J. Selznick in which he reports the first release of a National Picture Theatres, Inc., production. Mr. Selznick, president of the National Picture organization, in this announcement adds another page to the history of the film industry.

The release of this organization's first picture, it is said, marks the opening campaign of new methods in the producing and distribution of picture productions. It also marks, it is contended, the formation of a closer bond of relationship between the exhibitor and the producer. As has been said before, the National Picture idea is the final cementing of the various branches of the industry with but one object to achieve, that object being successful showmanship.

The title of the first picture, which was released this week, is "Just A Wife." It is described as a gripping story of how a selfish man uses two women to further his business career. One was his secretary and the other his wife. One offers him inspiration and the other affords him respectability. And for all these gifts he offers nothing but money in return.

"Just A Wife" was produced with an excellent cast, according to the announcement this week, each player having been picked with the view of obtaining a type best suited to the character to be portrayed. Prominent in the cast are Leatrice Joy, Kathleen Williams, Roy Stewart, Albert Van and William Lion West.

Having started the releases, the release of the second production, "Blind Youth," will follow close after the first one. The third production, "The Invisible Divorce," is now in production at the Selznick West Coast studios.

According to Mr. Selznick there will be a sufficient number of releases always available to assure every exhibitor and circuit manager who has taken out a franchise, a program of unusual merit and attraction.

It has been but a few months since the announcement of the National Picture movement and within that time, it is claimed, practically every large circuit and league in the country has endorsed the organization.

Predicts Big Business Boom for Minneapolis Theatres

AFTER a severe winter and a period in which influenza curtailed business to some extent, the Minneapolis territory is due for a great spring and summer season, according to Charles W. Stombaugh, manager of Pathe's Minneapolis exchange. Business is already starting to jump and he expects that March and April will be the two biggest months of the year.

To emphasize his opinion, Mr. Stombaugh stated that he had brought to New York to the executive offices of Pathe Exchange, Inc., a big collection of contracts for spring business with the Reuben & Finklestein interests for the Harold Lloyd $100,000 two-reel comedies. These important exhibitors have taken the comedies for their entire circuit in Minneapolis, St. Paul and Duluth.

The first Lloyd comedy played in St. Paul on March 7 and is booked for Minneapolis on March 14, and every assurance has been given that nothing will be spared in the way of presentation and exploitation. The contracts for the Lloyd pictures have been closed for practically all the important theatres in the territory.

"In January and a part of February we had about 100 towns closed entirely on account of the influenza," Mr. Stombaugh said. "The winter is about over now, people are coming out and the theatres are in for a fine spell of business."

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Pathe Gets Congratulations on "Daredevil Jack" Serial

DOCUMENTARY evidence of the success of the Pathe serial "Daredevil Jack," in which Jack Dempsey plays the star role, continues to arrive daily at the home office of the Pathe company from exhibitors in various parts of the country.

Manager Gray, of the Majestic Theatre, Cleveland, sent the following wire to Pathe: "Played Jack Dempsey in 'Daredevil Jack' with greatest box office receipts in history of my house. I think this is wonderful as I have been in the same stand six years. All records were broken including holidays."

W. E. Raynor, manager of Pathe's New York Exchange, announces that the New 14th Street Theatre in New York has increased its booking on the picture from one to two days run, stating that Murray Weiser, manager of the house, doubled the booking after showing the first episode of the serial on Monday February 23, to the largest business in the history of the theatre.

In a letter to the Omaha exchange, Mr. Gailey, manager of the Crystal Theatre in Omaha, writes that the first episode of "Daredevil Jack" went over in such a big way that he is convinced it is going to be the biggest clean-up in serial history.

"His House in Order" Based on Pinero's Drama in Exchanges

SIR ARTHUR WING PINERO'S great drama, translated to the screen by Hugh Ford and presenting Elsie Ferguson in the stellar role, is now available to exhibitors at the Famous Players-Lasky exchanges. "His House in Order" is a feature film and shared the honors of the Paramount-Artcraft schedule for March 7 with Charles Ray's latest Thomas H. Ince production, "Alarm Clock Andy."

The central figure in the story, as scenarioized by Hugh Ford, is Nina Graham, a pleasure-loving English girl. Elsie Ferguson plays the role of Nina. Supporting Miss Ferguson is Holmes E. Herbert, Vernon Steel, Margaret Linden, Marie Burke and a clever youngster named Lawrence Johnson.

Another of those Charlie Ray country boy pictures, directed by Jerome Storm, photographed by Chester Lyons and supervised by Thomas H. Ince, is promised in "Alarm Clock Andy," which was written by Agnes Christine Johnston. Andy is a bashful, stuttering motor truck salesman straight from the "Sticks." Millicent Foster is Ray's leading woman, and support is furnished by George Webb, Tom Cuise, Andrew Robson and others.

Henley Back from Vacation.

Hobart Henley has returned from a much needed rest at Lake Placid, N. Y., and is about to commence work on a big production for Pathe. Forgetting motion pictures and the strain he had been under while working on his latest photoplay, "The Miracle of Money," which Pathe has scheduled for release at an early date, he returned to his "kid days" again and took a keen interest in all the winter sports at the popular resort. As yet Mr. Henley has not announced the title of his next picture or the name of any of his contemplated players.

"Shake!"

Says Priscilla Dean, as she puts a little punch into Universal's "The Virgin of Stamboul."

Davis Announces Plans to Buy Big Independent Pictures

GEORGE H. DAVIS, head of the Equity Pictures Company, San Francisco, who bought and was in charge of the distribution of "The Confession," the successful National feature which offered Henry Walthall as its star, arrived in New York this week, and announced himself on the market for independent productions.

Mr. Davis was full of the success with which "The Confession" had met. He said that all territory in the United States and Canada had been sold, with the exception of two or three Southern states, and that these would be disposed of within the next few days.

"I would like to buy some big independent production for the western territory or for that matter, for the entire United States while I am in New York," he said. "The great success of productions in the independent field makes me believe that this angle of the industry is the one which is due to develop even more materially than it has during the last year."

Mr. Davis will be the guest of Joe Brandt, eastern representative of the National Film Corporation of America, while in New York.

George V. Hobart Piece for Selznick.

A George V. Hobart comedy is to be produced by the Selznick organization, according to a statement from Myron Selznick. The title of the story is "Stop That Man," and it is one of the most recent works of the well-known playwright and author of magazine and newspaper stories. "Stop That Man" will be used as a vehicle for Owen Moore, who is now working at the Selznick West Coast studios.

Carlton in Cast of "Dangerous Paradise."

William P. Carlton, well-known screen player, has been signed for a part in the next Olive Thomas production, "Dangerous Paradise," according to a statement from Myron Selznick. He will have the role of Richard Channing in this picture, the story of which was written by Frances Marion. Alan Crosland is directing.

Motion Pictures Warn of Eye Trouble But Do Not Cause It, Health Men Find

MOVING pictures do not cause eye trouble. If a person's eyes are troublesome after a visit to the movies, glasses are needed. The movies, though, are not to blame, any more than you can blame the book for eye-strain after reading.

The United States Public Health Service has just completed a study of the effect of motion pictures on the eye. Apparently, there is no effect. Employes in moving picture theatres who spend all day looking at the screen show no higher percentage of eye trouble than any other class of individuals.

A person with normal vision should be able to spend an hour and a half a day at a moving picture theatre without experiencing any distress. If after a visit to the movies the eyes are troublesome, the films should not be blamed but should be thanked for advising the need of glasses.

In the report of its studies of the subject, the Public Health Service completely clears the moving picture of any bad effect upon the eyes. It says, in part:

"It is true, of course, that some people do experience a certain amount of eye strain at a motion picture, but in these cases the trouble appears to be due to an ocular defect rather than to the motion picture. Such persons should therefore have the eyes examined by a competent eye specialist, for it is quite certain that the same person would find even more discomfort in the same period of concentrated reading.

"In this connection it may be pointed out that the employes of motion picture playhouses, who spend a large part of the day looking at the pictures, do not seem to be troubled with their eyes any more than the average individual. This is largely a personal observation since no extensive investigations have been made of the eyes of motion picture theatre employes."

Big Seattle Exhibitor Books Hampton's "The Sagebrusher"

JAMES Q. CLEMMER has booked for immediate presentation at his Clemmer Theatre, Seattle, Benjamin B. Hampton's production, "The Sagebrusher," by Emerson Hough, distributed by the W. W. Hodkinson Corporation. This picture with a great heart-story has caught on and been received in the market with even greater rapidity than "The Westerners" and "Desert Gold," the previous successful Benjamin B. Hampton production.

In Omaha the Goldberg Brothers have booked "The Sagebrusher" for their Sun, Moon and Muse Theatres; in Sioux Falls, S. D., A. K. Pay has booked it for his Colonial; also the Ceramic, East Liverpool, the Colonial, Fostoria, the Park, Mansfield, O.; the Isis, Boulder, Colo.; the Judith, Lewiston, Mont.; the Majestic, Streator, Ill.; the Liberty, Springfield, O.; the Majestic, Beloit, and the Cosy, Marinette, Wis.; the Globe, McKeesport, Pa.; the Apollo, Dayton, O.; the Queen, San Antonio; the Strand, Portland, Me., and more than two hundred other theatres of rank and standing in their communities.

Crandall Arrives on Coast.

One of the prominent arrivals in Los Angeles this week is Harry Crandall, owner of a string of theatres in Washington, D. C., and vicinity, and treasurer of Associated Exhibitors, Inc. Mr. Crandall is accompanied by Mrs. Crandall and the Crandall children.

Accompanied by Mrs. Crandall and the children, the exhibitor already has visited several studios. They are enjoying keenly their introduction to the world behind the screen, and the intricacies of picture-making are proving a source of constant delight to the youngsters, who already are favorites with many of the players.

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Realart Signs Australian Girl for "Law of the Yukon"

CHARLES MILLER will introduce Nancy Deaver, a newcomer to the American screen, in "The Law of the Yukon," the first of a series of pictures he is making for Mayflower Photoplay Corporation.

Miss Deaver is described as a dainty young Australian actress who possesses strong beauty and decided aptitude for screen work, together with a lively and engaging personality that "gets across."

Nancy Deaver
Australian actress who comes to American screen in Mayflower's "The Law of the Yukon" for Realart.

"In my career as a director for the screen," reads a report from Mr. Miller, who is now working at Port Henry, near the Canadian border of New York state, "I have discovered a number of actors and actresses who became popular stars, but never have I been more impressed with anyone's ability than I have with that of Miss Deaver. She has more than come up to what I expected she could do when I engaged her for the part. Her work before the camera since we have been up here has been a constant revelation of true and natural ability and would be a delight to any director who knows how rare and difficult to find such talent is."

Realart, which will release the production, announces that no player is to be featured in the production. Edward Earle will play the part of John Kleath. June Elvidge will play the role of Mrs. Meredith, the doctor's wife. Tom Delmare plays opposite Miss Elvidge. The smaller parts have been filled by capable players and large numbers of men and women extras were used for the big Yukon scenes.

The adaptation of the Robert W. Service poem was done by Harry Chandlee.

Burt Now Casting Director for Seitz.

William Burt, who has been a member of the George B. Seitz organization for some time, is now casting director and will be in charge of the casting for future serial productions by that company. Mr. Burt is a veteran theatrical man. He began his career in the theatre when a child and during his experience has filled positions as property man, actor and stage director. He has also played in films.

Report Increasing Demand for "Lord Loves the Irish"

IF J. Warren Kerrigan had decided on any other name but "The Lord Loves the Irish" as the title for his fourth Robert Brunton production, and if the star hadn't taken such particular pains to make it one of his greatest successes, Hodkinson managers wouldn't have a thing to worry about, with the exception of the weather, these typical March days.

And its the advent of March, with its 17th of verdure green, that has furnished a vexatious problem for the Hodkinson men in the field. For, every exhibitor with any showmanship astuteness at all wants "The Lord Loves the Irish" for the period covering St. Patrick's Day.

With the limited number of prints in the Hodkinson exchanges, managers and salesmen are at their wits' end to find a way out. In the smaller territories the managers, with the aid of exhibitors have hit upon a partial solution. The same prints of "The Lord Loves the Irish" will be used in two or three houses for two or three days, messenger service having been arranged by the exhibitors whereby the print will be transported from one theatre to another without disturbing the theatres' performance schedule.

"Checkers" Breaks Records at Salt Lake City Theatre

EXHIBITORS are still playing "Checkers" to crowded houses. Branch managers of Fox Film Corporation are still receiving congratulatory telegrams and reports from theatre men. One of the most recent of these received by C. A. Walker, manager of the Salt Lake City Exchange, shows that "Checkers" maintains steadily its reputation as a powerful racing melodrama.

The lobby display of horseshoes and racing posters has been uniformly used by theatres throughout the country. The manager of the Broadway Theatre in Salt Lake City followed this style of display for his house front, and in addition took pattern after the manner in which William Fox exploited "Checkers" during its original run at the Central Theatre in New York.

In Bingham Canyon, Utah, at the Princess and Phoenix theatres, operated there by Messrs. Brisk and Chester, "Checkers" repeated its past performances by playing to capacity houses. The theatre owners expressed the hope that Fox would give the theatres more productions like "Checkers."

Buys More Vehicles for Anita Stewart.

With the purchase of "Harriet and the Piper," Kathleen Norris' popular novel, and "Sowing the Wind," the sensational sex against sex drama which made the name of Sidney Grundy famous, Louis B. Mayer has secured for Anita Stewart two popular vehicles.

"Harriet and the Piper" created a sensation when it appeared serially in the Pictorial Review.

Little comment is necessary on "Sowing the Wind," for as a play it has been presented in every city, town and hamlet, not only in America, but in every English-speaking country of the world.

De Mille Back in Hollywood.

William De Mille, producer of Paramount Artcraft special productions, is back at the Lasky studio, after a brief trip to New York for conferences with the officials of the Famous Players-Lasky Corporation, and to gather material for his forthcoming picture based upon "Conrad in Quest of His Youth," Leonard Merrick's popular novel.

Crandall Film Company to Handle All Equity Specials

THE first of the Equity specials to reach the market, "Silk Husbands and Calico Wives," has been disposed of by Equity to the Crandall Film Company, 121 Fourth avenue, Pittsburgh, for the state of Ohio and will give it its initial showing in that state at the Colonial Theatre, Toledo, March 21, where an unusual campaign will be inaugurated to direct public attention on the unusual theme of the film. In addition to securing "Silk Husbands and Calico Wives" for the entire state of Ohio, the Crandall Company secured the franchise for Southern Ohio for the Clara Kimball Young specials, purchasing the southern tier of the state from Paul Gusdanovic, who controlled the entire state.

Mr. Dresner, representing the Exhibitors Film Company of Washington, D. C., purchased "Silk Husbands and Calico Wives" for Maryland, Delaware, District of Columbia and Virginia, and announces that already first run has been secured at Harry Crandall's Metropolitan Theatre, with Crandall's entire circuit to follow.

House Peters, Mary Alden, Vincent Serrano, Eva Novak, Mildred Reardon, Sam Sothern and other prominent people are seen in "Silk Husbands and Calico Wives," which opens in numerous cities during the latter part of March.

Move Cosmopolitan Scenario Department to the Studio

THE entire scenario department of Cosmopolitan Productions, under the direction of William Le Baron and Julian Johnson, has moved from the general offices at 729 Seventh avenue, New York, to the studio at 127th street and Second avenue. This transfer was made in order to bring the scenario and production departments in closer working contact, and Vice-President and General Manager Henry M. Hobart believes that it will serve to bring about not only greater efficiency, but also a correlation of effort and energy.

"I believe that the moving of the scenario department to the studio will serve the best interests of Cosmopolitan Productions," said William Le Baron. "Personally I am glad of the change because it will bring us into closer touch with the production department. We have some very ambitious plans for the future and our being at the studio will help us materially in our work."

The scenario department at present consists of William Le Baron and Julia Johnson as associate editors, Miss Frances Marion, Adrian Johnson, J. W. McConaghy, Ruth Jabin, Faith Smith, Dorothy Farnum, Frank Beresford and M. M. Stearns.

L-KO Lion Breaks Loose.

Actors and actresses in the "Loaves and Lions" company, Fred Fishback's latest lion comedy being filmed at the L-KO plant, Hollywood, narrowly escaped injury recently when one of the lions used in the picture broke through the wire netting enclosing the set and ran amuck through the studios. The animal was cornered and subdued after considerable effort on the part of Director Fishback and its trainer.

Cohen Going Abroad Again for Metro; Plans to Invade Scandinavian Market

HARRY J. COHEN, manager of the foreign department of Metro Pictures Corporation, will sail from New York about the middle of April for a business tour of the continent, the major portion of it in the Scandinavian countries. Mr. Cohen expects to be away for six months, returning in September after visiting, among other places, Stockholm, Christiana and Copenhagen, the capitals of Sweden, Norway and Denmark, respectively, and studying the motion picture field in practically all the large European cities.

The principal purpose of Mr. Cohen's coming trip is to enter the Scandinavian market with Metro productions. Before his return he plans to close contracts for the entire territory.

Mr. Cohen will take with him to Scandinavia from forty to fifty selected prints of Metro releases. These will include all of the Nazimova productions, and the latest starring vehicles of Viola Dana, Bert Lytell, May Allison and Alice Lake, besides "Old Lady 31," starring Emma Dunn and the first two of the Drury Lane melodramas produced with all star casts by Metro, namely "The Best of Luck" and "The Hope."

Gunning for Big Things

Is Harry J. Cohen, Metro's foreign manager, going abroad for his company.

In addition to making an exhaustive survey of the entire Scandinavian field Mr. Cohen will again traverse the territory that he covered during his last trip to Europe. He then visited England, France, Italy, the Netherlands and Belgium.

To Visit Other Countries.

"Although I plan to go over all the ground that I covered when I was last abroad and take in addition both Spain and Portugal as well as Sweden, Norway and Denmark, I plan to concentrate on the Scandinavian countries," said Mr. Cohen. "These offer a rich field for American motion picture exploitation.

"The Scandinavian countries, as is well-known, have been least affected, perhaps, of any in Europe in the recent world conflict. They are bustling, thriving nations, where industry has suffered practically no interruption and where, as a consequence, the monetary system has not been seriously impaired. The disparity in money exchange, for instance, which has so affected trade conditions in England, France, Germany and other of the European states, does not exist to so great an extent between this country and Scandinavia.

Norway, Sweden and Denmark Interested.

"The people of Norway, Sweden and Denmark manifest the liveliest interest in motion pictures; there are numerous theatres, and the films produced there with native actors and actresses are of a high standard of excellence. We have placed our pictures in England through Jury's Imperial Pictures, Ltd., and in France and the adjacent countries through the Mundus Film Company. In our dealings in Scandinavia, we expect to make connections with a number of reputable and well-established distributing agencies," concluded Mr. Cohen.

Lloyd's "Haunted Spooks" to Start Spooking March 21

"HAUNTED SPOOKS," fifth of Harold Lloyd's series of $100,000 two-reel comedies, headlines the releases on the schedule of Pathe Exchange, Inc., for the week of March 21. No other feature is scheduled for that week. The newest Lloyd fun-maker will have a pre-release showing at the Strand Theatre, and either the Rivoli or Rialto Theatres, in New York City, during the week of March 14.

"Haunted Spooks" is a successor to "His Royal Slyness," and rivals that subject in the costliness of production. Those who have seen "Haunted Spooks," however, acclaim it the funniest picture Lloyd has ever made. Little Mildred Davis again plays opposite Lloyd, and renders valuable support to the star.

First Series Completed.

The Rolin Film Company, which produces the Lloyd features, is now working on the sixth two-reeler, which will complete the first series of multiple reel comedies. The series was inaugurated with "Bumping Into Broadway," and includes "Captain Kidd's Kids," "From Hand to Mouth" and "His Royal Slyness."

Beauty of Sets in "Honey Bee" Is Tribute to S. A. Baldridge

BIG sets are in evidence in all the recent American productions but in this respect "The Honey Bee" surpasses them all. The New York shop of the art collector, the role carried by Thomas Holding, is the raison d'etre of a wonderful collection of oriental carved furniture, antiques and valuable art curios. The American supplemented its own valuable treasure house with priceless additional pieces from the home of a Santa Barbara millionaire, foreign treasures which could scarcely be replaced at any cost since the war.

The harmonious arrangement and pleasing effect in this drama is a tribute to the artistry of S. A. Baldridge, a technical director of the American Film Company, who is permanently attached to the Santa Barbara Studios. It presents an appropriate setting for the American debut of the famous prima donna, Mme. Marguerita Sylva, in the "Flying A" adaptation of Samuel Merwin's popular novel, "The Honey Bee."

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Consensus of Trade Press Reviews

Here are extracts from available reviews printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. Under each heading the first paragraph is from the review of the Moving Picture World. The others are indicated as follows: Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

The Right of Way

(Bert Lytell—Metro)

Should prove a big winner with all classes everywhere.

N.—Has come to the screen with all of its fine humanity, and above all its powerful characterization.

T. R.—Is a complete entertainment for the better class of picture audiences.

W.—Dramatic and impressive picturization of famous novel.

E. H.—The whole picturization of Sir Gilbert Parker's novel is well done.

The Third Generation

(Betty Blythe and Mahlon Hamilton—Robertson-Cole)

Contains a number of tensely dramatic moments, and is staged artistically.

N.—Fairly interesting picture on a domestic theme.

T. R.—Registers as good, average melodramatic entertainment.

E. H.—Falls below the mark of previous Brentwood productions, due principally to the lack of strong characters in the story.

The Prince and Betty

(Jesse Hampton—Pathe)

Is agreeable and entertaining.

N.—The piece has moments when it compels interest in the few flashes of humor, and these, with the star's performance, and the work of his assistants will undoubtedly carry it by to those patrons who are not exacting in their screen entertainment.

T. R.—A light, happy offering that would go well sandwiched in between a sex drama and a murder mystery.

E. H.—A comedy of young matrimonial partners; is downright funny.

More Deadly Than the Male

(Ethel Clayton—Paramount-Artcraft)

It is an extremely artificial tale, but its incidents are juggled about with considerable skill and will really surprise nine out of ten spectators.

N.—Ethel Clayton scores as polite vampire.

T. R.—A well constructed photoplay, cleverly directed and with a surprise twist to the plot which diverts its melodramatic trend into pleasing comedy.

E. H.—Compact little comedy-drama dealing with feminine logic and emotions.

The Lord Loves the Irish

(J. Warren Kerrigan—Hodkinson)

While the picture is not flawless in construction, it possesses the charm of a well sustained, interesting characterization.

N.—The title is going to make a lot of friends for the picture. It sure is a winner.

T. R.—Affords amusement in its humorous moments, and the line of melodrama which gives Miles Machree his opportunity lends a dramatic tone to the occasion.

A Joyous Liar

(J. Warren Kerrigan—Hodkinson)

Is one of average artistic quality of the clean comedy order.

N.—If you accept it in the spirit in which it is written and played than you are in for an hour of passable entertainment.

T. R.—A performance well supplied with melodramatic situations.

The Lone Wolf's Daughter

(Louise Glaum—Hodkinson)

One of the most elaborately staged and powerfully enacted melodramas that the screen has yet presented.

N.—A stirring melodrama that will register.

T. R.—A melodrama that contains real thrills, a consistent and interesting romance and entertaining possibilities that cannot be denied.

E. H.—A splendidly done photoplay and has a quality of compelling interest that should make it an attraction of universal satisfaction.

The Shark

(George Walsh—Fox)

Is strong in characterization and continuity. It contains a good deal of sheer brutality, but convinces by its realism.

N.—A vivid melodrama that carries a two-fisted punch.

T. R.—The production is above reproach if one can condone the theme.

W.—Rapid action sea story, with any number of genuine thrills.

His Temporary Wife

(Rubye de Remer and Edmund Breese—Hodkinson)

Succeeds in holding the interest of the spectator from first to last of the six reels.

N.—With such a cast and a title which sounds interesting this ought to get business. How well it will please depends on the individual. If your audience is critical they are apt to ask you questions.

T. R.—It is pleasing after the manner of the stories featuring a Cinderella type of heroine.

The Broken Melody

(Eugene O'Brien—Selznick)

The manner in which this love story is told holds the interest. Should prove an asset to most programs.

N.—Will afford good average entertainment.

T. R.—A picture which affords pleasing, if not exciting, entertainment.

W.—Star makes very favorable impression in opening scenes. Authors have relied solely upon a vein of sentimental romance.

The Forged Bride

(Mary MacLaren—Universal)

While the story never probes very far below the surface, it keeps the spectator interested all of the time.

N.—Mary MacLaren has a mild offering here.

T. R.—Is a good melodrama.

W.—Weak and mechanical production that never approaches the dramatic.

E. H.—A picture that should please in any house.

The Feud

(Tom Mix—Fox)

There are plenty of dramatic thrills in this six-reel Fox subject.

N.—Of all the pictures which have been based upon southern feuds none perhaps have come closer to serving up dramatic entertainment than Tom Mix's new offering.

T. R.—A good, old-fashioned melodrama, with Indians and wagon trains and feuds and hoop-skirts.

The Valley of Tomorrow

(William Russell—American)

Features William Russell in strong mountain tale.

N.—The production embodies plenty of action, and it possesses an element of suspense that balances any flaw of improbability in the story.

T. R.—The picture holds tense situations which are well enacted.

The Very Idea

(Taylor Holmes—Metro)

Moves along easily through pleasant scenes, and the well-selected cast furnishes many interesting personalities.

N.—An amusing comedy which should interest.

T. R.—It shapes itself into a fairly breezy farce of conventional design and the usual horse-play.

In Walked Mary

(June Caprice—Pathe)

The plot is a light and pleasant one, with a good undercurrent of humor running through it.

N.—Frail picture offers mild entertainment.

T. R.—The situations of the play are all so trite and so frequently familiar that they fail to create a spark of anything akin to enthusiastic interest or response.

W.—Only ordinary. Star not at her best

Burnt Wings

(Josephine Hill and Frank Mayo—Universal)

The plot is one of the sex type and carries little genuine emotion or feeling of reality to the spectator.

N.—A good average picture which will interest.

T. R.—Is likely to make a popular appeal because of its theme. There are generous dashes of the salacious in the feature.

Easy to Get

(Marguerite Clark—Paramount-Artcraft)

A light comedy, cleverly adapted and arranged and admirably directed.

N.—Highly entertaining comedy on a domestic theme.

T. R.—An amusing light comedy which spins along smoothly and swiftly to a hilarious and satisfactory climax.

W.—The best Marguerite Clark comedy in a long time.

Young Mrs. Winthrop

(Ethel Clayton—Paramount)

Quite passable amusement for Ethel Clayton's staunch admirers.

N.—It is as vital today as it was years ago when the play was written.

T. R.—An unusual entertainment with an abundance of heart interest.

E. H.—Its appeal is general; its production of a high order. In terms of the trade it may well be called a "safe bet."

Pinto

(Mabel Normand)—Goldwyn)

Has pep, unforced situations and many laughs.

N.—"Pinto" is a great picture. It's a western and it's a society picture.

T. R.—Proves good vehicle for Mabel Normand.

W.—A wonderful comedy, and all to Victor Schertzinger's credit.

E. H.—Mabel Normand admirers should pronounce the entertainment satisfactory.

Red Hot Dollars

(Charles Ray—Paramount)

It will do equally well when shown on any program, as its human appeal is universal.

N. — Wholesome, entertaining comedy drama.

T. R.—Contains plenty of heart interest mingled wtih diverting comedy, and spins smoothly along to a satisfactory climax.

E. H.—Not up to the standard of those in which Charles Ray has been seen.

His Wife's Money

(Eugene O'Brien—Selznick)

A satisfactory product and a good entertainment.

N.—Star, cast and direction make very pleasing picture.

T. R.—Gives Eugene O'Brien good role.

W.—Star shows to old-time effectiveness in story that fits him admirably.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

THERE have been many stories printed about the amazing changes made by scenario writers and directors in the plots of novels and plays and also of original material before the completed product has reached the screen public. The charge brought against producers that their screen versions of well-known works by celebrated authors are often sadly mutilated generally comes from well meaning but poorly informed persons who have not learned that the change of form from printed word to pantomime imposes certain restrictions that make it impossible to retain all of the characters and situations of a story.

For one thing, there is the time limit; certain novels if used entirely would outdistance the four hours running time of John Barrymore's "Richard III" the opening night and keep on going until daylight, a thing which the most ardent of movie fans might find fatiguing. The question of artistic balance is also quite as important. If you have only a given time in which to hear about a person in whom you are deeply interested you are in no mood to have the conversation switched off to another person who may be a good enough chap in his way but with whom you are but slightly acquainted. If you had plenty of time to hear about both you might feel differently about the matter.

The same is true when people go to the moving picture. Their time is limited and their interest quickly centers on one or more of the leading characters in the story. Artistic balance demands that these characters shall be clearly defined and that their romance, carefully concealed secret or absorbing life-motive, be rounded out into a well-told tale, which can be learned at one sitting. Other characters which, in the greater latitude of the unrestricted and more leisurely novel, can be explained in detail without hurting the interest of the story, must be so briefly sketched in the screen version that it is generally better to drop them out altogether.

It is extremely difficult to make some persons understand that even film producers learn by experience.

Among other things they have learned that a story can be thrown out of balance to a serious extent in the space of time it takes to flash a single incident on the screen—if that incident attempts to awaken more than a passing interest in a character of minor importance. Fancy the effect if a grand opera chorusman should step out of line and focus attention upon himself by breaking into a solo just as the tenor had hit high C and was bowing his appreciation of the applause showered upon him by the delighted audience! The aspiring chorister and his solo would be no more out of place than would an attempt to center interest on a photoplay character whose logical position corresponds to one of the spokes in a wheel of the carriage in which the hero rides.

It will be welcome news to New York picture patrons that "Huckleberry Finn" comes to the Rialto the week of March 14. The success of the Rivoli engagement will undoubtedly be repeated. WEITZEL.

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Mothers of Men (Republic).
The Daredevil (Fox).
In Search of a Sinner (First National).
Hushed Hour (Harry Garson).
Flame of Hellgate (Robertson-Cole).
Women Men Forget (American Cinema)
Deadline at Eleven (Vitagraph).
The Dangerous Talent (American).
The Dream Cheater (Hodkinson).
The Lone Hand (Alexander).
The Stolen Kiss (Realart).
Sex (Hodkinson).
Comments.

"Excuse My Dust"

Excellent Continuation of the Popular "Roaring Road," with Wallace Reid, Released by Famous Players.

Reviewed by M. A. Malaney.

EXCUSE MY DUST" is not only a picture that will delight those who admire Wallace Reid, but it will give general satisfaction to all classes of theatre-goers. It is a continuation of the popular automobile racing picture, "The Roaring Road," which was released last spring. All of the principal characters, portrayed by the same actors, are in "Excuse My Dust," and there is a thrilling auto race, exceeding the one in the other picture. The story has been adapted from the Saturday Evening Post Tale entitled "The Bear Trap." The new picture opens with Wally and Ann Little, the parents of a chubby youngster, living with Ann's father. There is keen rivalry between the auto company owned by this family and another company owned by a set of shady individuals. Naturally things lead up to another automobile race.

The big events of the race are the smash-up of the two leading cars and the daredevil ride by one driver over a trestle, with a train bearing down behind him. This was made necessary because of a closed roadway. Reid, Theodore Roberts and Miss Little are all excellent. It is easy for anyone who saw "The Roaring Road" to grasp the characters. A foreword explaining something about the previous production also serves to make the story clear to those who have not seen the previous picture. It is a fine production and will certainly please with its speedy action and excitement.

Cast.

"Toodles" Walden	Wallace Reid
J. D. Ward	Theodore Roberts
President Mutchler	Tully Marshall
Dorothy Walden	Ann Little
Darby	Guy Oliver
Henderson	Otto Brower
Griggs	James Gordon
Ritz	Walter Long
Oldham	Jack Herbert
Police Magistrate	Fred Huntley

Adapted from the Saturday Evening Post story "The Bear Trap," by Byron Morgan.

Scenario by Will M. Ritchey.
Directed by Sam Wood.
Length, 4,330 feet.

The Story.

"Toodles" Walden is manager of the Darco automobile agency and son-in-law of J. D. Ward ("The Bear"), president of the Darco concern. Ward has the new Darco motor, a marvel for speed and power, hidden. Mutchler, president of the rival Fargot Motor Car Company, is determined by fair means or foul to secure a sketch of it.

Egged on by Ritz, a Fargot racing driver, "Toodles" is lured into a race and arrested. J. D. Ward arranges to have "Toodles'" license suspended for sixty days and sells all three Darco racing cars on the open market. The Fargot concern secretly acquires two of them and disguises them as Fargot cars. At the auto show, the Fargot company issues what amounts to a challenge to the Darco people. J. D. puts up $10,000 for a road race from Los Angeles to San Francisco.

"Toodles" buys in one of the old Darcos and names it the "Cyclone." The Fargot representatives think it is the Darco with the new motor. "Toodles" receives a telegram from his wife in San Francisco that their baby is ill and to come at once. He enters the "Cyclone" in the race.

J. D. hears that the Fargot drivers plan to wreck the "Cyclone." Taking the real Darco with the new motor, he starts out after his son-in-law. Ritz, the Fargot driver, attempts to crowd "Toodles" off the road, but the latter foils him by ramming him in the rear. He beats Ritz up, sees another Fargot driver come up in a disguised Darco, and, jumping into the seat, orders the astonished pilot to take him to San Francisco at top speed.

Old J. D. wins the race, with "Toodles" second. The latter rushes to his wife to find everything O. K.

Program and Exploitation Catchlines:

"Excuse My Dust," Says Wallace Reid in His Latest Smashing Racing Story—See Him Tear Up the Roads in His "Cyclone."

With the Drop of the Flag They're Off—Dashing, Smashing Their Way Around Curves—Death Defying Plunges Through the Darkness Against Time.—Does He Win the Race? See Wallace Reid in "Excuse My Dust."

See the Thrilling Auto Race—The Smash-Up—The Beat at the Point Where the Road Crosses the Railroad Tracks—They Are in "Excuse My Dust"—A Follow Up to "The Roaring Road."

A Pleasing Comedy Drama of Business—Love—Auto Racing—and Many Thrills.

Exploitation Angles: Play up Reid and the fact that this is another of the "Darco" automobile stories. Hook up with the others you have used and make a special drive on the automobile owners if you can get a list—and you can get a list if you want one badly enough. If you can get a bargain in cloth have banners lettered up "Excuse My Dust. At the ———————— this week," and supply these to auto owners who run fast cars; then get the worst looking Ford you can find and turn it loose on your own account with a similar banner. Send this car out a few days after the others, and frequent breakdowns will add point to the joke.

REVIEWS
printed in Moving Picture World
are written
with authority by
experienced craftsmen
who express an honest opinion
That's why our reviews
are **dependable**

Terrific Alaskan Blizzard Is Put Into Beach's Goldwyn "North Wind's Malice"

REX BEACH'S next picture, "The North Wind's Malice," has a wonderful group of personalities in the complete cast of players announced by Goldwyn. The company is now on location at Port Henry, N. Y., for the Alaskan scenes of the story, which is made under the direction of Carl Harbaugh and Paul Bern.

Rex Beach has written an intimate drama of the frozen North around a new set of characters, that afford unusual acting opportunities. He also employs an allegorical figure called "The Spirit of Malice," which is very effective and adds to the poetic qualities of this screen drama. The two outstanding figures among the men are played by Joe King and Tom Santschi. Both are in love with Lois Folsom, played by the talented Jane Thomas.

The villain of "The North Wind's Malice" is in the able hands of Henry West, whose first part with Goldwyn was in Mary Garden's picture of "Thais." The spirit of Malice is portrayed by Dorothy Wheeler, a San Francisco actress who played leads in western stock companies, and was for ten years leading woman in Charles Frohman companies. Three sets of buildings have been especially constructed at Arctic City and other points near Port Henry for the chief scenes of "The North Wind's Malice." It is probable that the interior scenes will also be taken there if the studio is available in time. The interest of the story shifts to California and these scenes will be taken later.

Two Curtiss airplanes were taken on location especially for this Rex Beach picture in order to drive the blinding snow required for the great blizzard scenes in which the mail carrier loses his life. Charles Tatem and William Kelly were the airmen in charge of the planes. With the propellers revolving at top-notch speed, the snow was carried with tremendous force a distance of one hundred yards.

Dr. Buck Jones Gives a Few Lectures on Eggnography

According to the Fox press agents, Buck is much interested in the youth of California. Nope. If he were, he'd be showing the kid his Colt. Buck's last is "The Last Straw."

Jiggs Starts to Visit the Boys at Dinty's in Pathe Comedies April 4

THE premiere of the new series of "Bringing Up Father" comedies will be seen on April 4. "Jiggs in Society" is the title, and it is evident that the screen version of the famous newspaper strip by George McManus is due for greatly increased popularity. The comedy bubbles with the humor of Maggie, of Jiggs, of Dinty Moore, and of the crowd of old reprobates who interfere with the social ambitions of Mrs. Jiggs.

In the character of Jiggs himself Johnny Ray sets a new mark for comedians of the screen. In appearance he is an exact representation of the famous McManus character and the other actors have been chosen along similar lines.

The story is full of action and novelty from the moment Jiggs is discovered smoking his pipe in the burglar-proof safe, the only "safe" place for him in his great palace. Dinty Moore and the gang join him in a game of cards while his wife is giving a reception, and the gorgeous affair is fractured by the breaking up of the card game and the appearance of Jiggs, Dinty & Co, among his wife's fashionable friends.

A big campaign of exploitation has been started to aid the exhibitors who book the comedies, backed by all the power of the International for whom the comedies are being made by Christie for Pathe Exchange, with its highly efficient organization, and with the co-operation of all of the four hundred newspapers in which Jiggs appears as a feature. The debut of Jiggs upon the screen has been widely publicized through these newspapers and in many communities special tie-ups have been arranged between the publications and theatres which will exhibit these popular subjects.

Alice Hollister Back on Screen.

After an absence from the screen of two years, on account of illness, Alice Hollister has returned to pictures in the Goldwyn production of the stage play "Milestones," by Edward Knoblock and Arnold Bennett. Miss Hollister will have the leading feminine role in the picture which will be started at Culver City this week, under the direction of Paul Scardon. Among others in the cast are Lewis Stone, Harvey Clark and Gertrude Norman.

Ray Theatre, Cleveland, Reopens Under New Name and Management

AFTER a career, disappointing indeed, to those who have operated it, the old Ray Theatre, on Prospect avenue, in the downtown district of Cleveland, has been reopened under the name of the Winton, and with new hopes of success.

The house, unfortunately, has been handicapped by location. It is just outside the busy district, but only a step, and Cleveland film folks are hoping that it will "go over" this time because the new management has gone to considerable expense and effort to get it over.

The theatre was renovated throughout, after being closed for nearly two years, the small store rooms rented and it looks in spick and span shape. The opening attraction was Maurice Tourner's "The Broken Butterfly" staring Lew Cody.

Another house, closed for two years, was recently reponed but closed after a couple of months. This was the Funland, at East 107th street and St. Claire avenue. In the case of the Winton, however, there has been a considerable advance of business in its direction and it has a much better chance.

Power's Gives Machine to Orphanage.

An official of Universal who long has been an anonymous donor to various charities recently started a fund to provide entertainment for the children in the Bnai Brith Orphanage and Home for Friendless Children, at Erie, Pa.

Collecting several hundred dollars, he negotiated for a moving picture projection machine, believing that a moving picture outfit for the orphanage would be the most acceptable kind of entertainment.

Hearing of the movement, Will C. Smith, general manager of the Nicholas Power Company, donated outright a Power's projection machine of the latest model to the orphanage. The money previously collected was put in the general amusement fund of the institution.

Buys Jackson Play for Washburn.

The Famous Players-Lasky Corporation has purchased as a starring vehicle for Bryant Washburn, "A Full House," a play by Fred Jackson. In its original form "A Full House" was first produced on Broadway in 1914-5, where it ran for some time and subsequently was used by stock companies all over the country. The plot is light comedy incited by complicated situations in which incriminating love letters, stolen jewels and exchange of suit cases abetted by the police combine to produce laughs.

Reviews (Continued)

(*Continued from page* 2003)

"Mothers of Men"

A Selznick Romantic Drama of True Womanhood in a Time of Stress and Storm.

Reviewed by Louis Reeves Harrison.

A HIGH tension story of exceptional merit, "Mothers of Men" powerfully contrasts brutal passion with the innate purity of true womanhood. The Selznick production rightly follows one line of interest. It is that of a girl adrift at the mercy of circumstance, who preserves her native cleanliness of soul in spite of soiling misadventure. The subject is a delicate and difficult one to handle. To slight the truth would be to weaken the story and its effect. By skill of directing and editing, however, the strength of the situation is maintained and a purpose of broad vision and kindly humanity set forth in vigorous style. That the story is sensational, that it is wrought out of intense and dramatic experience, gives it screen value for that great mass of people who enjoy that which stirs their emotions, and this "Mothers of Men" does through skill of design and treatment.

In acting and in that charm which gives the effect of life known as "atmosphere" the Selznick production ranks high. The types are so well chosen that there has been a prodigality of good taste shown in minor characters. No matter how small or apparently unimportant the part, the actor fills it satisfactorily. So also with the details and general effects in the backgrounds. From the leading role, performed by Miss Claire Whitney, throughout the cast, there are no misfits. It is therefore just to say that "Mothers of Men" provides sensational entertainment of a high order.

Cast.

Marie Helmar	Claire Whitney
Capt. Von Pfaffen	Lumsden Hare
Paulette	Martha Mansfield
Mrs. Schultz	Miss E. Roma
Mr. Schultz	Cesari Cravana
General De La Motte	Arthur Donaldson
Mrs. De La Motte	Zeffie Tilbury
Lieut. Gerome De La Motte	Gaston Glass
Maurice Le Cerf	William Gaton

Story by William Henry Warner and De Witte Kaplan.
Directed by Edward Jose.
Length, Five Reels.

The Story.

Among "Mothers of Men" some know only the security of sheltered lives. Others, like Marie Helmer, are set adrift in whirlpools of bitter experience. It is in Austria, while making a hard struggle for existence, that she is victimized by an officer of high rank. In agony of mind, yet with soul not dishonored, she flees to the family of a wealthy cousin in France, where she is given a home and the care of his two younger daughters. It is a gracious and happy household, its pride and hope a son who falls in love with Marie.

In the course of time she has so completely won the affection of the young man's parents that they consent to a marriage. Just before the ceremony Marie writes him a letter, disclosing what happened in Austria. The servant who undertakes the prompt delivery of the note returns it wth apologies for his failure to obey her, and she decides after a mental struggle to bury the past. The honeymoon is barely over when war is declared, and her husband and father-in-law go to the front.

Marie, because of her Austrian birth, is under a cloud for a while, but her loyalty to her husband's country is so intense that it becomes manifest to all. As the fighting line draws near the women of the household are drawn into closer affection by their common danger.

Now appears in the household a quiet servant, an Austrian officer placed there as a spy; none other than the one who caused Marie's downfall in the land of her birth. Recognition is mutual. The spy insists that the young wife shall obtain from her husband a plan of attack discussed by French officers at the house. Terrorized by his threats of disclosure, she induces her husband to disclose the secret. Between terror and loyalty she struggles, until she is transformed by her love. She dares give false information. The result is disaster for the enemy. According to the Austrian officer's code he must commit suicide. He awaits an oportunity to find Marie alone that he may kill her also.

A struggle ensues as her husband approaches the house, and the spy is killed. Marie is so overcome when her young husband arrives that she hands him her written confession and begs him to read it. He smilingly declines—he has already done so on the eve of their wedding. He had the letter returned to her as though it had not been delivered because his love for her was that of a noble and generous mind. Then the sunlight of her pure affection shines once more—she is to be a mother—his splendid chivalry is to have the greatest reward she can give.

Program and Exploitation Catchlines:

Story of a Wayward Girl Who Preserves Her Good Name in Spite of Her Degrading Surroundings.

Exceptional Story Contrasting Brutal Passion with Purity of Womanhood.

Exploitation Angles: Keep away from the war angle of this story, since to use this is to create the erroneous impression that it is a war drama. Work on the title and the cast, using the latter to emphasize the excellence of the production.

"The Daredevil"

Tom Mix, Successful Author-Director-Actor, in Live Five-Reel Fox Production.

Reviewed by Robert C. McElravy.

TOM MIX may be added to the rather limited list of performers who have successfully written and directed their own stories. In "The Daredevil" he has concocted and put across a swiftly-moving, humorous production, containing a number of unique situations and much action of a stirring sort. It is one of the best of recent Westerns.

There are big moments strung along throughout this picture. The hero's leap from the top of the moving passenger train to the bridge cords is the first sensation. Later his rescue of the girl from a box car proves his unusual daring. The riding scenes are all very good, and the recess of the bandit gang behind the waterfall is an original layout of the kind. The sub-titles are fresh and full of pertinent humor.

Cast.

Timothy Atkinson	Tom Mix
Alice Spencer	Eva Novak
Ralph Spencer	Charles K. French
Gilroy Blake	L. C. Shumway
Black Donlin	Sid Jordan
"Mazie"	Lucille Younge
Sheriff, Coyote Flats	L. S. McKee
Mexican Villain	Pat Chrisman
Buchanan Atkinson	George Hernandez
Ranch Owner	Harry Dunkinson

Story and direction by Tom Mix.
Scenario by J. Anthony Roach.
Length, Five Reels.

The Story.

Timothy Atkinson, in "The Daredevil," is the son of a wealthy railroad president, who has been sent to a Montana ranch for safe keeping. Tim is a practical joker and keeps the ranch hands in a continual uproar. The indignant owner of the ranch finally tires of Timothy and sends him back East.

His father is not at all delighted to see him, and promptly sends Tim to Arizona to work at a small station. As the train approaches, a reception committee is awaiting Tim's arrival, but he has had an altercation on board and jumped from the roof of the train to a cross piece from which the bridge cords are suspended. Tim finally reaches the station on foot and the committee is surprised to find him anything but a tenderfoot in Western ways.

Tim falls in love with Alice Spencer, daughter of the division superintendent. She urges him to undertake the task of breaking up a gang of train robbers. Tim invades their cave, hidden behind a waterfall, learns their secrets and makes his get-away. Later he rescues Alice from box car and recovers much of the stolen loot being shipped out by the bandits. He wins the love of the girl and the respect of the community.

Program and Exploitation Catchlines:

The Westerners Awaited the Arrival of the Tenderfoot from the East—He Arrives with a Smash and Proves That He Is Anything But a Tenderfoot.

Tom Mix in a Daring, Dashing Role of the Son of a Wealthy Easterner Who Goes West and Breaks Up Their Monotony.

Tom Mix Is "The Daredevil"—See Him Break Up a Gang of Train Robbers and Finally Win the Girl of His Heart in This New Production.

His Father Sent Him to Montana for Safe Keeping, But He Was Too Wild for the Westerners—Then He Is Sent to Arizona, Where He Distinguishes Himself by Daring Deeds and Wins a Western Lass as His Love.

Exploitation Angles: Play up Mix and tell that he lives up to the title. Then list the sensations and play these up as a group or singly. That is about all you need to do.

"In Search of a Sinner"

Bright First National Comedy with Constance Talmadge in a Fascinating Role.

Reviewed by Louis Reeves Harrison.

THE First National picture, "In Search of a Sinner," is gay with the adventures of a young widow in revolt against association with men who are too good. She detests their paternal advisory attitude toward women. She is inclined to puncture their inflated ideas of moral superiority. She has the acumen and the daring of a charming woman of experience, and she is correspondingly dangerous. Much is to be expected when this lively young widow breaks loose. "In Search of a Sinner" is a delightful comedy of human nature.

Constance Talmadge is a born comedienne. That is evidenced in her avoidance of the amateurish simpers and the eye-rolling of the cabaret vamp. Her attitude is that of an intelligent woman holding up to ridicule masculine sentimentality. Her support is excellent. The personal factors and the workmanship of "In Search of a Sinner" rank it high as a comedy. It drew outbursts of laughter at the Strand, and it will be a winner wherever shown.

Cast.

Georgiana Chadbourne	Constance Talmadge
Jack Garrison	Radcliffe Fellows
Jeffry	Corliss Giles
Sam	William Roselle

(*Continued on page* 2007)

"Threads of Romance."

Made here by Wally Reid in his Paramount-Artcraft, "Excuse My Dust."

"Sporting Duchess" and "Fortune Hunter" Are Booked by Many Prominent Theatres

A LONG distance telephone call from the manager of the William Fox Washington Theatre at Detroit several days ago to the New York offices of Vitagraph, punctuated a booking run on Vitagraph's latest super-feature, "The Sporting Duchess" and "The Fortune Hunter." The William Fox national circuit of houses is conspicuous among those which are booking both features. It is understood that, so far as the advance schedules of these theatres permit, the entire chain is listing the two Vitagraph subjects.

"The Sporting Duchess," which is set for release on March 22, received an ovation from the New York reviewers on the occasion of its pre-release opening last week at the Broadway Theatre. The Evening Sun, in particular, pronounced the subject as one of vast entertainment value, and declared that Alice Joyce presents in it one of the best portrayals she has ever given in her happy career of stardom.

Among the other notable theatres throughout the country which have booked both the big features are the Rialto, at Washington, D. C.; Fox Theatre, St. Louis; Fox Theatre, Denver; New Astor, Minneapolis; New Princess, St. Paul; American, Salt Lake City; the Apollo, Dayton; Regent, Rochester; Kalurah Temple, Binghamton; Bijou, Springfield, Mass.; Strand, Portland, Ore.; Superba, San Diego, Cal.; Tudor, Atlanta, Ga.; Wichita Theatre, Wichita, Kan.; Victory Theatre, Tacoma; People's Theatre, Portland, Ore., and the Victory Theatre, Providence, R. I.

The Hippodrome at San Francisco was one of the large theatres which made an early booking of "The Fortune Hunter." Others were the Strand, at Buffalo; Eckels, Rochester; Colonial, Utica; Liberty Theatre, Seattle, and Walnut Street Theatre, at Louisville.

Much Dancing in New Reid Picture.

Those who care for dancing will find plenty to their liking, it is said, in "The Dancin' Fool," Wallace Reid's new production for Paramount Artcraft. Mr. Reid, with his leading woman, Bebe Daniels, do three sets of what might be called interpretative dances. The cave man period shows them in skin costumes in a bower of primitive beauty; the Apache dance is executed with much abandon and skill; the modern steps are performed with grace.

The story was originally printed in The Saturday Evening Post and is by Henry Payson Dowst.

Begin Work on "Lucid Intervals."

Douglas MacLean and Doris May began their sixth Thomas H. Ince starring vehicle, "Lucid Intervals," a sparkling comedy fresh from the pen of Archer McMackin.

Ask Data on "Blood Barrier."

The demand of the public for pictures with a strong vein of patriotism throughout and the popularity of such pictures with exhibitors is forcefully shown by the fact that hundreds of exhibitors have written to the Pathe branch offices for full information on the J. Stuart Blackton production, "The Blood Barrier." The picture is the work of the late Cyrus Townsend Brady and Stanley Olmsted and is a vivid story of red-blooded Americanism.

Thirty Reels Without a Kiss.

Thirty reels without a kiss! A daring departure from moving picture precedents, perhaps, but that's what was done in "The Invisible Hand," the Vitagraph serial just completed by Antonio Moreno. Pauline Curley was the unkissed heroine.

George Archinbaud
Whose directorial talent is now going into Selznick pictures.

Equity Buys World Rights to Pinero's "Mid-Channel" for Clara Kimball Young

JOSEPH I. SCHNITZER, general manager of Equity Pictures Corporation, which concern distributes the products of Clara Kimball Young and other Garson creations, announces the purchase from Sir Arthur Wing Pinero, for the world's screen rights to that playwright's drama, "Mid-Channel," in which Ethel Barrymore, perhaps, as much as any play in which she has appeared, earned her reputation as one of our foremost stage personalities.

"Mid-Channel," which ran for many months at Charles Frohman's Empire Theatre, was accounted, during its engagement, as the finest work of Pinero, who had many successes to his credit, and one of the most attractive dramas Ethel Barrymore had yet appeared in.

"Mid-Channel" is peculiarly built for just such a figure as Miss Young, who is, of course, to be seen in the role that characterized Miss Barrymore's efforts in the stage production.

To Close Series of Four.

"Mid-Channel" will constitute the final of the first series of four of Equity's Clara Kimball Young specials, of which "For the Soul of Rafael" is to be the third and "The Forbidden Woman" and "Eyes of Youth" were first and second.

A sumptuous production will characterize the staging of "Mid-Channel," and an extraordinary cast of prominent players will be seen in support of Miss Young.

"The Soul of Rafael" is now nearing completion at the Garson Studios.

Locations which took Miss Young and her supporting cast from Los Angeles all the way to San Francisco and back, and with stop-overs at most of the famous old missions of California, sets so huge that parts of their structure reached out of the studio into the lot, costuming which required months of research and no little effort to secure, are a few features of "For the Soul of Rafael," which will cause that picture to stand out as a fitting release as compared to both "Eyes of Youth" and "The Forbidden Woman."

"The Forbidden Woman," which is now generally released throughout the United States, is causing new reports to issue in that it is even exceeding the results obtained by exhibitors with "Eyes of Youth," and promises to surpass that picture by many hundreds of days of additional rentals and longer runs.

Goldwyn Flashes Pictures on Screen 85 Minutes After Taking Them at Walton

WITH almost a thousand moving picture fans and a large number of exhibitors from all over the Pennsylvania territory in attendance, the Goldwyn Pictures Corporation gave a practical demonstration of the making of motion pictures atop the Walton Hotel, Philadelphia, last week, at which all known records for rapid completion and projection of film were shattered. The official time-keeper for the affair recorded the event in less than an hour and twenty-five minutes.

To lend "atmosphere" to the affair, Helen Greene, who has recently completed work with Madge Kennedy in "Trimmed With Red," came over from the New York studios especially for the occasion.

Guests Astounded.

While the event was planned primarily for placing the Goldwyn Pictures Corporation on a more informal plane with the picture-loving public, the feat of shattering the world's record for rapid completion of pictures was not overlooked. Ira M. Lowry, director-general of the Betzwood Film Company, also participated. He supervised the technical requirements for the event, which included the erection of a special set, lighting equipment and complete finishing apparatus. He had erected in another portion of the building an entire developing and printing plant with special machinery for rapidly drying the film.

In order that the guests might gain some conception of the difficulty experienced in directing comedy situations, Mr. Lowry arranged with Kempton Greene, a former Philadelphian and member of the old Lubin Company, to enact a scene assisted by two young woman, who were called from the audience. The situations, which were extremely ludicrous, kept the guests in an uproar, and when less than an hour and a half afterward the very scenes they had witnessed being portrayed before them were flashed on the screen, the feat was considered little less than marvelous and hearty applause met the finished effort.

Some of the motion picture men who were present were: Pete Magaro, Regent Theatre, Harrisburg; C. Floyd Hopkins, Wilmer and Vincent circuit, Harrisburg; William H. Woehrle, Third Street Theatre, Easton; George Harrington, Trenton; Lou Brennamen, American Theatre, Pottsville; Frank Walters, Iris Theatre, Philadelphia; Samuel Stiefel, Stiefel circuit, Philadelphia; Abe Einstein, Stanley Company of America; William Herchenreider, Stanley Company of America, and Senator Edwin Wolff, of the Betzwood Company.

get hep! S.R.O. 12

(*Continued from page* 2005)

Helen	Marjorie Milton
Katie	Evelyn C. Carrington
Valeska	Lillian Worth
Henry	Arnold Lucy
Roue	Charles Whittaker
Waiter	Ned Starks

Story by John Emerson and Anita Loos.

Length, Five Reels.

The Story.

Georgiana Chadbourne goes in "Search of a Sinner" as soon as her period of mourning for her first husband is over. He is such a good man that he made her life miserable. She wants one with red blood in his veins. Misled by a little adventure in Central Park, she falls in love with Jack Garrison. Not until her heart is committed does she make the discovery that he, tóo, is good. She hopes to stir a little of the devil in him. She is afforded opportunity when her married brother and his wife are called away suddenly, leaving her alone in the apartment.

Jack is an old friend of the brother, but he has never seen the latter's wife. On the occasion of Jack's first appearance in the apartment, when mutual confessions are on edge, Georgiana assumes the role of her sister-in-law. Jack is overcome. He has been making love to his best friend's wife. He leaves in despair. Georgiana goes after him in vamp costume when he is addressing the Purity League, and she breaks up the meeting. He telegraphs to her brother to come look after his wife and home. Georgiana pursues him to his own rooms and torments him. He cannot kiss her—it would be a sacrilege. He rejects her, but her blandishments have had their effect. He collapses morally.

He runs against a lurid lady and gets intoxicated in his own apartment. There he is found by the brother he telegraphed for and by Georgiana. The lurid lady is driven out and explanations follow. Georgiana is now happy to marry Jack—it will be so nice to reform him. This she proceeds to do as soon as her slave for life is shackled, all with a consistent inconsistency thoroughly feminine.

Program and Exploitation Catchlines:

Story of a Pretty Young Widow Who Revolts Against Association With Men Who Are Too Good.

Pleasing Farce Comedy Telling of a Young Widow Who Goes "In Search of a Sinner"—Constance Talmadge Is the Girl Who Does the Searching.

Why Doesn't Constance Talmadge Like the Good Men in Her Latest Picture? Why Does She Go "In Search of a Sinner"?

Exploitation Angles: Start off with a classified display advertisement asking for a well-qualified sinner. Make it a teaser and if possible get the paper to print a story about it. Then break into the regular advertising, playing up the star, and plug as hard as you know how on the story.

It is worth real money to you if you play it up strong enough.

"The Hushed Hour"

Harry Garson Production, with Blanche Sweet and an Exceptional Star Cast Released by Pioneer Feature Film Corporation.

Reviewed by Louis Reeves Harrison.

THE remarkable cast of the Harry Garson's "The Hushed Hour," embraces besides Blanche Sweet, such star performers as Wilfred Lucas, Wyndham Standing, Rosemary Theby, Milton Sills, Mary Anderson, Gloria Hope and many others whose names are familiar in the world of silent drama. As the story is told in episodic form large opportunity is afforded each of these fine performers. There are four distinct lines of action, each standing out by itself, but they are strongly and consistently connected, a complete series of dramatic events bearing on the main subject and arising from it. That subject deals tenderly withour responsibility to one another. The inward thoughts and real sentiments of common ordinary individuals erring ones like ourselves, are revealed with true dramatic insight.

Infinite pains have been taken to do full justice to each episode and to every scene it contains. There is a profuse liberality of settings shown, affording great variety to the incidental narrative with no loss to the civilizing end in view. When is added to this a consistency of mood and a splendid performance on the part of the principals, "The Hushed Hour" must be rated high as a production. Such was the opinion of a crowded house at the Hamilton Theatre.

Cast.

Judge Robert Appleton	Winter Hall
Mrs. Appleton	Lydia Knott
Robert Appleton, Jr.	Wilfred Lucas
Virginia Appleton Blodgett	Blanche Sweet
Luke Appleton	Milton Sills
Daisy Appleton	Rosemary Theby
Annie Vierge	Gloria Hope
Buck Blodgett	Harry Northrup
Birdie Sankey	Mary Anderson
Lord George Daw	Wyndham Standing
Gondy	Ben Alexander
Milton	L. T. Steers
Kid McCoy	Kid McCoy

Story by Gertrude Brooke Hamilton.
Scenarioized by Charles Maigne.
Directed by Edmund Mortimer.
Length, Five Reels.

The Story.

"The Hushed Hour" is one of meditation requested by Judge Appleton of his children. On the anniversary of his death each was to give one hour to private thought in the presence of his picture. It is to remind them of the high standard of living he followed. In conformation with his request there is a family gathering, and Daisy, the youngest, goes to the silent room, where floral tributes are assembled by friends and relatives who loved the memory of noble Judge Appleton.

Daisy's grief and remorse is instantaneous. She has a child by an English artist who deceived her while she was painting at Nice, in the south of France. Her life there unfolds before her vision, and she resolves to build her little boy's character along the lines indicated by her father's nobility.

Then comes the turn of Luke, wandering and adventurous, who married beneath him and abandoned wife and children in a mood of drunken fury. In the silence of the room, overcome by his feelings, he forms a new ideal, never to be forgotten, of what is fair and just for him to do with the little family he is in honor bound to shelter in sympathy and manly protection.

Robert, the older son, follows with complacent dignity. He has achieved high place in the business world, but gradually his moral judgment becomes applied to his own conduct in private life. It dawns upon him how much selfishness and hypocrisy there has been behind his commercial success. The voice of conscience condemns him with a thousand tongues. He determines there and then on a radical change in his purposes and actions in the future.

Last comes Virginia, married for money to a man she treats with small consideration, whose life and ambitions she has spoiled through indifference to his love. Through remembrance of little children she becomes so deeply affected that her conduct is called up before the tribunal of her own moral sense. Through shame and new tenderness she goes to the husband waiting outside and twines her arms around him with a new and tender sense of obligation.

Thus, one by one, the four children are converted by "The Hushed Hour" in the presence of the man that lived in honorable recognition of the rights of others to sincerely reform, to live more in accord with the Golden Rule.

Program and Exploitation Catchlines:

What Is "The Hushed Hour?"—See This Engrossing Drama of Human Appeal.

Entertaining Story of Four Children Who Are Guided by Their Deceased Father's Ideals Through "The Hushed Hour."

"The Hushed Hour"—A Story That Is Different from the Ordinary with an All-Star Cast.

Exploitation Angles: Play up Miss Sweet and her exceptional support, then tell that the story is as strong as the cast. If you play hard enough on this long list of favorites you will need do no more. If you need more work in the theme of the play. Make a special drive on the ministers and Sunday schools, for this will win their approval.

"The Flame of Hellgate"

Robertson-Cole Production Features Beatriz Michelena in Story of Meagre Opportunities.

Reviewed by Margaret I. MacDonald.

STRENGTH of plot is lacking in the Robertson-Cole production, "The Flame of Hellgate," and consequently opportunities for the star are few. Beatriz Michelena, an actres of superior talent and uncommon beauty, is featured in the picture, and does well with the limited possibilities of the role of Star Dowell. To be sure, a fuller rounding out of individual characters with detail or incident conducive to a revelation of their distinguishing traits, would help in a large measure to make the picture more interesting. As it is there is a vagueness connected with the presentation of the story that interferes with a clear delineation of the plot.

The production contains a wealth of western atmosphere, and Miss Michelena's riding and easy manipulation of the lariat compels admiration. It also mingles touches of humor with pathos and the thrill of melodrama; but one is ever on the alert for a stronger play of the rare personality of the star. Jeff Williams, Albert Morrison and William Pike are outstanding figures in the picture.

Cast.

Star Dowell	Beatriz Michelena
Old Dowell	Jeff Williams
Cattle King	Albert Morrison
Page	William Pike
Gunman	D. Mitsoras
Sheriff	Clarence Arper

Story and scenario by Earle Snell.
Direction by George Middleton.
Length, About 5,000 feet.

The Story.

The story of "The Flame of Hellgate" has its origin in a feud between a cattle king of the West and the homesteaders. Old man Dowell and his daughter, Star, live alone in a cabin in the uplands. And when the cattle king shows his intention to try to force the homesteaders out of the district, Dowell decides to organize his associates to protect their interests. A day or so afterward the old man is shot dead outside his cabin door. Star, determining to avenge her father's death, and also to show up an incompetent sheriff, places herself at the head of the organization started by her father.

In the course of events she stages a fake raid on the village of Beartrap, has herself bound and gagged and left as evidence of the work of a bandit. The sheriff goes out into the hills to pursue the bandit, is lassoed

(*Continued on page* 2009)

"Don't Slam the Gate"

Says Beatriz Michelena, here in her own production, "The Flame of Hellgate," for Robertson-Cole.

"The White Dove," Starring H. B. Warner Scheduled for Release by Robertson-Cole

"THE WHITE DOVE," a dramatic picture founded on the novel of the same name by William J. Locke, the popular English author, is ready for release by Robertson-Cole. It will mark a new milestone in the advancing career of H. B. Warner, its star, officials of the releasing company are convinced.

"The White Dove" was made in the studios of Jesse D. Hampton. Pre-viewed by officials of Robertson-Cole, the picture was unanimously hailed as the best achievement of Mr. Warner's screen career. Work at once was started on an elaborate campaign of publicity and advertising which is to go with the picture. It is being released as a Robertson-Cole special which speaks volumns for its quality.

As "The White Dove" does not depend on mechanical effects or strained and impossible situations to tell its story, and as its central appeal is to the heart, the picture's commercial success should be wide. The central situation is that of a high-minded man so pure and austere himself, he cannot understand why anyone should deviate from the path of righteousness.

Claire Adams Plays Opposite Warner.

Through a series of dramatic incidents he learns that those closest and dearest to him have been effected with things to which he never could stoop. Turning from them, he leads the life of a hermit, only to discover a greater calamity, so great in fact, that it drives in upon him the truth of universal human frailty and the need for mercy and forgiveness toward all.

A strong cast is seen in support of Mr. Warner. Opposite him is Claire Adams. Ruth Renick has a peculiar part in the picture, that of his first wife, appearing not in life but in a vision. The heavy of the picture is Herbert Greenwood.

Virginia Lee Corbin, popular child actress, is seen as the little daughter. The part of the half brother is taken by Donald McDonald. The picture was directed by Henry King.

Players Added to "The Flapper" Cast.

Following a brief respite, work is again going forward on "The Flapper," it was announced this week by Myron Selznick, head of production work of Selznick Pictures.

Mildred Cheshire, who has appeared in previous Selznick pictures, has signed a contract to play a part in this picture. She will be cast as a schoolgirl, of which there are many in the film. Another player who has been engaged for the picture, in which Lewis J. Selznick will present Olive Thomas as star, is Theodore Westman, Jr., who will have the role of Bill Forbes. William P. Carlton will have the part of Richard Channing.

Lucien Hubbard Joins Universal.

Lucien Hubbard, associate scenario editor for Vitagraph, has signed up with Universal to take charge of the scenario department at Universal City. He will leave New York for the Coast within two weeks.

Hubbard, a former newspaper man, has been in the moving picture business for six years, most of the time as a scenario and continuity writer. He has worked for Pathe, the World, Edison, Vitagraph, and for a brief time a year and a half ago, for Universal.

Wide Powers to Be Given Maryland Municipalities for Amusement Regulation

WIDE powers are given municipalities in regulating theatres, dance halls, cabarets, roadhouses and amusements in one of the three companion bills which were introduced by Senator G. A. Frick, of Baltimore City, in the Senate at Annapolis, Md., on Friday morning, March 5.

For such places that are found to be violating the regulations as laid down by the city codes, the state licenses can be revoked by the municipalities, according to one of the bills. Upon a written complaint made against the place which is signed by three or more persons, actions for this could be instituted. Then within fifteen days after the residents or proprietors of the place which has been complained of must be given a public hearing. The measures are principally aimed at the night life of the city, it is understood.

First Run Contracts Continue to Pile in on Read's "The Lone Wolf's Daughter"

THE latest of the country's important first-run theatres to make room in their bookings for the presentation in Boston of J. Parker Read, Jr.'s second big Louise Glaum production, "The Lone Wolf's Daughter," are Jacob and David Lourie's Modern and Beacon theatres on Washington street, Boston. This production opens a day and date full week engagement March 15, playing Charles H. Williams' Strand Theatre, Providence, R. I., the same full week and the following week plays the Strand, Portland, Me.

A. H. Blank and Abe Frankle's big Des Moines consolidation of theatres has booked the production for its entire Des Moines string of houses, and Harry Goldberg, for the Goldberg Brothers, Omaha, has booked it for the Moon Theatre, their largest first run.

The striking thing in connection with J. Parker Read, Jr., production in view of the admittedly congested condition of the picture market for months past is the rapidity with which they are booked and presented in the large first run theatres.

Among the other important first run contracts closed for the picture within the past few days are The Ceremic, East Liverpool; the Opera House, Lorain; the Park, Mansfield, O.; the Jackson, York, Pa.; the Harlem Opera House and the Odeon, New York City; the Montclair Theatre, Montclair, N. J.; the Majestic, Beloit, Wis.; the Cozy, Marinette, Wis; the Hippodrome, Keokuk, Ia.

J. L. Merrick
Field manager for Robertson-Cole who will address the firm's salesmen in convention.

All Details Arranged for Robertson-Cole Convention

PLANS are about complete for the first semi-annual convention of the Robertson-Cole supervisors and branch managers at the Hotel Astor on March 16, 17, 18, and 19. A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, who will act as general chairman at the various business conferences, has compiled a schedule which will enable the field representatives to better acquaint the exhibitor with the fair business principles of Robertson-Cole; the standard and quality of its releases and the big plans perfected to give the trade big stars and special productions for the season of 1920-1921.

The convention program has been so arranged that all of the branch managers will arrive in New York City some time Monday, March 15. The convention will open at 9 o'clock Tuesday morning, when the visitors will assemble at the Robertson-Cole home office at 1600 Broadway.

At 12:30 the convention will move to the College Room, at the Hotel Astor. After luncheon, R. B. Cole will give an informal talk and explain in detail the policies of the company of which he is head.

J. L. Merrick, field manager of the Robertson-Cole Distributing Corporation, will be the principal speaker at the Thursday morning conference at the home office.

Louise Glaum's Stop-Over in Chicago Inspires Luncheon

LOUISE GLAUM'S one-day stop-over in Chicago was the inspiration for a luncheon arranged in her honor by S. J. Goldman, manager of the W. W. Hodkinson Corporation, and given Monday in the Rose Room of the Hotel Sherman.

About twenty-two of the most prominent exhibitors in Goldman's territory and newspaper and trade journal people were present at the affair, at which it was announced that Hodkinson would distribute "Sex." Miss Glaum's forthcoming seven-reel vehicle for J. Parker Read, Jr.

Joseph Hopp, who controls several theatres through the middle west; W. K. Hollander, the critic; Max Hyman, of the Avon Theatre in Chicago; E. Stern, of Lubliner and Trinz, whose circuit of nineteen theatres ran "The Lone Wolf's Daughter," Miss Glaum's current success; and "Doc" Atkinson, of the Allied Amusement Association, made brief talks, as did Sig. Schlager in telling of J. Parker Read, Jr.'s forthcoming special.

Among those present were Mrs. Porter H. Albright, the star's sister; Joseph S. McHenry, P. P. Dumas, William K. Hollander, H. H. Meyers, Joseph Hopp, Max Hyman, John Bobenz, Genevieve H. Harris, Agnes "Rob Reel" Eldridge, W. D. Burford, Ralph W. Crocker, S. H. Mason, E. Stern, "Doc" Atkinson and William Dineen.

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by Star, and sent back bound, astride his own horse. Through Star's influence young Page, a friend of hers, is appointed sheriff. A misunderstanding of her presence in the hills alone with Cliff, one of the boys on watch at the deadline, arousing his jealousy, he joins with the cattle king in organizing a posse to trap the outlaw.

Star impersonates the supposed outlaw, plays at cross purposes with the sheriff and his gang, and at the close of the story reveals her identity with the masked bandit, and also her love for the young sheriff.

Program and Exploitation Catchlines:

The First Law of Man Is Self-Preservation—The First Law of Woman Is Love—Beatriz Michelana Knows and Practices Both in "The Flame of Hellgate."

See the Thrilling Battle Between the Sheriff's Posse and the Outlaws on Beartrap Range in "The Flame of Hellgate."

See Beatriz Michelena Show Her Sheriff Lover How to Be a Regular Man in "The Flame of Hellgate."

Exploitation Angles: Play up the star and the strong western story. Tell that she is seen as a boy and you might offer a small prize for the best reproduction of her costume, posting stills to serve as models or using a cutout. You can make a lot of capital out of this latter device.

"Women Men Forget"

Mollie King Displays Charm of Fersonality in United Picture Theatres Latest Production.

Reviewed by Margaret I. MacDonald.

THERE can be no question raised with regard to the vitality of the subject which Elaine Sterne has chosen for her screen story, "Women Men Forget," produced by United Picture Theatres. The more blase are perfectly familiar with the waywardness of Cupid, and would be willing to corroborate the contention of the story, but it is doubtful if the average head of a family will take kindly to the rather exaggerated example of marital infelicity which the picture presents.

The situation in which a man not only makes love to "his wife's best friend," while his wife is still present in his home, but also allows the "woman in the question" to become the unlicensed mistress of his home while his wife, finding shelter with a friend, bears him a child, is revolting to say the least. Perhaps the director is a bit at fault in playing up the weakness of the wife, who persists in reclaiming a characterless husband. However this may be, the story, as presented, cannot gain much sympathy.

Mollie King is attractive in a thankless role. Edward Langford does his best to win sympathy for the wayward husband, and Lucy Fox makes an acceptably naughty vampire.

Cast.

Mary Graham	Mollie King
Robert Graham	Edward Langford
James Livingston	Frank Mills
Helen	Lucy Fox
James Livingston's Aunt	Jane Jennings

Story by Elaine Sterne.
Direction by John M. Stahl.
Length, 4,600 feet.

The Story.

The main situation in the story, "Women Men Forget," centers about a husband's unfaithfulness, and his wife's successful attempt to bring him back to the domestic fold.

Robert Graham, apparently devoted to his pretty wife, one day discovers in a friend of his wife's who comes to visit, a woman more alluring than the one he married. To her he recounts domestic trials, and pictures himself as having been misunderstood. Helen, the friend, has no scruples in using her powers of fascination, and it is not long before their love-making comes to the notice of Mrs. Graham and causes her to forsake her home. She seeks shelter with a friend. With his wife out of the way, Graham makes Helen mistress of his home, and goes so far as to give a large party, at which Helen receives the guests. Mrs. Graham, hearing of the affair, decides to attend, meeting with a cold reception.

In the meantime James Livingston, a friend of Mrs. Graham, has appointed himself a committee of one to help bring about Graham's financial ruin by supplying him with funds through his broker for the indulgence of Helen's extravagances. His wife comes to his aid with her jewels, and Helen, discovering that Graham no longer has money to give her, throws him over. The revelation that Mary, his wife, has borne him a child, together with his persistent belief in his better self, causes him to realize his love for her.

Program and Exploitation Catchlines:

What Kind of Women Do Men Forget? See Mollie King in This Love Drama.

What Do You Think of a Husband That Pays Attention to His Wife's Friend in His Own Home? That's the Sort of a Man That Plays in "Women Men Forget"—See How He Is Dealt with by His Pretty Wife.

He Drove His Wife from His Home—He Was "Vamped" by an Intruder—In the Time of Financial Need His Wife Comes to His Aid and Saves Him from Utter Ruin—See This Drama with Mollie King as the Wife.

Exploitation Angles: Play on the title and play it strongly. Work such lines as "Did a man forget **you?**" "Have you let your husband forget YOU?" and similar appeals. You can sell the play best to those to whom such questions will appeal. For the opposite angle tell the men to come and see what Elaine Sterne thinks of them.

"Deadline at Eleven"

Vitagraph Presents Corinne Griffith in a Story of the Dramatic Experiences of a Reporter.

Reviewed by Louis Reeves Harrison.

AFFORDING an animated and consistent view of the workings of a newspaper office, the Vitagraph production, "Deadline at Eleven," refers to the hour at which all copy must be on the editor's desk. The story follows, however, the adventures of a young society girl, who decides to strike out for herself rather than marry an Englishman of title. Those adventures are only amusing at first, with no reflections on the profession of journalism intended when she is uncertain whether to become a waitress, a housemaid or a reporter. She has enough personality and good clothes to achieve eminence in any one of these arduous and honorable occupations.

After all, personality counts, just as it does in the movies, and the young girl as interpreted by Corinne Griffith has it in abundance and to spare. She carries herself with combined dignity and sweetness in the role of a girl reporter. Back of her is an atmosphere, which is at times clouded with smoke by the reportorial staff of her paper, but which is undeniably good from an artistic point of view. She has an exceptionally good support, notably by Frank Thomas, Webster Campbell and Maurice Costello. The play was fairly well received at the Broadway Theatre.

Cast.

Helen Stevens	Corinne Griffith
Jack Rawson	Frank Thomas
Ren Masters	Webster Campbell
Carrie Weiss	Alice Calhoun
Paul Klocke	Maurice Costello
Merrill	Dodson Mitchell
Jones	James Bradbury
Mrs. Martha Stevens	Emily Fitzroy
Lord Warburton	Ernest Lambert

Story by Ruth Byers.
Scenario by Lucien Hubbard.
Directed by George Fawcett.
Length, Five Reels.

The Story.

Helen Stevens, of "Deadline at Eleven," becomes a cub reporter by choice, in spite of her wealthy and socially ambitions mother. She is taken on more or less as a joke, but she finds a warm friend in the crack reporter, Jack Rawson. It is he who instructs her generally and particularly to get her copy in before 11 p. m., the "dead line" of the night editor. She is put in charge of letters from the lovelorn and is attracted by a note asking for advice. It is from a girl who is threatened with death unless she elopes with her employer.

Helen induces Jack to give up drinking, but he is enticed to the Press Club on the night he intended to follow Helen out on a dangerous asignment. A private detective has been hired by her mother to watch over the adventurous girl, but he fails to do his duty on this particular night. Helen goes alone to discover why a certain working girl has disappeared. She gets the address of the missing girl's employer.

By this time Jack Rawson is roused sufficiently from his drunken stupor to feel the need of following Helen. He does so and stumbles into an old warehouse where murder is being done. He emerges and sinks down in a stupor. The body of the working girl is found in the warehouse, and Jack is accused of her murder. Near her is found a knife he wore as a charm on his watch chain. Helen happens to be covering her story in that neighborhood. She recognizes Jack when he is arrested and declares he is innocent. She begs the police not to inform the papers of his arrest. She will discover the true murderer before they go to press. She visits the office of the working girl's employer and catches him, valise in hand, about to leave in a cab. She affects lameness and asks him to set her down at her office, meanwhile managing to instruct the chauffeur to drive to the police station. She there causes his arrest. He breaks down when confronted with evidences of his guilt and makes a confession. Jack escapes disgrace, and so sincerely reforms that Helen takes him to her home and introduces him as the man of her choice. Her mother embraces him when she finds he is one of the Rawsons of Tuxedo, and all ends happily for the cub reporter.

Program and Exploitation Catchlines:

Corinne Griffith in Engaging Story Which Depicts the Dramatic Experiences of a Reporter.

Do You Know How a Newspaper Office Operates? How "Beats" Are Scored? See Corinne Griffith in "Deadline at Eleven."

He Was Falsely Accused of Murder—Unless He Could Prove His Innocence by Eleven O'Clock That Night His Name Would Reach the Papers—Corinne Griffith as the Girl Reporter Steps in and—See "Deadline at Eleven" for the Remainder of This Compelling Drama.

Exploitation Angles: Play up Miss Griffith and tell that it is a snappy story of the life of a woman reporter. In a small town get one of the local staff to give a little talk about her own experiences, and play this up as a feature, or get one of the women reporters to criticize the first production and advertise that she will do so.

(*Continued on page* 2011)

"Please Play Up!"

Says Corinne Griffith, reporter, turning in a story in her Vitagraph, "Deadline at Eleven."

EASY PICKING

of the big luscious box-office receipts comes to the exhibitor who has had the foresight to plant the Fewer and Better tree on his booking schedule.

You can imagine what the returns must be on such remarkable productions as

THE RIGHT OF WAY
By Sir Gilbert Parker
Starring BERT LYTELL

OLD LADY 31
By Rachel Crothers
Starring EMMA DUNN

THE VERY IDEA
By William Le Baron
Starring TAYLOR HOLMES

SHOULD A WOMAN TELL?
By Finis Fox
Featuring ALICE LAKE

THE WILLOW TREE
By J. H. Benrimo and
Harrison Rhodes
Starring VIOLA DANA

THE WALK-OFFS
By Frederic and Fanny Hatton
Starring MAY ALLISON

SHORE ACRES
By James A. Herne
Starring ALICE LAKE

and others of the Perfect Thirty-six!

Better book them and come in for your share of the Federal Reserve note foliage.

METRO

"Harvest Moon" Noteworthy for Strong Characterizations and Lighting Effects

WITH Doris Kenyon rising to greater dramatic heights, and with a supervised cast assisting her in enacting for the screen one of Augustus Thomas' most successful plays, Theodore C. Dietrich and Arthur F. Beck have every reason to believe that "The Harvest Moon," the new Gibraltar picture for W. W. Hodkinson distribution, will inaugurate its release with a bigger flood of contract bookings than even the ready exhibitor response that marked the introduction of their first Doris Kenyon production, "The Bandbox."

"The Harvest Moon" is a strong picture in many respects. Aside from the acting of the star and the contributing players, among whom are George A. Lessey, Wilfred Lytell, Earl Schenck, Marie Shotwell, Grace Barton and Daniel Pennell, one of the prime features of the Deitrich-Beck production is the remarkable lighting effects obtained by Director J. Searle Dawley.

With the usual Thomas touch a subtle thread of the occult, revealing the psychology of light and shade on human mentality and action, is introduced in such a way as to convey a novel and fascinating atmosphere. The filming of this particular phase of the picture called for stage management of unusual merit, and the lighting technique is a startling feature of the production, manifesting itself in striking photographic effects. Despite the much discussed difficulty of getting across psychic ideas on the screen, proof of success is here found in the simplicity and easy comprehensibility of the story.

Sultan of Turkey Has His Movie Picture Taken by an International Cameraman

THOSE intrepid camera fellows who pick up news in films for the three Hearst International news reels released weekly through Universal, could tell many a good story of the way they do their daily work, but perhaps one of the most interesting yarns is the way E. Carl Wallen, staff cameraman for Hearst International, succeeded in persuading Mohammed VI, present Sultan of Turkey, to pose for the camera.

This, it is said, is the first time that the Sultan had ever been photographed, and to get him to submit Wallen smashed all the court precedents and violated the Koran as well. The scenes that Wallen "shot" are a part of the current Hearst International news reel.

After he had photographed the Sultan, Wallen shipped the negative to the United States by special messenger, fearing to entrust it to the usual shipping facilities.

E. Carl Wallen

Who penetrated the Sultan's domicile and photographically bearded him in his den.

Famous Pictures Distributes Whole Tyrad Company Output

THE arrangement whereby Tyrad Pictures, Inc., assigns all of its product to the Famous Pictures Sales Company for distribution in the New York City, Albany and Buffalo territory went into effect last week. Matthias Radin, of Tyrad, will sell the balance of the country on the state right basis on all pictures bought by his company.

Of all the subjects turned over under the new arrangement to the Famous Pictures perhaps none has made Charles P. Saunders, district manager, more enthusiastic than "It Happened in Paris," the feature in which Mme. Sarah Bernhardt presents her protege, Mme. Yorska, and W. Lawson Butt.

The picture was made at the Brunton studios in California and at its premier showing in New York City was warmly greeted by the public and highly praised by the press. Heavy bookings are the rule throughout the entire territory and Mr. Saunders is seeing to it that the exhibitors are receiving the co-operation of their local exchanges in the presentation of this classic feature. Exploitation aids are obtainable.

Henderson, Ky., Ministers Swear and Swear and Swear Warrants Out Each Week

A MERRY little Sunday fight has been on for several weeks at Henderson, Ky., the pastors of the various churches through their ministerial association having tried several methods of closing the theatres. They took the matter before the Grand Jury and were unable to secure indictments. They swore out warrants for all of the theatre men on February 20, and announced that warrants would be sworn out every week thereafter.

However, three owners were fined $2, the lowest fine possible, in Judge Farmer's court, and this put the question back to the ministers. On February 26, eleven warrants were issued, four against Louis Hayes; four against Morris Holtzman; three against F. B. Doxey, and issued too by Justice J. I. Farley, of the Spottsville township, ten miles from Henderson. Trial was set for March 3.

The exhibitors dug into the laws, and had their bondsmen surrender them. They were temporarily placed in custody of the jailer. They appealed to Judge Farmer, as the statute permits, for new bonds. This he granted, and set their trial in his court.

This brings the ministers right back to where they started, and it is now "their move." The exhibitors are really having quite a lot of fun out of the case.

Reviews (Continued)

(*Continued from page* 2009)

"The Dangerous Talent"

Margarita Fisher in American-Pathe Production Impersonates Girl with Talent for Forgery.

Reviewed by Margaret I. MacDonald.

AN adaptation of Daniel F. Whitcomb's story, "The Dangerous Talent," produced by the American Film Company and released through Pathe, features Margarita Fisher. The screen version is a satisfactory presentation of a story in which elements of melodrama play a large part. The average spectator will like it, and will no doubt be pleased with, rather than resent, the attire of inocence in which the dangerous talent of forgery is allowed to parade. At least the idea of converting a favorite alibi of crime into a weapon for the defense, provides a change in the order of things that is not unappreciated.

The situation which brings Lelia Mead and Mildred Shedd to the home of the millionaire, Ellis, is somewhat artificial, in spite of the fact that it forms the main pillar of the story. The atmosphere surrounding individual scenes is always correct. Disregarding apparent plot defects, the production is well made.

Margarita Fisher is attractive in the role of Lelia Mead, and Harry Hilliard in the male lead plays the role of Gilbert Ellis well. Harvey Clark and Beatrice Van do effective work as the heavies.

Cast.

Lelia Mead	Margarita Fisher
Gilbert Ellis	Harry Hilliard
Mildred Shedd	Beatrice Van
Horton	Harvey Clark
Bob Ames	Neil Harden
Peyton Dodge	George Periolat
A Derelict	Mary Talbot

Story by Daniel F. Whitcomb.
Scenario by Lois Zellner.
Directed by George Cox.
Length, Six Reels.

The Story.

The story of "The Dangerous Talent" tells of how a young girl makes good use of her ability to imitate hand writing. The discovery that she possesses this talent causes her to lose her position as stenographer in a business office, and brings her to the point of starvation.

One day she meets a down-and-outer in the park. He calls her attention to the fact that rich and poor alike have a "skeleton in the closet," and that the rich especially can be frightened into action by the "mysterious warning." Acting on the suggestion, she writes a note to Gilbert Ellis, a millionaire, in which she represents herself as the daughter of one of his old sweethearts. The game works, but on arriving at his home she discovers that a woman of questionable character from the same rooming house has also gained admittance to the Ellis home.

By careful watching she finally gets the best of the situation. One night, when Mildred and her associate, Horton the butler, attempt to quiet her with a sleeping powder, she feeds the milk in which it has been placed to the cat. In their attempt to rob the safe Ames, secretary to Ellis, is stabbed. Lelia forges a confession, which is shown to Mildred as having been written by Horton, and the pair are trapped. Lelia is invited to become mistress of the Ellis home.

Program and Exploitation Catchlines:

Unusual Drama of Love, Mystery and Romance—Margarita Fisher in "The Dangerous Talent."

Do You Think That Everyone Has a Past? Do You Think that Some Mysterious Warning Would Make Them Fear? See How This Subject Is Treated in "The Dangerous Ttalent."

Exploitation Angles: Play up Miss Fisher, and offer her as "the girl who forged in the cause of right." Play up this and other angles bearing on the title. You can make a lot out of a lobby blackboard lettered "Forgery was Margarita Fisher's dangerous talent. See how she used it (date here). What are other dangerous talents? Can you add to the list?" Write in "Vamping," "Face Painting" and similar absurd "talents" and leave a piece of chalk handy for your patrons. Put the board where it can be seen from the street and start it a week or ten days in advance and you will get a surprising list; perhaps enough for a newspaper story.

"The Stolen Kiss"

Realart's Second Constance Binney Picture Has Weak Plot and Shows Hurried Production.

Reviewed by Edward Weitzel.

THE author of "Little Miss By-the-Day" has written a story that belongs to the Sunday School library class of fiction. It is all very pretty and very unreal. The heroine is so remarkably unsophisticated that she does not know that a bonnet and cloak of the 1850 mode is not fashionable attire for 1920 until she sees several up-to-date maidens in a drug store and beholds her own reflection in a full length mirror. Her adventures will probably interest the youthful mind, but even a girl of ten may wonder why Felicia Day can find nothing better to do than plain sewing.

Under the title of "The Stolen Kiss" the story has been given a screen production by Realart, with Constance Binney as the heroine. Many of the situations have individual merit, but the scenario is so loosely constructed that it only accentuates the arificial nature of the tale. The production shows hurry, and is not up to the usual Realart standard. A glaring error in the early part of the story is the scene showing Felicia, who is supposed to be about twelve, taking her morning bath. Inoffensive in themselves the scenes make it clear that the shoulders and chest of the young person in the tub are not those of a girl in her teens.

Miss Binney's dressing and acting of the little girl of a dozen years are remarkably realistic, but when she removes her principal aids to illusion and a "close-up" is taken of her foot as she plays with the faucets of the bathtub with her toes all of the previous efforts to create the illusion of extreme youth go for nought. Aside from the effect of hurry in some of her scenes Miss Binney's acting is on a par with her fine work in "Erstwhile Susan." The supporting cast is excellent.

Cast.

Felicia Day	Constance Binney
Octavia, her mother	
Dudley Hamlit	Rodney La Roque
Major Trenton	George Backus
John Ralph	Bradley Barker
Allen Graemer	Robert Schable
Peter Alden	Frank Losee
James Burrell	Richard Carlyle
Dulcie	Edyna Davies
Mlle. D'Ormy	Miss Ada Nevil
Marthy	Agnes Everett
Jack Hall	Edward A. Fetherston
Mrs. Hall	Jean Lamb
Tom Stone	Joseph Latham

Story by Lucille Van Slyke.
Scenario by Kathryne Stuart.
Directed by Kenneth Webb.
Length, Five Reels.

The Story.

Felicia Day, the receiver of "The Stolen Kiss," is brought up in seclusion by her affectionate but narrow-minded grandfather. Adjoining the yard where the girl attempts to amuse herself is a rectory. One day Dudley Hamlit, a choir boy, throws his ball over the fence. As a result he meets Felicia, whose beauty attracts him, and before leaving he steals a kiss. Felicia's invalid mother passes away, and Major Trenton keeps the orphan from associating with the younger set because he is fearful that she might wed someone of whom he would not approve.

One day he catches Felicia and Dudley together and immediately proceeds to make preparations for sending the girl away. She is forced to go to Canada and is very unhappy because Dudley is ignorant of her whereabouts.

Finally she determines to come to New York. After arriving she secures work as a seamstress, and one day even gets a day's work sewing in Dudley's home, but decides not to search him out because of her out of date garments.

The girl has a natural talent for dancing and is seen by Allan Graemer, an evil-minded theatrical manager, who makes her an offer. Dudley happened to be in the audience and at the completion of the program set out to visit the house where Felicia was staying. He catches the culprit making advances to his sweetheart and without hesitating pitches in and beats him up. After that Felicia tells Dudley that he will not have to steal any more kisses.

Program and Exploitation Catchlines:

"The Stolen Kiss"—Oh! What a Kiss Was That One—Constance Binney Remembers It So Well—See Her in This Fascinating Love Drama.

Her Uncle Wanted Her to Wed the Man of His Choice—She Wanted the Choir Boy Whom She Had Kissed Over the Garden Wall—Which Does Constance Binney Get in "The Stolen Kiss."

She Was Brought Up in Seclusion—Then One Day the Boy of Her Dreams Steals a Kiss—Fate Takes a Hand and They Are Separated—Do They Ever Meet Again? See "The Stolen Kiss" for the Answer.

Exploitation Angles: Ride on Miss Binney's first picture as strongly as you can, then go on to tell that this is an adapation of Little Miss By-the-Day." Sell the charm of the star, and with many classes of patrons you can clean up with "See Constance Binney in the bath tub." It might be worth a trial.

"Sex"

J. Parker Read, Jr., Seven-Reel Production for Hodkinson Features Louise Glaum in Unsavory Story.

Reviewed by Margaret I. MacDonald.

IT is difficult to believe that a screen writer of such fine repute as C. Gardner Sullivan could turn out as tawdry a story as that on which the J. Parker Read, Jr., production "Sex" is based. It is not only tawdry, but immoral, as presented in its seven-reel visualization, which is being released through the W. W. Hodkinson Corporation. Louise Glaum, the featured member of the cast, works overtime in trying to put across the salacious character of Adrienne Renault, but compels admiration in the contrast which she draws between the dancer's personality governed by the loose instincts of her earlier life, and the more demure requirements of decent wifehood.

It is reasonable to believe that in making the picture the director, overly anxious to create an impression, has trusted too much to the spectacular possibilities of the story; for, what might be considered the biggest blot on the picture, occurs when at least a quarter of the first reel of the picture is consumed with the staging of a midnight orgie of the most objectionable kind. It was a mistake to cast Miss Glaum as a dancer—her attempts to make good in an art at which she is evidently a novice, are a detriment to her otherwise clever performance. Faults in the construction of the picture are also evident, which appear to be due to carelessness in the assembling of the scenes, rather than in the direction. And while the production does, in a sense, live up to the significance of its title, the spectator is at a loss to know exactly what was the object of the author in writing the story.

Cast.

Adrienne Renault	Louise Glaum
Dick Wallace	Irving Cummings
Daisy Henderson	Myrtle Stedman
Phillip Overman	William Conklin
Mrs. Overman	Peggy Pearce

Story by C. Gardner Sullivan.
Direction by Fred Niblo.
Length, Seven Reels.

The Story.

The story of "Sex" has for its central figure a dancer of the Midnight Frivolities, Adrienne Renault, whose chief aim in life is to lure men into her net. Among her associates is a timid girl of the chorus, who has

(*Continued on page* 2013)

American Projection Society Witnesses Demonstration of Master Projector

A PRACTICAL demonstration of the mechanical principles embodied in the Master Projector, recently acquired by Inter-Ocean Film Corporation for exclusive foreign distribution, was given on Thursday, March 4, before the members of the American Projection Society, assembled at Inter-Ocean Film Building, New York.

The members were the guests of Eugene H. Kaufman, manager of the accessory department of Inter-Ocean Film Corporation, who is personally supervising the sales and physical distribution of Master Projectors in foreign territories.

The demostration was especially arranged for the benefit of the members of the American Projection Society who were desirous of obtaining a first-hand knowledge of the new projector. A program, in which prominent mechanical engineers participated, was arranged for the occasion; and for the edification of the nicotine appetites of those present, good cigars and cigarettes were in evidence during the evening.

Speaks of Benefits of Society.

Mr. Kaufman started the ball rolling with an address of welcome to the members of the Society. He dwelt at some length upon the benefits of such an organization to the industry in general, and after presenting a tribute to the Society, introduced Mr. Farrell, vice-president of the Master Machine Tool Company, Manufacturers of the Master Projector.

Mr. Farrell spoke of the men and the organization behind the Master Projector, and told of the enthusiasm that had characterized the company's efforts in introducing the new machine. He mentioned among other things the fact that leading cinema engineers had directed the design and construction of the new projector, and hoped that their efforts would in time prove a boon for the industry as a whole.

Mr. Phelps, assistant to Mr. Kaufman, then made a few pertinent remarks in which he pointed out the possibilities of the Master Projector. He was succeeded by Mr. Baum of the B. & B. Company, New York, distributors of the new projector, who spoke of the plans which his organization had in preparation for the introduction of the Master Projector in New York State.

Gives Demonstration of Machine.

Mr. Brautigam of the Master Machine Tool Company followed Mr. Baum with a practical demonstration of the machine. He described in detail the component parts of the Master Projector, emphasinz the different units of equipment. He also laid stress on the economical advantages of the Master Projector, wherein he proved that the drives on the new machine were distinctly positive, thereby affecting its operations with an absolute minimum of wear and insuring a durable life to the entire mechanism.

After the demonstration, a vote of thanks was given to Inter-Ocean Film Corporation by the president of the American Projector Society, who furthermore declared that the Society was in sympathy with any new product which meant for the improvement of motion picture projection.

Richard C. Travis

Signed to star in United States Photoplay Corporation's feature, "Determination."

Louise Glaum Arrives on Coast.

Louise Glaum arrived in Los Angeles on the evening of Friday, March 5. Production is to commence soon on a new Glaum vehicle, the idea for which was purchased by J. Parker Read, Jr., and developed by Louis Joseph Vance in New York.

A new director, whose name has not been divulged and who is well known in the stage world, has been named by Read to direct Louise Glaum in her new vehicle.

Washington Congregation Will Worship in Theatre

CO-OPERATION of the moving picture theatre and the church cannot but result in a spirit of more friendly feeling between the two forces. In temporary need of a home, the All Souls Church, Washington, D. C., has been provided with a place of worship by Harry M. Crandall, who has placed his Knickerbocker Theatre, at Eighteenth street and Columbia road, at the disposition of the congregation.

Mr. Crandall's offer was accepted with deep appreciation by the church, and the first services will be held in the theatre within a few weeks. The theatre is large, located at a point touched by the cars of both traction companies, and has a large pipe organ.

"It was a gracious and generous act of the board of directors of the Knickerbocker Theatre to tender to All Souls Church the use of the Knickerbocker Theatre for such period as may be necessary," declared the trustees of the church in expressing their thanks. "The appreciation of the congregation has been conveyed to the management of the Knickerbocker Theatre for this kindly provision for our needs. Centrally located, at the corner of Eighteenth street and Columbia road, with cars of both lines passing the door, with a large pipe organ, and with its many conveniences and comforts, the Knickerbocker Theatre will serve admirably as a temporary home for All Souls Church."

Democracy Photoplay Company Reports Completion of Ten-Reel Screen Epic

DEMOCRACY," or "The Vision Restored," a powerful ten-reel screen drama, is in the final stages of completion under the direction of William Nigh at the Thomas A. Edison Studio in New York City, according to the announcement of Lee Francis Lybarger, president of the Democracy Photoplay Co.

"Democracy" was conceived by Mr. Lybarger, who retired as president of the International Lyceum and Chautauqua Association of America to produce this thought drama. During the past fifteen years Mr. Lybarger has lectured in every state of the Union, inspiring millions of people with his lectures on democracy. Thoroughly conversant with this vital subject, he has peopled his theme with human characters who struggle amid the civilization of today. A notable feature of "Democracy" is this bigness of theme, which has been termed "a vivid dramatization of humanity's fight to justice, right and freedom."

To assure the proper production of the thought drama, Mr. Lybarger engaged William Nigh, known as the director of Ambassador Gerard's "My Four Years in Germany." For the staging of the interior scenes Mr. Lybarger took a long lease on the big Thomas A. Edison Studio in the Bronx. Under his supervision, the studio was completely renovated to accommodate the producing forces of the Democracy Photoplay Company. Over $25,000 worth of new lighting equipment was installed to guarantee perfect photography.

Mr. Night himself plays the role of David, a thinker, a man of high ideals, the representative of Democracy. Those, who recall his powerful portrayal of a somewhat similar character in "My Four Years in Germany," know his abilities as a dramatic actor. Leslie Auston is cast as David's brother, Jonathan, an autocrat. J. H. Gilmore, a veteran of the American stage, has the role of a money monarch. Maurine Powers plays the sympathetic character of a blind girl. Others are Albert Tavernier, Halbert W. Brown, Elsie De Wolfe and Charles W. Sutton.

"Why Women Sin" Secured by Zierler for New York

SAM ZIERLER, president of the Commonwealth Film Corporation, and who has the Equity franchise for New York territory, concluded a deal the early part of this week with Thomas de Vassey, secretary of the Wistaria Productions, Inc., and Jacques Kopfstein, sales manager, whereby he secures the exclusive rights for New York State and Northern New Jersey of "Why Women Sin."

Mr. Zierler, commenting on his new purchase, made the following statement: "I was extremely gratified after I had been invited to view 'Why Women Sin,' to see such a high caliber production, made by a producing company so new in the field. The feature held my interest from the moment the first scene was flashed on the screen, and I sat entranced until 'The End.' The work of the cast was such as one could expect from so well balanced an organization of well known screen players. I intend to exploit 'Why Women Sin' as befits a production of the magnitude of the screen version of this internationally famous melodrama."

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recently come to town, and who becomes an apt student in the art of man catching.

The man chosen by the author to accentuate the dancer's characteristics is Phillip Overman, whose wife, finally discovering where her husband puts in his spare time, calls on Adrienne to demand an explanation. While she is at the dancer's apartment her husband enters and she tells him that she will sue for a divorce. Not long afterward Adrienne meets a man with whom she really falls in love and marries, after dismissing Overman.

Dick Wallace, Adrienne's husband, happens to be one of the fly-by-night sort, and soon tires of her, turning to his wife's old friend, Daisy Henderson, who is now a star of the Frivolities, practising the art acquired through early associations with Adrienne. The turning of the tables finds Adrienne pleading for the mercy refused by her to another woman in the same plight in former years. Her husband leaves her, and she boards the boat for Europe in hopes of drowning her sorrows, only to find among the passengers the couple whose happiness she had tried to ruin.

Program and Exploitation Catchlines:

Have You Ever Seen Louise Glaum as a Dancer? See "Sex."

Story of a Show Girl Dancer Who Attempts to Win the Love of Another Woman's Husband—See How Her Plans Are Foiled.

See Louise Glaum in a New Type of Role in "Sex"—Story of a Dancer Who Casts Her Net for Easy Ones.

Exploitation Angles: Play up Miss Glaum and her spider dance, and play up the story in such a way that people can know what they are going to see. Use the line "I did not steal your husband's love. You lost it and I found it" for a catchphrase, and tell that it is one of the most daring stories of the screen.

"The Dream Cheater"

Hodkinson Presents J. Warren Kerrigan in a Symbolic Story Adapted from Honore de Balzac.

Reviewed by Louis Reeves Harrison.

"THE DREAM CHEATER," a new Hodkinson release, is a modern version of a famous short story by Balzac, on the order of Aladdin and His Wonderful Lamp. It relates to a magical skin of an ass, which gratifies its possessor's every wish. The skin shrinks each time and correspondingly limits the possessor's life, as the unlimited gratification of desire is bound to do. A man is apt to wish for more than is good for him. To fulfill all his wants leaves him disgusted with the idea of more.

Such is the meaning of the symbol, though it is doubtful if all will so understand it. It suggests rather than states. Without explanatory sub-title near the end the meaning of the story is left entirely to the uninformed spectator's imagination.

In performance and treatment "The Dream Cheater" is a fine production, though there is irrevelant matter concerning radical socialists shown during the opening scenes. J. Warren Kerrigan gives a highly intelligent interpretation of the leading role, and his support is both generously large and capable. Neither expense nor artistic pains have been spared in ensembles to make the story effective. Wherever its suggested meaning is even guessed, the whole product will rank as good entertainment.

Cast.

Brandon McShane	J. Warren Kerigan
Shamus McShane	Sam Sothern
Angus Burton	Wedgewood Nowell
Mimi Gascoigne	Alice Wilson
Shib Mizah	Joseph J. Dowling
Patrick Fitz-George	Thomas H. Guise
Pauline Mahon	Fritzi Brunette
Mrs. Mahon	Aggie Herring

Story by Honore de Balzac.
Scenario by Jack Cunningham.
Directed by Ernest C. Warde.
Length, Five Reels.

The Story.

"The Dream Cheater" of modern times, Brandon McShane, is left almost pennliness by the death of his father. He declines help from his millionaire uncle, Shamus, preferring to make his own way as a writer. Force of circumstances leads him to board with the mother of Pauline Mahon. Pauline is touched by the young man's poverty and is caught adding money to his small store. Brandon is affected by her generosity, but he soon forgets it under the fascination of a young widow with a fad for radical socialism.

He is embittered when she discards him for a suitor of wealth. In search of revenge he accepts from an Oriental the gift of a magic skin which gratifies the owner's every wish with the penalty of shortening his life so many years. At a dinner given by his uncle he wishes for millions, and the uncle falls dead at the feast. He is not happy with his inherited possessions. He is so constantly haunted by the shrinking of the skin each time he expresses a simple desire, that he ceases to wish.

Fearing that his days are numbered he entertains royally. At one of his magnificent parties he comes upon Pauline, now in better circumstances. She tells him plainly that he is a victim of superstition. They are now in such perfect accord that he comes near wishing she would become his life partner. He attempts in vain to burn the skin. It is brought to him from the ashes. Pauline now advises him how to utilize his last wish. He wishes the hideous thing wholly out of his life, and is permitted to live like a normal man, his finest wish gratified in the love of a loyal and splendid woman.

Program and Exploitation Catchlines:

Would You Give Up a Year of Life for a Gratified Wish? See J. Warren Kerrigan in "The Dream Cheater."

See J. Warren Kerrigan as "The Dream Cheater in This Fascinating Drama Based on Short Story by Balzac.

Unusually Artistic Story of a Man Who Owned a Magical Ass Skin That Gratified His Every Wish.

Exploitation Angles: Play up Kerrigan and make use of the fact that this is based upon a Balzac story. Work this latter angle on the schools and literary societies for what you can get out of it, using the title "The Wild Ass' Skin" for identification. Work along the lines of "As Balzac might have written it today." For the popular angle start with a teaser asking who would give a year of life for a gratified wish, and tease up this angle, working down to the regular announcements.

"The Lone Hand"

Stirring Western Production for Alexander Film Corporation Features Roy Stewart.

Reviewed by Margaret I. MacDonald.

ONE of the best of recent western productions is "The Lone Hand," presented by Richard Kipling through the Alexander Film Corporation, featuring Roy Stewart. This picture is clean, wholesome and thrilling. It presents deep landscape perspectives and "honest to goodness" western saddle work and bronco busting. The riding exhibitions to which the spectator is treated, the stage holdups, the cross country pursuits by posses at break neck speed, and last, but not least, the romance between the sheriff's daughter and her father's prisoner, are all refreshing variations from the ordinary five-reeler.

Roy Stewart fills the bill as the bronzed mail carrier of Arizona; and Josie Sedgwick as the sheriff's daughter is as attractive a western type as one could wish. The production is well constructed, bubbles with the storied heroism of the old West, and displays interesting action for every foot of the film.

Cast.

Bob Benton	Roy Stewart
Betty Hampton	Josie Sedgwick
Joe Rollins	Harry Von Meter
Sheriff Hampton	William Higby

Story by Alvin J. Neitz.
Direction by Cliff Smith.
Length, About 5,000 Feet.

The Story.

The plot of "The Lone Hand" is constructed around an interesting figure of western life, a young mail carrier, Bob Benton, who is framed by Joe Collins, a dishonest deputy sheriff and his gang, and forced into a thrilling series of actions in exonerating himself, and rounding up the thieving gang.

The sheriff's daughter, Betty, on her way to the annual rodeo at the nearest town, is thrown from her horse, and rescued by Benton, who insists on her riding his horse to town, while he takes the locoed bronco in hand. The development of a romance between them is cut short when the sheriff notifies his daughter that she is needed at home. The young man, on his return trip, rescues a runaway team of horses; and before he has gone far he is overtaken by the deputy sheriff and his gang, who have killed the owner of the team, and have determined to fasten the crime on Benton. The frame-up works, and Benton is landed behind the bars. That night Joe Collins hatches a plan to lynch him, but is forestalled by a girl in the dance hall, who sees interference to her own business if the proprietor of the dance hall happens to be sobered up by the lynching. Betty, aprised of Collins' diabolical plot, helps Benton to escape. Later Collins kidnaps Betty, and while Benton is fighting to rescue the girl, Collins is killed by a stray bullet from one of the gang on the outside of the house in which the fight takes place. The picture closes with the betrothal of Benton and Betty.

Program and Exploitation Catchlines:

Thrilling and Wholesome Western Production Featuring Roy Stewart.

Story of a Young Mail Carrier Who Is "Framed" by the Dishonest Deputy Sheriff and His Gang—He Frees Himself and Wins the Love of the Pretty Daughter of the Sheriff.

They Tricked Him, But He Was a Fighting Man—Love Spurred Him On—See Roy Stewart in This Western Thriller.

Exploitation Angles: Play up Stewart and the western atmosphere of the story. Bear on the rapidity of the action, and play up the strong lights in your copy.

Comments

THE RATTLER'S HISS (Western), March 27.—A brightly pictured two-reel subject, featuring Ed (Hoot) Gibson and Mildred Moore. The hero is a range boss who learns to imitate the hiss of a rattlesnake for humorous purposes. He has occasion to employ this accomplishment with more dramatic effect later in the picture, when seeking to rescue the heroine from some bandits. The production is good in action, and carries an entertaining story. It was written by George Hively and directed by Reaves Eason.

HIS PRIVATE WIFE (Sunshine).—This comedy, in which Chester Conklin has the lead, opens in a restaurant, where some extremely funny action is shown when the proprietor tries to take an order for dinner from a customer who has wheels in his head. A bout of dough slinging between the cook and the proprietor is followed by a series of scenes in which the domestic happiness of a couple of the parties to the disturbances is involved. This is very good comedy, and will go well in the majority of houses.

GOOD NIGHT NURSE (George Ovey).—A comedy in which a stranded troupe of players are offered a substitute for their ordinary mode of gaining a livelihood, in the managing of a beauty institution. The steam cure, the face massage, and other avenues for comedy are taken advantage of. Gaining possession of money under false pretenses, and the accidental meeting of a husband and wife in the establishment where a pretty nurse and a fascinating doctor are employed affords good material for a comic situation. A fairly entertaining comedy.

PATHE REVIEW, No. 39.—This opens with some views of Lourdes, the famous Mecca of French pilgrims, to which the lame and afflicted repair each year to be healed. The scenes picturing the process of mining and preparing cement for the market are very instructive. Hand ball makes a good subject for "slow" camera treatment. A study of mason wasps and a demonstration of a Hawaiian dance are also included.

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"Silver Horde" and "Dangerous Days," New Specials, To Be Heavily Exploited

BECAUSE of qualities so strong and dominant that they demand particular recognition, two Goldwyn Pictures, recently announced among forthcoming releases, have been elevated to the class of specials, which will be backed by the greatest exploitation campaign ever placed behind a Goldwyn production. The pictures that have won this distinction are Rex Beach's "The Silver Horde" and Mary Roberts Rinehart's "Dangerous Days."

Both will reach exhibitors in seven reels, not because that length had been decided upon before the productions were started, but because the stories, sweeping forward in a rush of dramatic conflicts, demanded seven reels for their full expression.

The policy of the Goldwyn Company in handling the great works now at its disposal is to allow the stories, whatever footage they require for an interpretation, doing justice to the soul-stirring themes on which they are based.

"The Silver Horde" and "Dangerous Days" were subjected to the most exacting criticism before it was decided to give them special prominence among the coming Goldwyn releases. When they were shown in New York to the executives of the company, the only alternative to allowing them to remain in seven reels was a condensation certain to prove detrimental to their dramatic effect. It was decided to let them stand as they were rather than discount the appeal of pictures that had naturally assumed feature proportions.

Preparations are now being made for country-wide exploitation campaigns that will assist exhibitors in realizing to the full on the money-making possibilities of productions that promise to rank among the greatest of the year. The details of the plan being arranged for the publicizing of "Dangerous Days" and "The Silver Horde" will be announced soon.

Bosworth Completing "Mister McNeir."

Hobart Bosworth is completing his first J. Parker Read, Jr., special, "Mister McNeir," on the Coast with Jean Calhoun, James Gordon, Roland Lee and other prominent players in the supporting cast. J. O. Taylor, who filmed "Behind the Door," is chief of camera staff. According to telegraphic advice from the Coast, Bosworth is taking the final scenes in Truckee in the Big Bear country of California.

Larry Semon, Himself—By Himself.
The Vitagraph comedian goes back to his old love, cartooning, and gives us a Larryesque view of himself.

"A Woman's Business" Is Second Olive Tell Feature

OLIVE TELL'S second production for Jans Pictures will be released under the title, "A Woman's Business." In substituting this for the title of the book, "Nothing a Year," by Charles Belmont Davis, on which the picture is founded, the officials of the company feel that it will have a deeper appeal, and arouse greater interest, which will be reflected in the box office returns.

"The selling value of the picture from the exhibitor's standpoint, is our first thought," says Mr. Jans. "We are carrying out this plan with 'Love Without Question,' and intend to do it with every production. We feel that the title of the second production, 'A Woman's Business,' will prove a financial benefit to the exhibitor."

Code Comes Down from Nome to "Rest"; So Builds Seattle Theatre

W. F. CODE, owner of the Code Theatre in Nome, Alaska, spends his winters in Seattle, and in order to have something to occupy his time during the winter months he is building a neighborhood theatre at Forty-fifth avenue and Meridian street. It is to be called the Lincoln Theatre because of its proximity to the Lincoln High School. It will have a seating capacity of 450. The plans now call for the opening about May Day. Paramount-Artcraft, Goldwyn and Select pictures will be shown.

Mr. Code is also opening a theatre in Siberia this year, just across Bering Strait from Nome. He will leave for the North about June 1, leaving a resident manager in charge of his Seattle house. It is likely that he will build other neighborhood houses in Seattle next year.

Chiefs of Police Unanimously Opposed Massachusetts Screen Censorship Bill

PENDING the decision of the Massachusetts Legislative Committee on Mercantile Affairs on the motion picture censorship bill, discussion of the proposed measure has continued unabated. The committee's report to the legislature is expected within the next two weeks. The decision is awaited with keen interest on all sides. No bill before the legislature this year has received the attention that the censorship bill has received.

Action of the steering committee of the United States Senate in agreeing to favorably report a bill amending the penal code of the nation prohibiting by common carrier the shipment of objectionable films, is felt to double-safeguard the interests of the people of Massachusetts and to make a state censorship bill entirely unnecessary.

Massachusetts already has four safeguards against immoral pictures. A law already on the statute books makes it a prison offense to show lewd, immoral or impure shows or entertainments. Then mayors and selectmen have the power under the state law to withhold licenses to shows they deem improper.

Police Chiefs Fought Bill.

In addition, a number of communities have local censorship boards. Finally, the Boston City censor, in removing objectionable parts to films, looks after the interest of the whole state because films are shown in Boston first and are then distributed to the rest of the state, or all New England for that matter, from the Boston exchanges.

Another outstanding development in the censorship battle was the action of the Massachusetts chiefs of police in unanimously adopting a resolution declaring that muncipal censorship has proved satisfactory and that the state censorship bill is not needed. Action by the chiefs followed a discussion of the proposed measure by Judge J. Albert Brackett, in opposition to the bill, and C. C. Carstens, general secretary of the Massachusetts Society for the Prevention of Cruelty to Children, in favor of the bill. Several of the chiefs declared they could not see how a board of nine persons could set a standard.

Former Congressman William H. Carter, of Needham, issued this statement: "Creation of a motion picture censorship board would only be justified in the state when the administration of the criminal law had broken down and when the courts were unable to cope with any evil that may be involved. I am very strongly in favor of anything that would tend to give us clean, wholesome American pictures but I am confident that a censorship board as proposed would not bring us the desired results."

Empey Busy on Novel, "Oil" and Several Scripts

WITH the evident intention of hanging up a new record for the activities of a motion picture star, Guy Empey has turned himself into a hydra-headed working machine which crowds into each twenty-four hours activities usually strung over more than that many days by the ordinary mortal. As a starter Empey has personally written all of the titles for his forthcoming seven-reel production, "Oil." He is also giving close personal attention to the cutting and assembling of the film and is present at every running of the roughly collated scenes in order to direct further progress.

These matters, however, are only a side diversion. Empey is concentrating his chief attention at the present time upon the completion of a one hundred thousand word novel which is scheduled for early publication, and three-quarters of which he has already written. This novel embodies a story of New York life and is distinctly different from any of the author's former book publications. The story is a highly dramatic one and undoubtedly will find its way to the screen later on as the theme of one of Empey's own productions.

The author-actor-producer is also busily engaged on the perfection of scenarios of two photoplays, both of which will be given production by his own companies. As is the case with "Oil," all of these stories are tales of modern life and none of them in any way deals with the war or any of its after-effects, or seeks to propound propaganda.

Current Film Release Dates

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FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star). Vol. 43; P-1284.
Should a Husband Forgive? Vol. 42; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Wings of the Morning. Vol. 42; P-672.
Heart Strings (William Farnum—Six Parts). Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650.
The Orphan (Six Reels).

PEARL WHITE SERIES.

The White Moll.

TOM MIX SERIES.

The Feud. Vol. 42; P-1008.
The Cyclone. Vol. 43; P-776.
The Daredevil.
Desert Love.

FOX ENTERTAINMENTS.

The Lincoln Highwayman (William Russell). Vol. 43; P-296.
The Shark (George Walsh). Vol. 43; P-633.
Shod With Fire (William Russell). Vol. 43; P. 1292.
Flames of the Flesh (Gladys Brockwell). Vol. 43; P-146; C-R, P-1619.
The Square Shooter (Buck Jones).
Tin-Pan Alley (Albert Ray and Elinor Fair). Vol. 43; P-296.
What Would You Do? (Madlaine Traverse). Vol. 43; P-778.
Her Elephant Man (Shirley Mason). Vol. 43; P-941.
The Last Straw (Buck Jones). Vol. 43; P-1115.
The Hell Ship (Madlaine Traverse). Vol. 43; P-1288.
Faith (Peggy Hyland). Vol. 43; P-1681.
The Devil's Riddle (Gladys Brockwell). Vol. 43; P-1840.
A Manhattan Knight (George Walsh).
Molly and I (Shirley Mason).
Black Shadows (Peggy Hyland).
Leave It to Me (William Russell).
Would You Forgive? (Vivian Rich).
The Tattlers (Madaine Traverse).

Extraordinary Specials.

Salome ((Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

Her Naughty Wink.
Her Private Husband.
The Heart Snatcher.
The Great Nickel Robbery.
A Light Weight Lover.
Training for Husbands.

MUTT AND JEFF.

The Chemists.
The Great Nickle Robbery.
Mutt and Jeff.
The Price of a Good Squeeze.
Chewing Gum Industry.
Hula Hula Town.
The Beautiful Model.

FAMOUS PLAYERS-LASKY

February.

Double Speed (Wallace Reid)-L—4144 Ft. Vol. 43; P-944.
All-of-a-Sudden Peggy (Marguerite Clark)-L—4448 Ft. Vol. 43; P-1114.
The Six Best Cellars (Bryant Washburn)-L 4822 Ft. Vol. 43; P-941.
On With the Dance (Mae Murray—Super Special)-L—6483 Ft. Vol. 43; P-1525.
The Amateur Wife (Irene Castle). Vol. 43; P-1683).
Black Is White (Dorothy Dalton)-L—5562 Ft. Vol. 43; P-1527.
Mary's Ankle (Douglas MacLean and Doris May)-L—4660 Ft. Vol. 43; P-1118.
Huckleberry Finn (Super Special)-L—7186 Ft. Vol. 43; P-1290, Ex. 886
Young Mrs. Winthrop (Ethel Clayton). L-4707 Ft; Vol. 43; P-1683.

March.

Alarm Clock Andy (Charles Ray)-L—4938 Ft. Vol. 43; P-1293.
April Folly (Marion Davies). Vol. 43; P-1839.
His House in Order (Elsie Ferguson)-L-4943 ft. Vol. 43; P-1838.
Jack Straw (Robert Harwick)-L-4707 ft. Vol. 43; P-1837.
Mary Ellen Comes to Town (Dorothy Gish). L-4704 Ft; Vol. 43; P-1680.
Excuse My Dust (Wallace Reid)-L—4330 Ft.
My Lady's Garter (Tourneur Production)-L-4823. Vol. 43; P-1837.
Easy to Get (Marguerite Clark) . L-4110; Vol. 43; P-1678.

Comedies.

The Night of the Dub (Ernest Treux—Two Reels). Vol. 43; P-939.
Excess Baggage (Mr. and Mrs. Carter de Haven—Two Reels). Vol. 43; P-1119.
The Garage (Roscoe Arbuckle).
Ten Dollars or Ten Days (Sennett—Two Reels).
Hoodooed (Mr. and Mrs. Carter De Haven—Two Reels). Vol. 43; P-1682.

Burton Holmes Travel Pictures.

Feb. 1—Belgium Smiles Again.
Feb. 8—Filming Ferocious Formosans.
Feb. 15—Parisian Faces and Figures.
Feb. 22—Oriental College Boys and Co-eds.
Feb. 29—The Yankee Watch on the Rhine.

Paramount Magazine.

Feb. 1—Famous Women in World's Work.
Feb. 8—Museum Mysteries.
Feb. 15—The Lure of Fashion.
Feb. 22—On the Job with Grandma.
Feb. 29—The Growth of the North American Continent.

GOLDWYN DISTRIBUTING

Almost a Husband (Will Rogers). Vol. 42; P-1014.
Strictly Confidential (Madge Kennedy). Vol. 42; P-1014.
Bonds of Love (Pauline Frederick). Vol. 42; P-364.
Jinx (Mabel Normand). Vol. 42; P-1186.
The Gay Lord Quex (Tom Moore). Vol. 43; P-117.
Jubilo (Will Rogers). Vol. 42; P-1007.
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes—Helene Chadwick). Vol. 43; P-1291.
Pinto (Mabel Normand). Vol. 43; P-940.
Toby's Bow (Tom Moore). Vol. 42; P-1189.
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113.
The Silver Horde (Rex Beach Production).
The Paliser Case (Pauline Frederick). Vol. 43; P-1115, Ex. 885.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
Duds (Tom Moore).
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
The Street Called Straight (Basil King—All-Star). Vol. 43; P-1293.
Partners of the Night. Vol. 43; P-1842.

BRAY PICTOGRAPHS.

Taos Indians and Other Subjects.

FORD EDUCATIONALS.

"Meat" Again.
Eventide.

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.

Six Feet Four (William Russell). Vol. 41; P-1703.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylvia).
The Dangerous Talent (Margarita Fisher).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol. 43; P-297; C-R, P-1619.

ZANE GREY PICTURES, Inc.

The Desert of Wheat (Six Parts—Hampton Production).
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Parts.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird — Six Parts).

ROBERT BRUNTON PRODUCTIONS.

The Lord Loves the Irish (J. Warren Kerrigan). Vol. 42; P-1011.
Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-1286.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-778.

PATHE EXCHANGE, INC.

Releases for Week of February 22.

No. 9 of The Adventures of Ruth (The Cellar Gangsters).
No. 2 of Daredevil Jack (The Ball of Death).
After Thirty (John Cumberland and Mrs. Sydney Drew—Two Reels).
Raise the Rent (Harry Pollard—One Reel).
No. 39, Pathe Review.
No. 43, Topics of the Day.
Nos. 16 and 17, Pathe News.

Releases for Week of February 29.

Smoldering Embers (Frank Keenan). Vol. 43; P-1288.
No. 10 of The Adventures of Ruth (The Forged Check).
No. 3 of Daredevil Jack (The Wheels of Fate).
Find the Girl (Harry Pollard—One Reel).
Pathe Review No. 40.
Topics of the Day No. 14.
Pathe News Nos. 18 and 19.

Releases for Week of March 7.

In Walked Mary (June Caprice). Vol. 43; P-1681.
No. 11 of The Adventures of Ruth (The Trap).
No. 4 of Daredevil Jack (Shanghaied).
Fresh Paint (Harry Pollard—One Reel).
Pathe Review No. 41.
Topics of the Day No. 45.
Pathe News Nos. 20 and 21.

.Releases for Week of March 14.

Tarnished Reputations (Dolores Cassinelli). Vol. 43; P-1838.
No. 12 of The Adventures of Ruth (The Vault of Terror).
No. 5 of Daredevil Jack (A Race for Glory).
Flat Broke (Harry Pollard—One Reel).
Pathe Review No. 42.
Topics of the Day No. 46.
Pathe Nos. 22 and 23.

Releases for Week of March 21.

No. 13 of The Adentures of Ruth (Within Hollow Walls).
No. 6 of Daredevil Jack (A Skirmish of Wits).
Cut the Cards (Harry Pollard—One Reel).
Pathe Review No. 13.
Topics of the Day No. 47.
Pathe News Nos. 24 and 25.

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ROBERTSON-COLE

The Beloved Cheater (Lew Cody). Vol. 43; P-633.
Haunting Shadows (H. B. Warner). Vol. 43; P-632.
The Third Generation (Betty Blythe). Vol. 43; P-777.
The Beggar Prince (Sessue Hayakawa). Vol. 43; P-943.
The Luck of Geraldine Laird (Bessie Barriscale). Vol. 43; P-1118.
Seeing It Through (YaSu Yitts). Vol. 43; P-1525.
Who's Your Servant? Vol. 43; P-1841.
The White Dove.

Supreme Comedies.

January—Her Nearly Husband.
January—Mollie's Millions.
January—A Four-Cylinder Frame-Up.

MARTIN JOHNSON.

January—Cruising in the Solomons.
February—Domesticating Wild Men.
Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

January—The Last Resort.
January—Flaming Sea.
February—Sheep O'Leavenworth.
Sons of Salooskin.

METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 42; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63; C-R, P-1619.
The Willow Tree (Viola Dana—Six Parts). Vol. 43; P-465; C-R, P-1619, Ex. 1223.
The Right of Way (Bert Lytell). Vol. 43; P-1116.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
Stronger Than Death (Nazimova — Seven Parts). Vol. 43; P-631.
Nothing but the Truth (Taylor Holmes—Six Parts). Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels). Vol. 43; P-1527.
February—Old Lady 31 (Emma Dunn).
February—Shore Acres (Alice Lake).
February—Eliza Comes to Stay (Viola Dana).
February—Juda (May Allison).
March—Alias Jimmy Valentine (Bert Lytell).
March—The Hope (Special Cast).
April—Parlor, Bedroom and Bath (Viola Dana).
April—Fine Feathers (May Allison).
April—The Skylark (Bert Lytell).
April—Burning Daylight (Mitchell Lewis).

TRIANGLE

Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels).
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of February 2.

No. 17 of The Great Radium Mystery (The Wheels of Death).
No. 6 of The Lion Man (In the House of Horrors).
Ain't Nature Wonderful? (Lyons-Moran—One Reel).
Tom's Little Star (Constance Binney and Otis Skinner—Stage Women's War Relief—Two Reels).
The Great Air Robbery (Lieutenant Locklear and Francelia Billington—Six Reels). Vol. 43; P-301; C-R, P-1619.
Universal Current Events No. 5.
The Prospector's Vengeance (Mildred Moore and George Field—Western—Two Reels).

Releases for Week of February 9.

Rouge and Riches (Mary MacLaren); C-R, P-1619.
No. 18 of The Great Radium Mystery (Liquid Flames) (Final Episode).
No. 7 of The Lion Man (Doomed).
Elmo the Fearless (Elmo Lincoln—Serial). Vol. 43; P-940.
Non-Skid Love (Lyons-Moran—One Reel).
Over the Transom (Jimmie Adams—Two Reels).
Hearst News No. 6.
Good Little Brownie (Century Dog—Two Reels).
International News No. 6.
New Screen Magazine No. 52.
Universal Current Events No. 6.
Kaintock's Ward (Bob Burns and Peggy O'Dare—Two Reels).

Releases for Week of February 16.

No. 8 of The Lion Man (The Dungeon of Despair).
No. 2 of Elmo the Fearless (The Racing Death).
Old Clothes for New (Lyons-Moran—One Reel).
The Madonna of the Slums (Holbrook Blinn and Jeanne Eagles—Stage Women's War Relief—Two Reels).
The Bull Thrower (Edna Gregory and Phil Dunham—Two Reels).
A Sagebrush Gentleman (Bob Burns and Charlotte Merriam—Two Reels).
No. 7, Hearst News.
No. 7, International News.
No. 53, New Screen Magazine.
No. 7, Universal Current Events.

Releases for Week of February 23.

The Prince of Avenue A (James Corbett). Vol. 43; P-468.
No. 9 of The Lion Man (Sold Into Slavery).
No. 3 of Elmo the Fearless (The Life Line).
The Latest in Pants (Lyons-Moran—One Reel).
Loose Lions and Fast Lovers.
The Sheriff's Oath (Hoot Gibson and Josephine Hill—Western—Two Reels).
No. 8, Hearst News.
No. 8, International News.
No. 54, New Screen Magazine.
No. 8, Universal Current Events.

Releases for Week of March 1.

The Peddler of Lies (Frank Mayo and Ora Carew). Vol. 43; P-776.
No. 10 of The Lion Man (A Perilous Plunge).
No. 4 of Elmo the Fearless (The Flames of Death).
Officer, Call a Cop (Lyons-Moran—One Reel.
Major Allen's Animal Hunt (The Story of the Jaguar—One Reel).
His Woman (Stage Women's War Relief—Julia Arthur—Two Reels).
A Red Hot Finish (Virginia Warwick—Two Reels).
Hair Trigger Stuff (Hoot Gibson and Mildred Moore—Western—Two Reels).
Hearst News No. 4.
International News No. 9.
New Screen Magazine No. 55.
Universal Current Events No. 9.

Releases for Week of March 8.

The Forged Bride (Mary MacLaren). Vol. 43; P-
No. 11 of The Lion Man (At the Mercy of Monsters).
No. 5 of Elmo the Fearless (The Smuggler's Cave).
Wives and Old Sweethearts (Lyons-Moran—One Reel).
My Dog Pal (Lois Nelson—Two Reels).
Runnin' Straight (Hoot Gibson and Virginia Faire—Two Reels—Western).
Hearst News No. 10.
International News No. 10.
New Screen Magazine No. 56.
Universal Current Events No. 10.

Releases for Week of March 15.

No. 12 of The Lion Man (The Jaws of Destruction).
No. 6 of Elmo the Fearless (The Battle Under the Sea).
Stop That Shimmie (Lyons-Moran—One Reel).
The Mad Woman (Stage Women's War Relief—Two Reels). Vol. 43; P-1838.
A Roaring Love Affair (Consuela Henley—Two Reels).
When the Cougar Called (Magda Lane and Robert Burns—Western—Two Reels).
Hearst News No. 11.
International News No. 11.
New Screen Magazine No. 57.
Universal Current Events No. 11.

VITAGRAPH

The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
Pegeen (Bessie Love). Vol. 43; P-464.
Dew Drop Inn (Semon Comedy). Vol. 42; P-1014.
When a Man Loves (Earle Williams). Vol. 43; P-634.
The Midnight Bride (Gladys Leslie). Vol. 43; P-944.
Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey). Vol. 43; P-1285.
Slaves of Pride (Alice Joyce). Vol. 43; P-636.
The Fortune Hunter (Earle Williams—Six Reels). Vol. 43; P-1287.
The Juggernaut (Anita Stewart).
Deadline at Eleven (Corinne Griffith).
The Sporting Duchess (Alice Joyce—Seven Parts). Vol. 43; P-1840.
The Silent Avenger (William Duncan—15 Episode Serial).
The More Excellent Way (Anita Stewart).
Captain Swift (Earle Williams).
The Head Waiter (Semon—Two Reels).
The Grocery Clerk (Semon—Two Reels).

BIG V COMEDIES.

(Two Reels)

Loafers and Lovers (Montgomery and Rock).
Squeaks and Squawks (Jimmy Aubrey).
Sauce and Senoritas (Montgomery and Rock).
Maids and Muslin (Jimmy Aubrey).
Throbs and Thrills (Montgomery and Rock).

O. HENRY FEATURES.

(Two Reels)

The Roads We Take (Jay Morley).
A Philistine in Bohemia (Edna Murphy).
The Passing of Black Eagle (Joe Ryan).
The Ransom of Mack (All-Star).

FIRST NAT'L EXHIBITORS

Back to God's Country (Nell Shipman). Vol. 42; P-1013.
In Old Kentucky (Anita Stewart). L-7649 ft.; Vol. 43; P-145; C-R, P-1619.
In Old Kentucky (Anita Stewart). Vol. 43; P-145; C-R, P-1619; L-7649 ft., Ex. 1041.
The Thunderbolt (Katherine MacDonald). L-4940; Vol. 43; P-453.
Heart o' the Hills (Mary Pickford). L-6329; Vol. 43; P-353.
The Beauty Market (Katherine MacDonald). L-6018; Vol. 43; P-774.
Two Weeks (Constance Talmadge). L-5998; Vol. 43; P-939.
Even as Eve (Grace Darling). L-6237; Vol. 43; P-1681.
A Daughter of Two Worlds (Norma Talmadge). L-6078. Vol. 43; P-463.
The Turning Point (Katherine MacDonald). L-5778; Vol. 43; P-1289.
The River's End (Marshall Neilan). L-6584; Vol. 43; P-1523.
The Inferior Sex (Mildred Harris Chaplin).
The Family Honor (King W. Vidor).
Polly of the Storm Country (Mildred Harris Chaplin).

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HALLMARK PICTURES CORP.

The Trail of the Octopus (Serial).
A Woman's Experience (Bacon—Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).
The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Bos).
The Veiled Marriage (Anna Lehr and Ralph Kellard). Vol. 43; P-1842.

L. J. SELZNICK ENTERPRISES

SELNICK PICTURES.

Distributed by Select Exchanges.
A Regular Girl (Elsie Janis). Vol. 42; P-454.
The Country Cousin (Elaine Hammerstein). Vol. 42; P-536.
Piccadilly Jim (Owen Moore). Vol. 43; P-464.
Out Yonder (Olive Thomas). Vol. 43; P-150.
The Broken Melody (Eugene O'Brien). Vol. 43; P-147.
Sooner or Later (Owen Moore). Vol. 43; P-1524.
Greater Than Fame (Elaine Hammerstein). Vol. 43; P-636.
The Imp (Elsie Janis). Vol. 43; P-1120.
Footlights and Shadows (Olive Thomas). Vol. 43; P-1119.
The Land of Opportunity (Two Reels—Ralph Ince). Vol. 43; P-1286.
His Wife's Money (Eugene O'Brien). Vol. 43; P-1679.
The Woman Game (Elaine Hammerstein).

SELECT PICTURES.

Distributed by Select Exchanges.
The Undercurrent (Guy Empey). Vol. 42; P-536.
A Scream in the Night (Special). Vol. 42; P-1192.
Isle of Conquest (Norma Talmadge). Vol. 42; P-245.
The Last of His People (Mitchell Lewis). Vol. 42; P-187.
She Loves and Lies (Norma Talmadge). Vol. 43; P-469.
Girl of the Sea (Williamson Submarine Production).
Trilby (Clara Kimball Young—Tourneur Reissue).

NATIONAL PICTURES.

Distributed by Select Exchanges.
January—Just a Wife.
January—Blind Youth.

REPUBLIC PICTURES.

Distributed Through Republic Exchanges.
Twelve-Ten (Marie Doro). Vol. 43; P-16; C-R, P-1619.
The Amazing Woman (Ruth Clifford). Vol. 43; P-1293.
Prizma Pictures (Nature Color Pictures).
Kinograms (News Reel).
February—Dad's Girl (Jackie Saunders).
February—The Gift Supreme.
February—The Only Way Trail (Edythe Sterling.
February—Mothers of Men.

REALART PICTURES

Special Features.

The Luck of the Irish (Dwan). Vol. 43; P-774.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts), Ex. 889.

Star Productions.

Anne of the Green Gables (Mary Miles Minter). Vol. 42; P-455.
Erstwhile Susan (Constance Binney). Vol. 42; P-854.
The Fear Market (Alice Brady). Vol. 43; P-465.
Lady of Rogues' Harbor (Mary Miles Minter). Vol. 43; P-1120.

FEATURE RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King).

A. H. FISCHER PRODUCTIONS.

The Amazing Lover (Grace Darling).

SOL LESSER.

Sky Eye. Vol. 43; P-298; C-R, P-1619.

UNITED ARTISTS.

Broken Blossoms (Griffith).
His Majesty the American (Fairbanks). Vol. 42; P-245.
When the Clouds Roll By (Douglas Fairbanks). Vol. 43; P-298; C-R, P-1619.
Pollyanna (Mary Pickford). Vol. 43; P-636, Ex. 887.
Romance (Doris Keane).

GAYETY COMEDIES.

Why Cooks Go Cuckoo (George Ovrey).
Dry and Thirsty (Billy Bletcher—Vera Reynolds).
Good Morning Nurse (George Ovey).
Parked in the Park (Vera Reynolds).
Hip Hip Hypnotism (George Ovey).
Rough on Rubes (Vera Reynolds).
Silk Stockings (George Ovey).

(One Reel.)

Are Floorwalkers Fickle?
Cursed by His Cleverness.
His Fatal Bite.

CHRISTIE FILM COMPANY.

(One Reel.)

A Looney Honeymoon.
Kids and Kidlets.
Fair but False.
Nearly Newlyweds.
Watch Your Step-Mother.
Mary's Nightmare.

(Two Reels.)

Go West, Young Woman (Fay Tincher). Vol. 43; P-470.
January—Save Me Sadie (Eddie Barry). Vol. 43; P-942.
Her Bridal Nightmare.
Petticoats and Pants.

CHESTER OUTING PICTURES.

(One Reel Each.)

Good Indians in Wonderland.
Some Speed to Suruga.
Mountains and Soul Kinks.
Every Day Is Fiesta.
"Fire!"
Wanted an Elevator.
When Dreams Come True
Pigs and Kava.

EQUITY PICTURES.

Silk Husbands and Calico Wives (House Peters). Vol. 43; P-1842.
Eyes of Youth (Clara Kimball Young). Vol. 42; P-362.
The Forbidden Woman (Clara Kimball Young). Vol. 43; P-1291.

CAPITAL FILM COMPANY.

(Two Reels Each.)

Faithful Unto Death.
Escaped Convict.
The Square Gambler.

ADOLPH PHILIPP FILM CORPORATION.

(Musical Film Comedies—Two Parts Each.)

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ALEXANDER FILM CORPORATION.

March 15—The Lone Hand (Roy Stewart).

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March 22—Cabareting Under Difficulties.

ARROW FILM CORPORATION.

Tex, Elucidator of Mysteries. Vol. 43; P-1292.
Lightning Bryce (Serial Featuring Ann Little and Jack Hoxie). Vol. 42; P-362.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
Wolves of the Street (Six Reels). Vol. 43; P-1526.
Broken Bubbles (Hank Mann—Two Reels). Vol. 43; P-1526.
Vigilantes (Seven Reels).
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Culver City, Cal.
Jan. 1—The Villain Still Pursued Her.
Jan. 15—Shot in the Kitchen.
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GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Kentucky Colonel (Joseph J. Dowling).
The Confession (Henry Walthall). Vol. 43; P-1841.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Seven Reels).
A Woman's Business (Olive Tell—Six Reels).

PIONEER FILM CORPORATION.

The Long Arm of Mannister (Henry Walthall). Vol. 42; P-245.
Atonement (Grace Davison).
Hidden Code.
Sins of the Children.

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(One Reel Each.)

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In the Sweet Dry and Dry.
My Kingdom for a Meal.

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(Torchy Comedies.)

Torchy (Johnny Hines).

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Man and Woman.
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Washington, D. C.
Determination (All-Star—Ten Parts).

VICTOR KREMER.

Reissue of Chaplin Burlesque on Carmen (Four Reels).
Feb. 1—Reissue of The Champion (Chaplin—Two Reels).
Apr. 1—Reissue of Work (Chaplin—Two Reels).
Mar. 1—Reissue of Jitney Elopement (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).

W. H. PRODUCTIONS.

The Superman (Six Parts). Vol. 42; P-354.
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

C. P. PRICE & CO., INC.

The Log of U-35. Vol. 43; P-470.

JACOB WILK,

1476 Broadway.
10 Alice Brady Reissues.
10 Robert Warwick Reissues.

ALGOOD FILM CORPORATION.

The Whirlwind (Charles Hutchinson—Serial). Vol. 43; P-634.

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

How the Typhoon Fans Blow Patrons into Crandall's Washington Picture Theatres

THOSE of our readers who have visited Washington, D. C., have had the opportunity to note that Washington claims some of the most beautiful and up-to-date theatres in the country.

Harry M. Crandall, the popular showman and exhibitor of that city, is responsible for the construction and operation of many of Washington's finest play houses, including the Metropolitan, Knickerbocker, Crandall's, Savoy and York.

In the construction of each of these theatres Mr. Crandall has availed himself of the able assistance of Reginald Wyckliff Geare, the Washington architect.

The equipment of these houses is most up-to-date and in every instance, the most expensive that could be bought in order to bring about the results desired by Mr. Crandall that every comfort of the Washington moving picture public be provided for to the last degree.

When it came to the question of cooling and ventilation of these theatres, Mr. Crandall installed the Typhoon System.

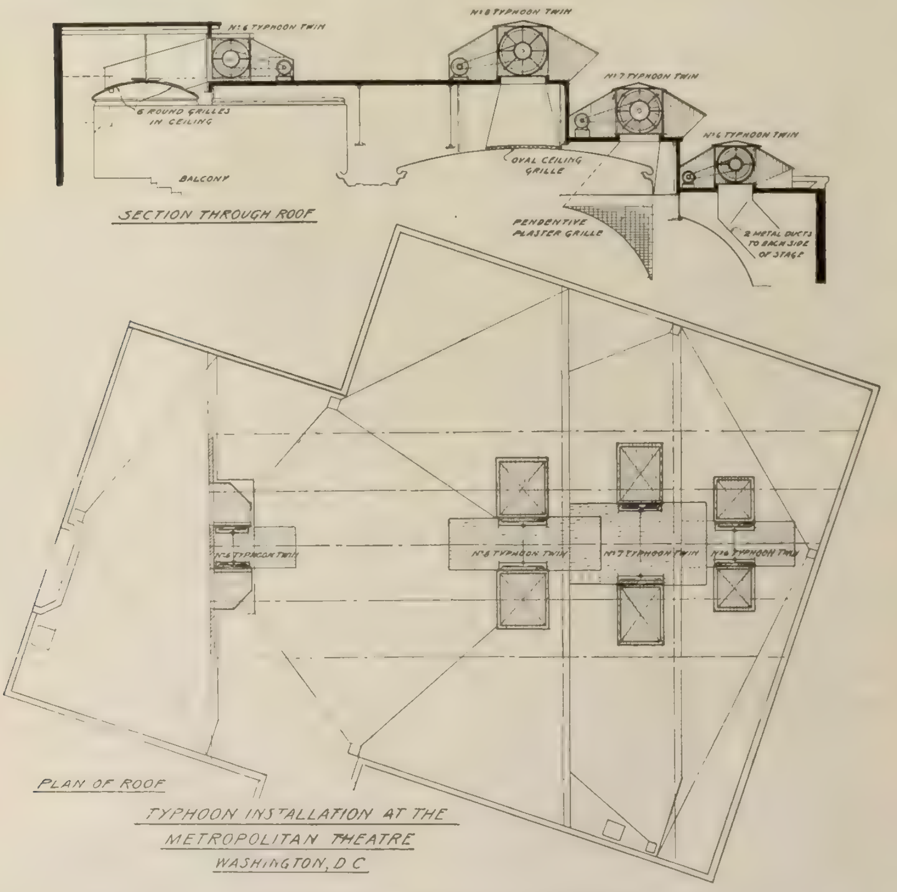
Having had in the course of his showmanship tried out thoroughly in some of his first theatres the Typhoon, there was no hesitancy on his part in specifying Typhoons in the plans for his more recent houses.

It Was Some Equipment.

In the fall of 1918 the Typhoon System for cooling, heating and ventilating was installed in the Metropolitan Theatre. This equipment comprises:

One No. 8 Twin set, two No. 8 Single sets, one No. 7 Twin Set, and three No. 6 Twin Sets. The No. 8, No. 7 and two of the No. 6 Twin Sets are located on the roof of the theatre as shown in the accompanying plan. The two No. 8 Single sets are located in a chamber under the balcony, while the third of the No. 6 Twin Sets is located underneath the stage.

For the purpose of cooling and ventilating in the summer time all of the Typhoons on the roof and the set located under the stage, blow fresh air into the theatre. The No. 6 Twin Set on the roof above the balcony and the two No. 8 Single sets under the balcony, exhaust this air, creating a steady breeze without draughts throughout the entire house.



How the Typhoons Were Distributed.

The above diagrams show most plainly the advantages of the Metropolitan installation.

All surplus air is forced out through the exit doors, greeting the patrons with a refreshing breeze that can be felt clear out to the sidewalk.

For Winter Heating.

For heating purposes in winter, fresh air is drawn from the outside through three rows of heating stacks and blown by the two No. 8 Single Sets into a plenum chamber under the balcony.

From the plenum chamber the air is passed into the theatre through a number of small grilles set in the steps of the balcony, and through several larger grilles situated underneath the balcony.

This warm air passes throughout the house and is exhausted by the No. 6 Twin Set beneath the stage. The surplus of air creates a slight pressure on the house, thus preventing the entrance of cold air from the outside.

All of the Typhoon cooling sets located on the roof are shut down and closed off during the cold period of winter.

With the operation of this Typhoon equipment, in the summer months more than twenty million cubic feet of pure fresh air is blown through the theatre every hour.

During the stifling hot weather, for which Washington is known, patrons flock to Crandall's Typhoon cooled theatres, which run to full capacity every day of the year.

What Crandall Thinks of Typhoon.

So well pleased is Mr. Crandall with the operation of the ventilating equipment of his several theatres, that he has written the Typhoon Fan Company the following letter:

> Typhoon Fan Company, New York, N. Y.
>
> Gentlemen—I have derived wonderful results from the use of your Typhoons, not only from a ventilation standpoint, but from a financial standpoint as well.
>
> We have experimented and found that they have absolutely increased our business the year round.
>
> This is especially noticeable in the summertime, and last but not least, it gives wonderful satisfaction to our patrons, having a tendency to draw a better class of patrons who will not patronize a poorly ventilated house.
>
> (Signed) HARRY M. CRANDALL.

This is indeed a convincing testimonial coming from a man of Mr. Crandall's knowledge and experience.

The Typhoon Fan Company advise us that they are in possession of many such letters speaking in the highest praise of the results obtained from the use of their Typhoon system.

Inter-Ocean Takes Over New Accessory Products

THE Inter-Ocean Film Corporation, 218 West Forty-second Street, New York, announces to the trade in general, and to foreign buyers in particular, that it has completed negotiations for the exclusive foreign distribution of two new accessory products. The new acquisitions are the Smith Portable Projector and the

Columbia

Columbia
Projector
Carbons

On Direct Current, use Columbia Silvertip Combination Carbons. The narrow diameter of the silvertip negative lower permits it to burn with a sharp point. That keeps the arc steady, and also keeps the shadow off the lens and screen.

On Alternating Current, use Columbia White A. C. Special Carbons. They yield a sharp and pure-white light, steady, brilliant, silent.

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Projex Lens, manufactured by the Smith Projector Company and the Projection Optics Corporation, respectively.

The Smith Portable Projector is described as a smooth-running machine. It is said to be a new type of motion picture projection machine whose mechanism is electrically operated and automatically controlled. It is equipped with a water-cooled condenser, and even though the light is unusually strong is said to be entirely free from heat.

The "Projex" lens is said to merit special mention because of the sharp and brilliant definition of the picture when correctly adjusted to a projection machine. Eugene H. Kaufman, manager of Inter-Ocean's rapidly expanding accessory department, will be directly responsible for the sales of the new products.

The Gillette Multiple Reel Machine Is Simple, Automatic and Time Saving

THE Gillette multiple reel picture machine, or appliance, is a complete motion picture machine, with the exception and head and lamp house, and works in conjunction with any type of these.

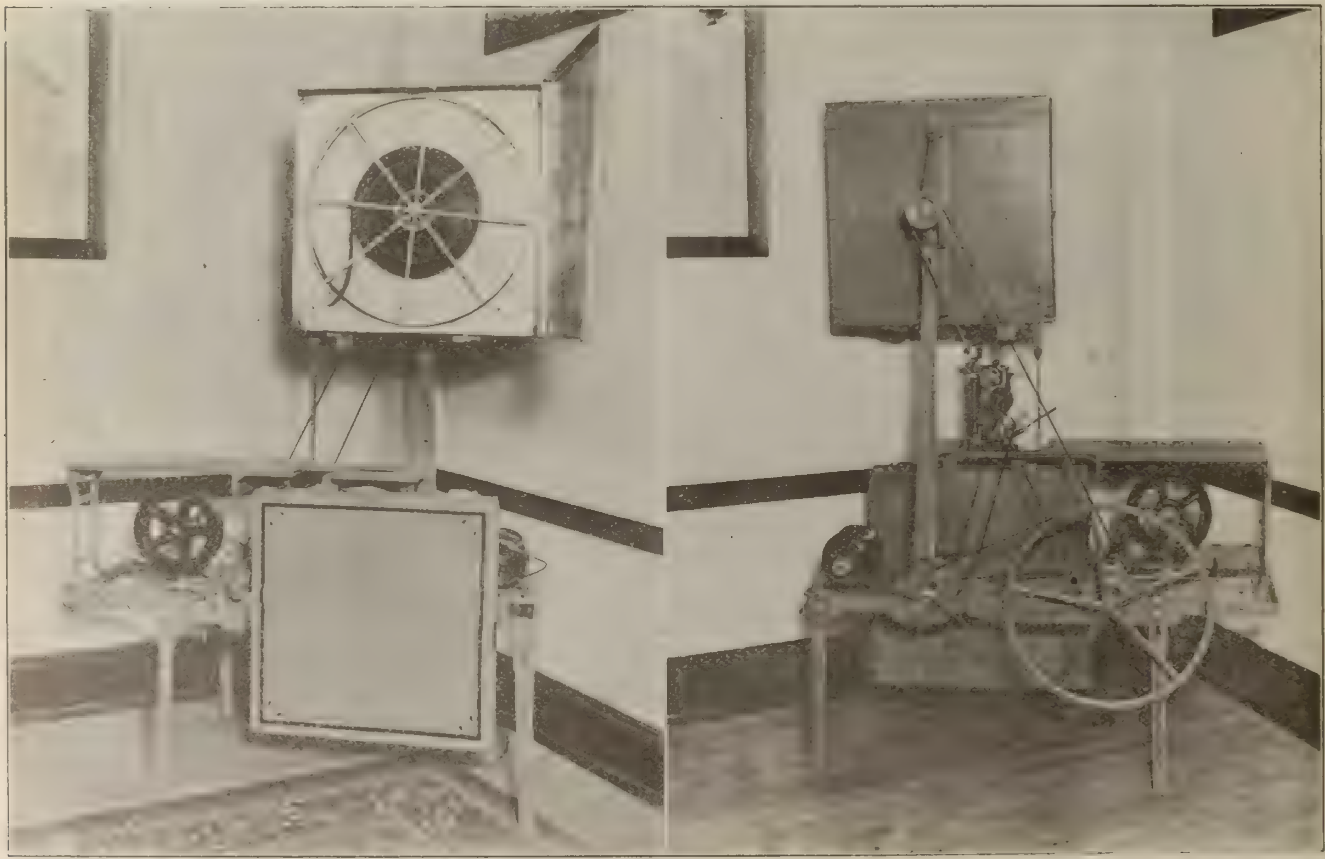
The features of the machine are the skeleton aluminum reels, the slip disc pulleys operating these reels, the variable speed starting device for the driving of projector, and the fireproof film guides.

The skeleton aluminum reels weigh but three pounds each, have a large hub and a capacity of eight thousand feet of film. The film is taken from the shipping reel onto the lower reel and then reversed onto the upper reel ready for exhibition. After the full performance has been shown, the film is again driven into the upper reel ready for the next screening. This can be done during changes of audience.

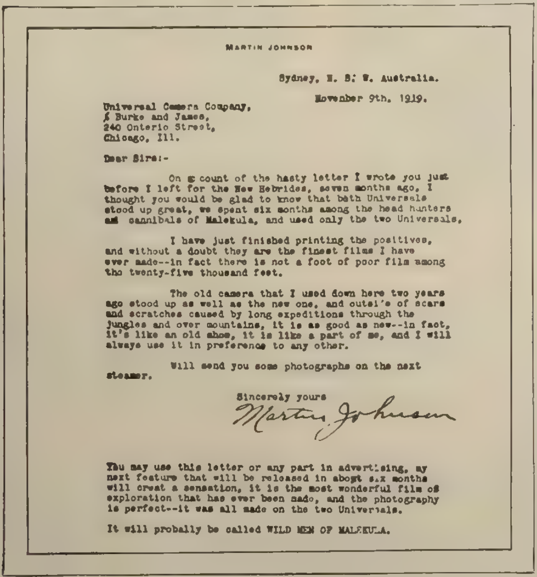
The reels are controlled by hand throttles operating slip-disc pulleys which have spring tension. The slip-disc pulleys serve two purposes, they drive the reels for rewinding and act as brakes for the reels from which the film is taken. While the upper reel is being driven for rewinding enough tension can be put on the lower one to keep the slack from the film and still not be rigid enough to break it. There is little danger of breaking the film if the pull is steady and no slack allowed. The same throttle that operates the slip-disc pulley driving the lower reel for taking the film from the shipping reels, gives the operator complete control of the lower reel while being used as a take-up, and can be adjusted while machine is in motion. By the use of this special type of slip-disc pulley it is never necessary to detach any of the belts, as the slip-disc runs free unless tension is put on it by one of the throttles.

Has Variable Speed.

The machine has a starting and variable speed device that is new to picture machines. This device is simple and never slips. It consists of a metal cone three inches long, two inches in diameter at the large end and one inch at the smaller end. This cone slides on a shaft with a key-way which is driven by the motor. On another shaft parallel with the cone is a leather disc ⅝ of an inch wide and 3 inches in diameter. The leather disc engages with the metal cone at the small end in starting, giving the projecting an easy start. Any speed desired can be obtained by sliding



The Gillette Multiple Reel Machine.
Front and rear views of the apparatus, showing the mechanism and its general arrangement.



MARTIN JOHNSON

Sydney, N. S. W. Australia.

November 9th, 1919.

Universal Camera Company,
℅ Burke and James,
240 Onterio Street,
Chicago, Ill.

Dear Sirs:-

On account of the hasty letter I wrote you just before I left for the New Hebrides, seven months ago, I thought you would be glad to know that both Universals stood up great, we spent six months among the head hunters and cannibals of Malekula, and used only the two Universals.

I have just finished printing the positives, and without a doubt they are the finest films I have ever made--in fact there is not a foot of poor film among the twenty-five thousand feet.

The old camera that I used down here two years ago stood up as well as the new one, and outside of scars and scratches caused by long expeditions through the jungles and over mountains, it is as good as new--in fact, it's like an old shoe, it is like a part of me, and I will always use it in preference to any other.

Will send you some photographs on the next steamer.

Sincerely yours
Martin Johnson

You may use this letter or any part in advertising, my next feature that will be released in about six months will creat a sensation, it is the most wonderful film of exploration that has ever been made, and the photography is perfect--it was all made on the two Universals.

It will probally be called WILD MEN OF MALEKULA.

'Shooting' the wild men with a UNIVERSAL

THE UNIVERSAL Motion Picture Camera is the favorite camera of the explorer—the man who risks his life to get pictures.

The compactness, strength and reliability of the Universal make it the ideal machine for work where the "going" is rough and conditions are bad. The Universal stands up under the hardest kind of usage and gets perfect film under the most adverse conditions.

Read this letter from Martin Johnson, the intrepid explorer, whose pictures of the savage cannibals of the South Sea Islands create such a sensation. The pictures show him filming the "Wild Men of Malekula." He uses a Universal exclusively.

Write for descriptive booklet of the Universal Motion Picture Camera. It explains why this machine has attained its position as the most efficient motion picture camera on the market.

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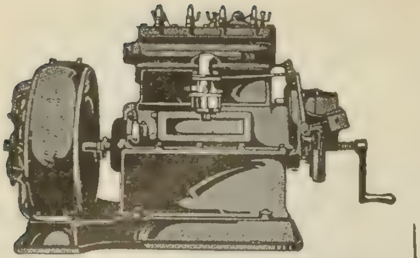

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Cameramen Furnished for All Occasions

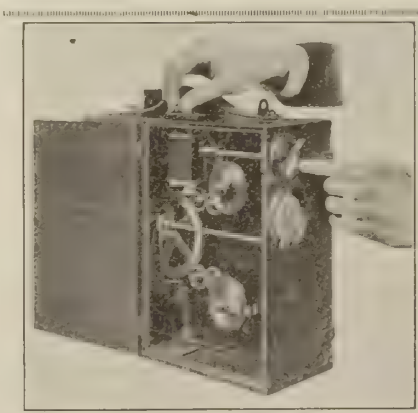
the cone on its shaft. The leather disc is held against the cone by coil springs and can be adjusted to the necessary pressure. A starting lever operating the cone is convenient to the operator's hand.

Another feature of the machine is the fireproof film guides. Each guide has a double set of rollers. Two of the rollers are shaped like a spool, the other two are plain and a trifle wider than the film. These run inside the flanges of the spool shaped ones, making it impossible for the film to run out of the rollers, which are thrown apart by a cam to allow threading of film. The rollers are completely housed and a light spring keeps them against the film, making it impossible for fire to get through them. There are five of these guides on each machine, two for the film while passing from magazines through head and three for rewinding.

The machine has adjustable legs and can be accommodated by any booth five feet square and five feet eight inches in height and give operator plenty of room.

The Universal Camera Has an Efficient "Built-In" Dissolve

THE accompanying illustration shows the "built in" dissolve of the Universal motion picture camera and its method of operation. This ingenious and simple device is actuated by the main gear of the camera.



The Built-in Dissolve
of the Universal camera, showing its manipulation.

The dissolve is operated from the main gear of the camera. A lever on the top of the camera is pressed forward or backward to put the dissolve on or off. The right hand of the operator in the picture is shown pressing this lever. The left hand of the operator is pointing to the shutter indicator, which is placed back of the camera.

To make a fade in, the lever on top of the camera is pressed forward to "IN" and the crank turned until the shutter has opened up to the proper aperture for the exposure.

To make a fade out, the lever is pressed to "OUT" and the crank wound until the shutter opening has closed as shown.

This is only one of the many outstanding features of the Universal, which are winning for this machine world-wide recognition where portability and strength are desired.

Many leading explorers' news agencies and educational film makers have adopted the Universal exclusively.

Automatic Ticket Selling and Cash Register Expands

THE Automatic Ticket Selling and Cash Register Company has moved its executive and sales offices to new and more commodious quarters, on the fourth floor of the Goodrich Building, 1780 Broadway, New York.

Moving into new and larger quarters is the healthiest kind of a sign of success, and we are glad to extend our congratulations to the well-known manufacturers of the Perfected Automaticket Register.

The new offices provide ample show room space for the demonstration of the Automaticket Register to visiting exhibitors and all exhibitors coming to New York are invited to use the correspondence facilities of the company while in town.

Lynch Enterprises Equips More of Its Theatres with Typhoons

THE S. A. Lynch Enterprises, the well known theatre owners, operating one of the largest chains of theatres in the South, has placed with the Typhoon Fan Company during the last few days, another large order for Typhoons.

These people have thoroughly tried out the Typhoon system during the past six or seven years, and have found that to meet the severe conditions in the summer weather throughout the South, the Typhoon cooling and ventilating system is ideal.

The Lynch orders just received cover Typhoon equipment for the Palace Theatre, Fort Worth, Texas; The New Theatre, Little Rock, Ark.; Ranger Theatre, Ranger, Texas, and Queen Theatre, Dallas.

B. F. P. on The Great White Way

PORTER FURNISHED AND INSTALLED SIMPLEX PROJECTORS ALL OVER BROADWAY. FOR FULL PARTICULARS SEE "SIMPLEX FLASH" ON INSIDE OF REAR COVER OF THIS MAGAZINE. PORTER PUTS THEM OVER ON BROADWAY.

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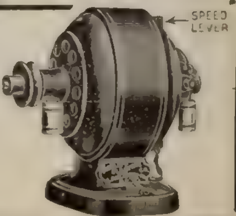
LANCASTER, PA.



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In addition to supplying our large assortment of stock frames, we are constantly building from blue prints or rough sketches, special frames that answer special lobby problems. Our co-operative service is free. We are glad to design appropriate display and submit plans for approval without any obligation.

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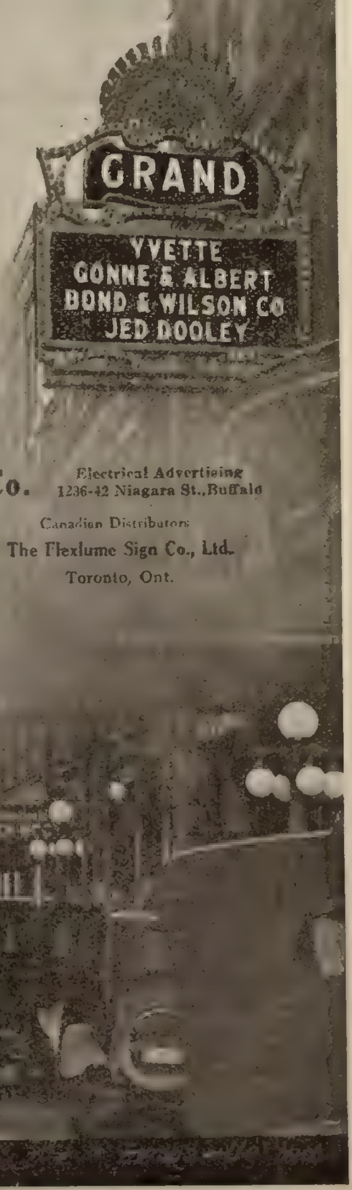
Oplex Electric Signs are day signs as well as night signs—raised, snow-white letters on a dark background. At night each character stands out a solid letter of light, no broken outlines. Oplex Signs have greatest reading distance, lowest upkeep cost.

Let us send you a sketch showing how *your* Oplex Sign will look.



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Over Eleven Million Dollars Will Be Spent on Twenty-nine Picture Houses

MOVING PICTURE WORLD continues to keep abreast of picture theatre building in the United States. Its list of new houses or theatres contemplated have always been the largest and most up-to-date, and the schedule below again furnishes the industry with the latest building information. The following list shows that the twenty-nine theatres named will be built at a total cost of $11,189,000. Six corporations have been formed also, with a total capitalization of $5,200,000.

Denver, Colo.—James J. Sullivan, an attorney, is negotiating for site at Sixteenth and Welston streets, for erection of $1,000,000 theatre.

Dover, Del.—American Amusement Company has been incorporated with $1,500,000 capital.

Wilmington, Del.—Lost City Film Company has been incorporated with $1,000,000 capital to conduct places of amusement.

Chicago, Ill.—Site has been purchased at southwest corner of Milwaukee and Cuyler streets by Porter Theatre Building Corporation for erection of theatre, store and apartment building, to cost $600,000.

Indianapolis, Ind.—Marcus Loew has plans for moving picture theatre to be erected on North Pennsylvania avenue, between Washington and Market streets, to cost $600,000.

Marion, Ind.—Marion Theatre Company, owners of Marion and Lume-Lite Theatres, has been incorporated with $500,000 capital. Address C. L. Branigan, president.

Baltimore, Md.—Druid Theatre Company, 1515 Fidelity Building, has plans by Oliver B. Wright, Munsey Building, for two-story reinforced concrete and marble theatre at Druid avenue and McCullough st., 64 by 117 feet, auditorium and semi-balcony, to seat 1,500, inclines instead of stairways, to cost $150,000.

New Bedford, Mass.—Empire Theatre Company, 1821 Purchase street, has plans for moving picture and vaudeville theatre to be erected on Elm street, between Purchase and Pleasant streets, to cost $200,000.

Detroit, Mich.—Henry S. Koppin has plans for theatre to be erected on Catherine and St. Antoine streets, to cost $250,000.

Detroit, Mich.—Charles H. Miles, 1554 Woodward avenue, is preparing plans for theatre to be erected at Grand River and Roosevelt avenues, with seating capacity of 5,000, to cost $1,000,000.

Muskegon, Mich.—Frank Forster, Lyman Block, is preparing plans for three-story theatre, store and office building, 100 by 125 feet, to cost $125,000. Theatre will have seating capacity of 800.

Muskegon Heights, Mich.—Paul J. Schlossman Amusement Company will erect three-story theatre, store and apartment building, to cost $200,000.

Glen Cove, L. I.—George L. Bulubasses, 463 Fulton street, Jamaica, will erect one-story brick theatre, 105 by 108 feet, on School street, near Glen, to cost $300,000.

Jamaica, L. I.—Edwin C. George,4185 Fulton street, Woodhaven, is preparing plans for two-story brick moving picture theatre, 87 by 100 feet, to be erected at south side Jackson avenue, South Carlisle street, to cost $200,000.

New York, N. Y.—Jackson Film Studio Corporation, 1421 Broadway, has plans for moving picture studio to be erected at Westchester and Jackson avenues, to cost $500,000.

New York.—Tivoli Amusement Company has been incorporated with $360,000 capital by M. Richter, 346 Broadway.

Utica, N. Y.—Wilmer and Vincent Theatre Company, 1451 Broadway, New York, has plans for alterations and an addition to the Colonial Theatre at 203 Bleecker street, to cost $150,000.

Greensboro, N. C.—Dr. W. H. Ivey and others plan to erect large moving picture theatre, to cost $100,000.

Cleveland, O.—Capital Amusement Company has plans by Nicholas Petti, 307 Williamson Building, for two-story moving picture theatre, store and office building, to be erected at 117th street and Kinsman road, to cost $100,000.

Philadelphia, Pa. — William Friehofer, Twentieth and Indiana avenues, has plans for one-story moving picture theatre to be erected at Germantown and Lehigh avenues, with seating capacity of 3,500, to cost $200,000.

Knoxville, Tenn.—J. L. Deaver has plans for five-story moving picture theatre and office building, to cost $200,000.

Dallas, Texas.—Loew's Enterprises has plans for brick and steel fireproof theatre, to cost $300,000.

Richmond, Va.—J. W. Atkinson, 410 North Twenty-third street, has contract to erect one-story theatre, 94 by 123 feet, for Wilmer, Vincent & Wells, to cost $150,000.

Milwaukee, Wis.—Handelsman, Herschberg and Sumbiner, Chicago, have purchased from Badger State Investment Company, the Merrill Theatre on Grand avenue, together with office building. Price is reported at $500,000.

Little Rock, Ark.—Paramount-Artcraft, now operating Palace Theatre, plans to erect a new theatre at Sixth and Main streets, to cost $200,000.

Los Angeles, Cal.—Sid Grauman and Jesse L. Lasky have purchased site at northwest corner Hollywood Boulevard and Orchid avenue for moving picture theatre, to cost $250,000.

San Francisco, Cal.—Turner & Dahnken have plans by A. W. Cornelius for large theatre to be erected on Fourth street, with seating capacity of 5,000, to cost $1,654,000.

Wilmington, Del.—Lansing Theatre Company has been incorporated with $1,700,000 capital to conduct places of amusement.

Topeka, Kan.—L. M. and Roy Crawford will erect large theatre and commercial building at southwest corner of Sixth street and Kansas avenue, to cost $200,000.

Portland, Me.—Abraham Goodside, 465 Congress street, has plans for two-story brick theatre, 76 by 144 feet, to cost $250,000.

Springfield, Mass.—Sylvester Z. Pole will erect theatre on Worthington street, to cost $1,000,000.

South Orange, N. J.—South Orange Theatre Company has been incorporated with $100,000 capital by William B. Putman, George W. Jacobs and Edward R. McGlyn. Site has been purchased for erection of moving picture theatre.

Brooklyn, N. Y.—Kingsway Theatre, Inc., has been organized with $400,000 capital by M. Barr, 48 Parkside avenue.

Buffalo, N. Y.—Jacob Rosing & Sons, part owner Olympic Theatre, have plans for new theatre to be erected on Broadway, between Detroit and Townsend streets, with seating capacity of 2,500, to cost $250,000.

North Tonawanda, N. Y.— Large moving picture theatre will be erected by General Moving Picture Corporation, to cost $150,000.

Cincinnati, O.—C. H. Weiner, 228 Highland avenue, has plans for theatre building to be erected on East Exchange, Market and East Arlington streets, to cost $300,000.

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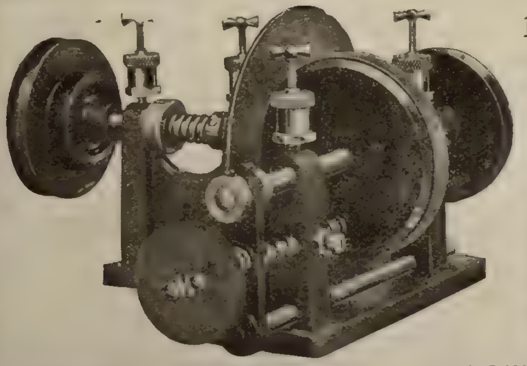

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Correspondence

Where the Projectors Went.

March 5, 1920.

Moving Picture World:

Replying to the inquiry of John T. Perron in your issue of March 6, regarding "The present whereabouts of the hundreds of motion picture projectors that the Government, Red Cross, Y. M. C. A., and similar bodies must have had at the end of the war," the following letter, which we have recently received, may supply the desired information:

February 27,1920.

Nicholas Power Co.,
90 Gold St., N. Y. C.

Gentleman:

I have used the Power's for theatre and road work for over fifteen years, and had the supervision of some two hundred machines in the army camps in France. I found them to be very reliable and that they stood up well under the rough handling that some of the inexperienced army operators gave them.

It was very difficult to get a Frenchman to admit that any machine was better than his own Pathe, but they made a great scramble to buy Power's when the community quit business in France.

Very truly yours,
HUGH E. KINK, Supervisor, Community Motion Picture Bureau, 6 Beacon St., Boston, Mass.

During the war the Nicholas Power Company sold over 1,800 projectors to the Government, Y. M. C. A., Red Cross and K. of C., which will probably be a record in this line for a long while to come.

In Foreign Markets.

Every machine we sold was a new one, and of course, after it passed out of our hands we had no control of its use or disposal. However, we are aware through our European agencies that these machines are on the market in foreign countries, and they have had quite some influence on our export business. We think it is very excellent evidence of the quality of our machines that they are in active use and there is a strong demand for them in competition with the best and newest European projectors. The treatment these machines received in France and elsewhere came under the personal obsrvation of the writer, and I can heartily agree with Mr. King when he states "that they stood up well under the rough handling that some of the inexperienced army operators gave them."

Some day, when the true story of the great war comes out, I think the boys who served Uncle Sam will realize that no other single thing so greatly contributed to their happiness while away from home as moving pictures. Plain, unadulterated homesickness was the most serious disease in the army, especially in France after the armistice, and moving pictures was the medicine that cured more "sick" boys than anything else I know of.

Very truly yours,
P. McGuire,
Advertising Manager, Nicholas Power Company, Inc.

Wants Stencil Machines.

Moving Picture World:

Find enclosed check for $3.00 for renewal of our subscription to the Moving Picture World for the coming year.

We have been trying for some time past to procure a stencil machine for making slides, and up to the present time have been unable to get any line on where the machines are made.

We are enclosing a sample slide and would like to know if you could give us any information as to where the stencil machines are made and the name of the makers.

AMERICAN THEATRE,
L. P. Brenneman.

Write Lucas Theatre Supply Company, 158 Marietta street, Atlanta, Ga., who are distributors for such a machine.

Wants Seating Layout.

Moving Picture World:

I notice in the World that you have, for the benefit of your readers, a Better Equipment Department.

I have just purchased a lot and intend building a motion picture theatre, and what dope I would like to know is how is the best way to arrange seating to get in the most seats. Lot is 33 by 125 feet.

Thanking you for any help that you can give me, I remain,

Yours truly,
JOE BROKAW, manager,
Brokaw Theatre.

Would suggest that you take up the matter of arrangement of your proposed house with one of the picture theatre architects listed on this page.

In a matter of this kind their suggestion would be much better than any which I could offer.

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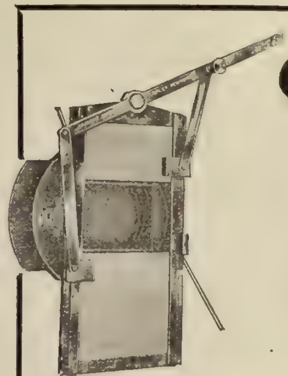

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CAMERAMAN, experienced, go anywhere, studio or outdoor, open for engagement after April 1. Own Pathe outfit. Also want substantial market for industrial, educational, travel and news negatives. Brooks, 152 East 22d St., New York City.

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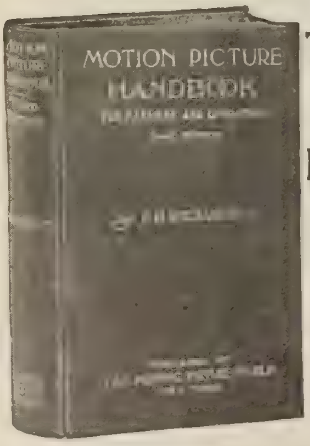

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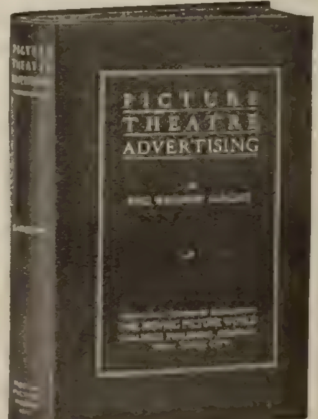

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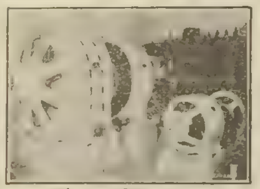

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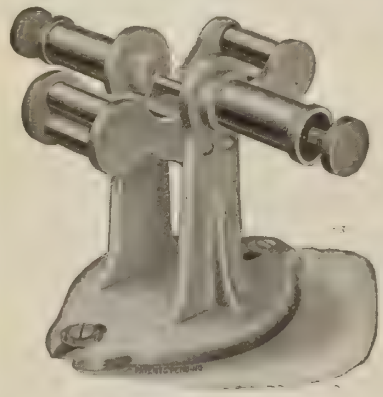

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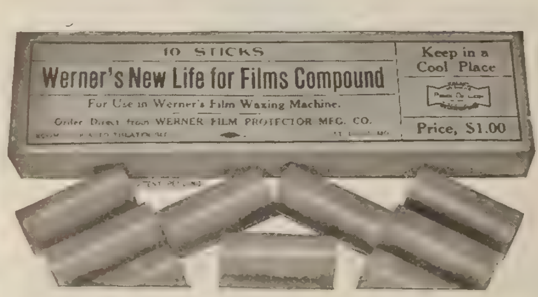
Prevents tearing of sprocket holes by emulsion deposits.

AND

Saves the film from having Oil squirted all over it by some Operator trying to get "green" film thru his machine without a stop.

The Werner Film Waxing Machine applies the Compound accurately to the margin of the film and positively will not spread wax onto the picture. Wax always in position. Requires no adjusting.

Over 1000 in Use in All the Leading Theatres and Exchanges


10 STICKS
Werner's New Life for Films Compound
For Use in Werner's Film Waxing Machine.
Order Direct from WERNER FILM PROTECTOR MFG. CO.
Keep in a Cool Place
Price, $1.00

Price per Box of Ten Sticks..........$1.00
In Lots of Ten Boxes..........$.75 per box

THE WERNER FILM PROTECTOR MFG. CO., Inc.

RIALTO THEATRE BLDG. ST. LOUIS, MISSOURI

The BRIGHTEST SPOT in any theatre district is the one where Simplex is installed

IF— a better machine could be built we'd build it and our distributors would sell it.

THE PRECISION MACHINE CO. INC.
317 East 34th St. — New York

American and Canadian Distributors

OF

POWER'S PROJECTORS

ZONE A.

UNITED THEATRE EQUIPMENT CORPORATION

EXECUTIVE OFFICES

1600 Broadway New York City

SALES OFFICES

729 Seventh Ave., New York City.
514 S. Wabash Ave., Chicago, Ill.
28 Piedmont St., Boston, Mass.
57 E. Elizabeth St., Detroit, Mich.
509 Produce Exchange Bldg., Minneapolis, Minn.
13th and Harney Sts., Omaha, Neb.
524 Broadway, Cincinnati, O.
714 Huron Road, Cleveland, O.
1233 Vine St., Philadelphia, Pa.
1006 Forbes St., Pittsburgh, Pa.
Kansas City Machine & Supply Co., 813 Walnut St., Kansas City, Mo.

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PERKINS ELECTRIC COMPANY

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217 McDermott Ave., Winnipeg, Can.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Vol. 43 No. 13 MARCH 27, 1920 Price 15 Cents

MOVING PICTURE WORLD

FOUNDED BY J.P. CHALMERS IN 1907

Marcus LOEW

presents an elaborate screen version of Lee Kugel's celebrated stage production

Rachel Crothers' play

OLD LADY 31

With an all-star cast headed by

EMMA DUNN & Henry Harmon

Adapted by
JUNE MATHIS

Directed by
JOHN E. INCE

Maxwell Karger, Director Gen'l.

METRO

Published by
Chalmers Publishing Company, 516 Fifth Avenue, New York

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

IT ISN'T THE EXTENSIVENESS OF A MAN'S VOCABULARY, NOR THE ARTISTRY OF ITS USE THAT MAKES HIM CONVINCING. IT'S THE UNDERLYING SINCERITY OF HIS WORDS!

THESE advertisements for the RITCHEY poster carry conviction simply because we ourselves are absolutely convinced that the RITCHEY poster is positively, and beyond the shadow of a doubt, the finest motion picture poster that it is humanly possible to execute.

We know that no motion picture poster experts exist comparable to those in this organization, for the prestige of the RITCHEY LITHO. CORP. is based upon the fact that it includes practically every really great motion picture poster specialist in the world, and upon the further fact that the entire organization has been welded into a perfectly functioning group under the faultless leadership of the greatest poster expert living!

To fully realize how we compare to other lithographing concerns, imagine a motion picture producing company that controlled all the great and notable motion picture stars, all harmoniously working under the greatest director in the world. One can see, at a glance, that all the finest screen plays would, of necessity, emanate from this producing company.

In the line of motion picture posters that is precisely what the RITCHEY LITHO. CORP. has done, and that is why the RITCHEY poster is the greatest poster it is possible to make. And that is also why no other poster can be made that will compare to it.

All of which is merely a plain statement of fact, sincerely and truthfully spoken.

RITCHEY LITHO. CORP.

406 WEST 31st STREET, NEW YORK
TELEPHONE, CHELSEA 8388

Ritchey
LITHO CORP N.Y.

Jesse L. Lasky Presents

CECIL B. DEMILLE'S

· · · PRODUCTION · · ·

"WHY CHANGE YOUR WIFE?"

By WILLIAM DEMILLE

A Paramount Artcraft Picture

"COME, let us look upon Life" says Cecil B. DeMille. "Let us look at real human beings. Let us probe into their hearts, and there find ringing echoes of our own."

SO he invites you to see "Why Change Your Wife?" and in the pictured lives of the characters to feel more keenly, to live more intensely, and to carry into the world the things you have felt.

Dazzling in Splendor of Production

Scenario by Sada Cowan and Olga Printzlau

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

presented by
ADOLPH ZUKOR
directed by
HARLEY KNOLES
Scenario by
CLARA S. BERANGER

„THE COST"

WITH VIOLET HEMING

DAVID GRAHAM PHILLIPS' GREATEST STORY

A Paramount Artcraft Picture

OUT of the sheltered life of the west into the mazes of New York—into the intrigues of society and business, into tragedy and joy.

"The Cost" is the story of a girl's mistake, a drama which carries the spectator breathless through the whole range of American life.

MAURICE TOURNEUR

presents

JACQUES FUTRELLE'S
FAMOUS NOVEL

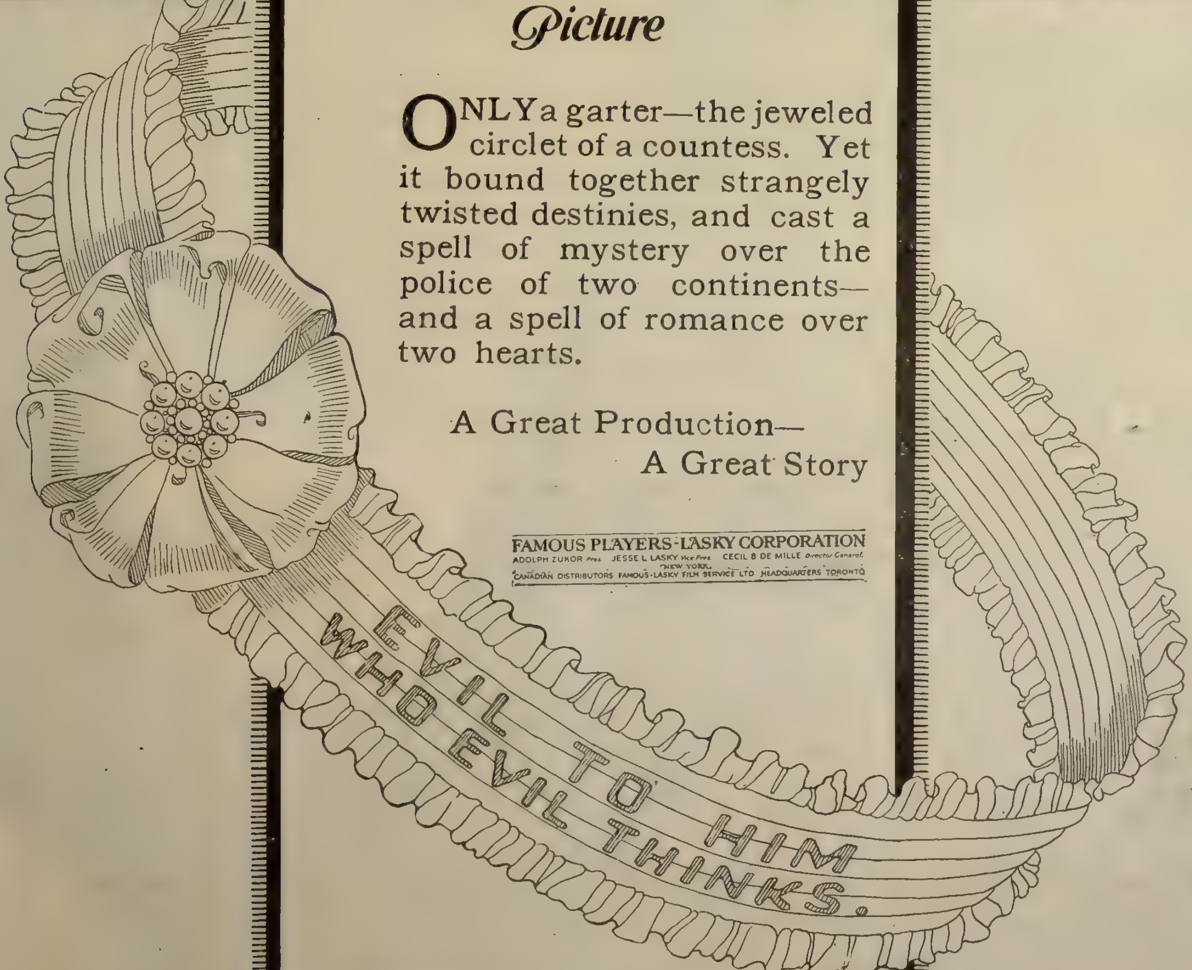
"MY LADY'S GARTER"

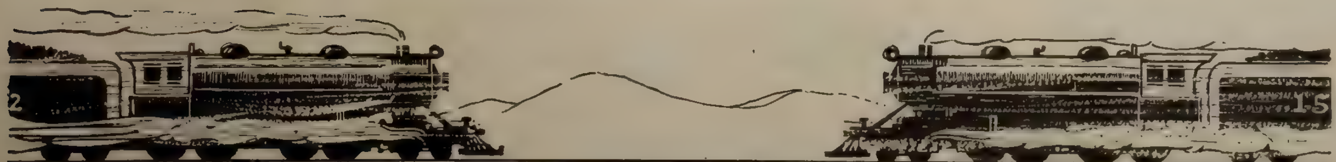
A Paramount Artcraft Picture

ONLY a garter—the jeweled circlet of a countess. Yet it bound together strangely twisted destinies, and cast a spell of mystery over the police of two continents—and a spell of romance over two hearts.

A Great Production—
A Great Story

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L LASKY *Vice Pres.* CECIL B DE MILLE *Director General.*
NEW YORK.
CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE LTD HEADQUARTERS TORONTO





Jesse L. Lasky ··· *presents*

WALLACE
REID

in

"Excuse My Dust"

A Paramount Artcraft Picture

HIS baby at home—five hundred miles away—crying for him! That was all he needed to make the most thrilling cross-country race ever staged. And when he wins home—in time—your audience will raise the roof. Watch 'em!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
CANADIAN DISTRIBUTORS FAMOUS LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO

Adapted from the Saturday Evening Post story, "The Bear Trap," by Byron Morgan.

Directed by Sam Wood.

Scenario by Will M. Ritchey.

MARY MILES MINTER
IN
NURSE MARJORIE

From the play by
ISRAEL ZANGWILL
Scenario by
JULIA C. IVERS
Directed by
WILLIAM D. TAYLOR

Heart Interest the Appeal in New Minter Picture

THE charm of an adorable young woman plus wonderful heart interest, delightfully developed in a love story of universal appeal — this, and flashes of real comedy, will make "Nurse Marjorie" one of the most powerful Mary Miles Minter productions.

You can arrange for playing dates now through any Realart manager.

REALART
PICTURES CORPORATION
469 Fifth Avenue
New York

"BURNT WINGS"

THOUSANDS of women say Joan was right, thousands argue she was wrong. No matter which view they take, the point is, they can't help discussing "Burnt Wings"—which means every woman wants to see it. Add to this, the popular appeal of handsome Frank Mayo, and Bayard Veiller's powerful story—a stage "hit" as "The Primrose Path"—and you'll say here is an offering you do not intend to miss.

Directed by CHRISTY CABANNE

Starring

FRANK MAYO

with **Josephine Hill**

UNIVERSAL SPECIAL ATTRACTION

UNIVERSAL

"THE VIRGIN OF STAMBOUL"

UNIVERSAL-JEWEL
$500.000
PRODUCTION
DIRECTED BY
TOD BROWNING

Starring

PRISCILLA DEAN

YOU know it as well as we—there's nothing like a big production to make big money. And when we say "big" we mean a picture that's big in its scenes, big in its emotions, big in the sweep of its drama. After all, the pictures that people really talk about—that crowd your theatre—are those that stir the imagination with the vastness of their canvas—their vivid coloring—their fundamental human passions. All others are simply "bread-and-butter"—"program stuff."

The year's biggest photodrama is here—"THE VIRGIN OF STAMBOUL." A piquant title—an electrifying star—a master director.

A production that was six months in the making. Throbbing with human emotion—overwhelming in its big scenes—glowing with all the colors of the colorful East. A picture that will lift your people out of the humdrum round of life and give them something to remember for many years. See your Universal-Jewel Exchange to-day—the sooner you show it the bigger your business. There is only one phrase that completely describes "THE VIRGIN OF STAMBOUL." It is—

"Simply Gorgeous"

UNIVERSAL

Carl Laemmle
announces the
early release of
Von Stroheim's
Master
Picture

"The Devil's Passkey"

NO one who ever saw "BLIND HUSBANDS" will ever forget it—nor will anyone ever forget "THE DEVIL'S PASSKEY," for Von Stroheim has once more combined a tremendously tense story with a wealth of marvelous detail and true-to-life atmosphere. This time you will surely think you are in Paris, for there is a wonderful reproduction of the Grand Prix, the classic of the French turf, with its thrilling races, brilliant crowd and royal guests—sumptuous scenes showing the interior of the Theatre Francais—elaborate views of Mme. Malot's fashionable costume establishment with its beautiful mannequins—all this in addition to a story that gets your heart in its clutch and keeps tightening with every reel. Watch for the coming announcement of release—you need to see "THE DEVIL'S PASSKEY" at your first opportunity.

**UNIVERSAL-JEWEL
PRODUCTION
DE LUXE**

UNIVERSAL

the "Full House Five"

Suppose **we** were exhibitors and **you** the producer of an unbroken chain of money-making serials for years past. Suppose **you** were offering a group of five serials, produced for no other purpose than to bring exhibitors one solid year of continuous profits.

Suppose, furthermore, that each star in that series was a proven crowd puller and money getter. Wouldn't you try to make **us** see that booking the Full House Five is the sanest, safest business move we could possibly make? **Of course, you would!** And you'd be right! The big increase in your bookings would prove it—**just as they're proving it for us to-day.**

Turn your 1920 serial worries over to us and let us make them into profits for you. Bet your limit on the Full House Five—it's the biggest hand out!

UNIVERSAL

A Great Production

"Dangerous Days" is one of the big pictures of the year. Its themes are big. Its characters are big. Its suspense is sustained. Its climaxes are almost terrifying in their strength.

Reginald Barker has evolved from this story a succession of photographic effects that are gasp-producing. All in all, "Dangerous Days" marks a high-point in Goldwyn production.

SAMUEL GOLDWYN AND REX BEACH PRESENT

MARY ROBERTS RINEHART'S

FAMOUS STORY

DANGEROUS DAYS

A Reginald Barker Production

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President

Hands That Tell a Story

Here's Tom Moore in an atmosphere of adventure and mystery—a young and reckless adventurer, hot on the trail of a great diamond, with several beautiful women and a band of pitiless crooks to keep things sizzling!

SAMUEL GOLDWYN PRESENTS

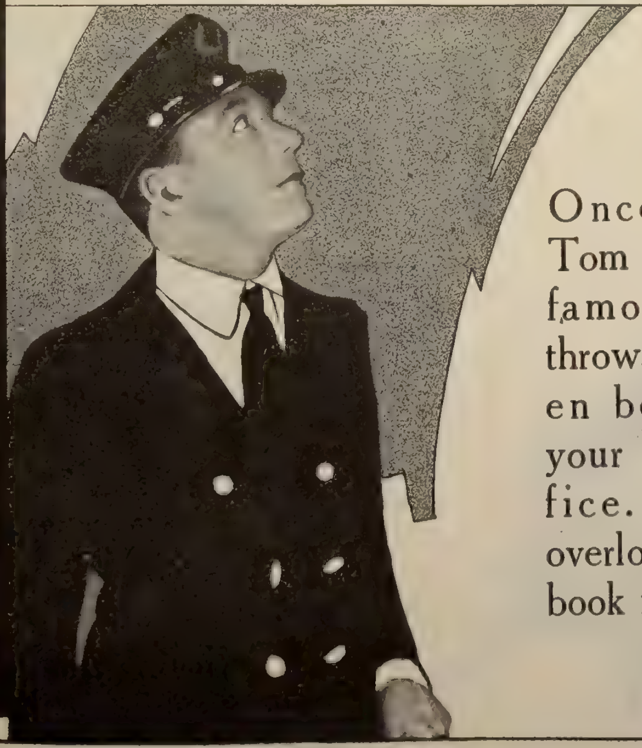
TOM MOORE

IN

DUDS

BY HENRY C. ROWLAND

DIRECTED BY TOM MILLS



Once more Tom Moore's famous smile throws its golden beam on your box-office. Don't overlook it—book it!

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President

What Do You *Want in Comedies?*

ARE *you* looking for comedies carrying *every week* the same little cast of "so-called" stars—whose names mean nothing at your box office—whose peculiar type fits them for only a certain type or kind of comedy story, so that the same situations and stories must be rehashed, week after week, to fit that little cast? If so—we have nothing for *You*.

But—IF *you* want funny comedies—different in nature every week—a world wide range of laugh-forcing situations because they're built around stories selected only because they're screamingly funny—with real artists selected to fit the story whatever it may be—

Then it's your move. Send that prepaid post-card and get details right now. Several thousand of your brother exhibitors have already beat you to it.

COMEDYART

Special Pictures Corporation
Home Office, H. W. Hellman Building
Los Angeles, California

EACH "*Comedyart*" Production proves the real practical picture-making brains of Ward Lascelle. He needs no introduction to exhibitors who keep pace with the times. "*Comedyart*" is just another instance where Mr. Lascelle has brought into reality a common-sense, practical idea, a two-reel combination of diversified subject and class.

Special Pictures Corporation
Home Office, H. W. Hellman Building
Los Angeles, California

Four Remarkable "Specials" That Uphold The Hodkinson Standards

WE announce for forthcoming release to the exhibitors of America, under the single picture policy first established in April 1919 by W. W. Hodkinson, these powerful productions:

J. Parker Read Jr. presents:

1. LOUISE GLAUM *in* "SEX"
By C. Gardner Sullivan Directed by Fred Niblo
See next week's insert *Released April 11*

Dial Film Co. presents:

2. MITCHELL LEWIS *in* "KING SPRUCE"
By Holman F. Day Directed by Roy Clements
See following week's insert *Released April 18*

Benj. B. Hampton and Eltinge F. Warner present:

3. ALL-STAR CAST *in* "DESERT OF WHEAT"
By Zane Grey Directed by Jack Conway
See following week's insert *Released April 25*

Theodore C. Deitrich and Arthur F. Beck present:

4. DORIS KENYON *in* "THE HARVEST MOON"
By Augustus Thomas Directed by J. Searle Dawley
See following week's insert *Released May 2*

These productions, on their dramatic and technical power, will be the outstanding picture successes in the biggest first run theatres of the nation all spring and summer. They have been picked from individual sources under our selective system by the W. W. Hodkinson Corporation with the same care and caution that you, the exhibitors, display in picking only big pictures for your theatres.

Twenty consecutive weeks of advertising will back them up in introducing them to you and to the American people.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

IN THE CLUTCHES OF THE HINDOO

A gripping serial story produced by Gaumont, will soon be available for the state rights market.

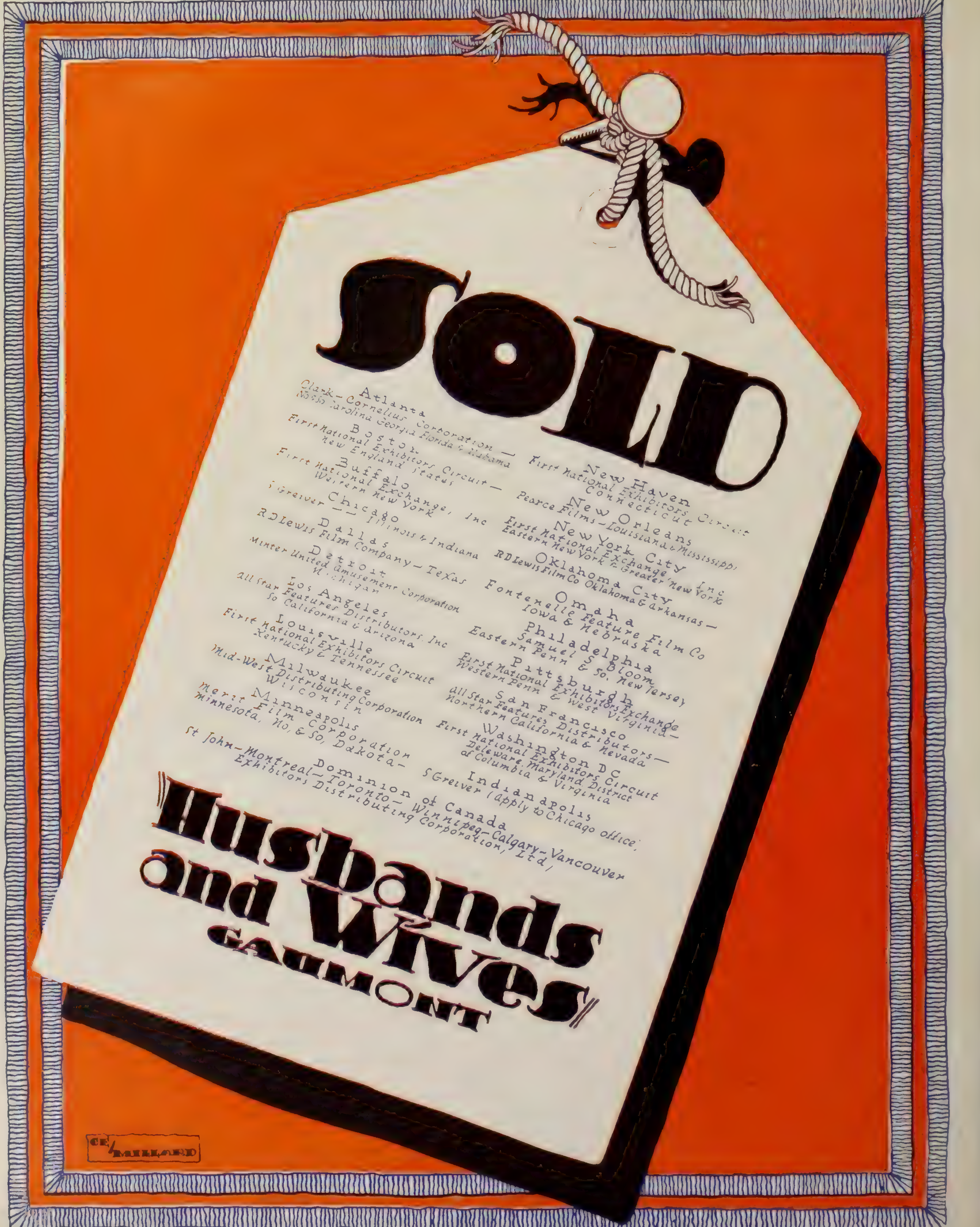
Vivian Martin

at her best

as the pampered pet of society
she marries a country boy
whom she thinks she loves.
How he fights to bend her
to his bidding and how, though
fighting back, she finally gives in
is most absorbingly unfolded in

"Husbands and Wives"

from the famous novel
by Corra Harris



SOLD

Atlanta
Clark-Cornelius Corporation — North Carolina Georgia Florida & Alabama

Boston
First National Exhibitors Circuit — New England States

Buffalo
First National Exchange, Inc
Western New York

Chicago
S Greiver — Illinois & Indiana

Dallas
R D Lewis Film Company — Texas

Detroit
Minter United Amusement Corporation
Michigan

Los Angeles
All Star Features Distributors, Inc
So California & Arizona

Louisville
First National Exhibitors Circuit
Kentucky & Tennessee

Milwaukee
Mid-West Distributing Corporation
Wisconsin

Minneapolis
Merit Film Corporation
Minnesota, No, & So, Dakota —

New Haven
First National Exhibitors Circuit
Connecticut

New Orleans
Pearce Films — Louisiana & Mississippi

New York City
First National Exchange, Inc
Eastern New York & Greater New York

Oklahoma City
R D Lewis Film Co Oklahoma & Arkansas —

Omaha
Fontenelle Feature Film Co
Iowa & Nebraska

Philadelphia
Samuel S Bloom
Eastern Penn & So. New Jersey

Pittsburgh
First National Exhibitors Exchange
Western Penn & West Virginia —

San Francisco
All Star Features, Distributors —
Northern California & Nevada

Washington D C
First National Exhibitors Circuit
Delaware, Maryland, District of Columbia & Virginia

Indianapolis
S Greiver (apply to Chicago office)

Dominion of Canada
St John — Montreal — Toronto — Winnipeg — Calgary — Vancouver
Exhibitors Distributing Corporation, Ltd

"Husbands and Wives"

GAUMONT

WANTED!
4,000,000
FEET

a month commercial printing

Price 3⅜ cents per foot

SEE US FIRST

No matter how large or small your order may be.

We can give you twenty-four hours service.

GAUMONT CO.

FLUSHING, NEW YORK

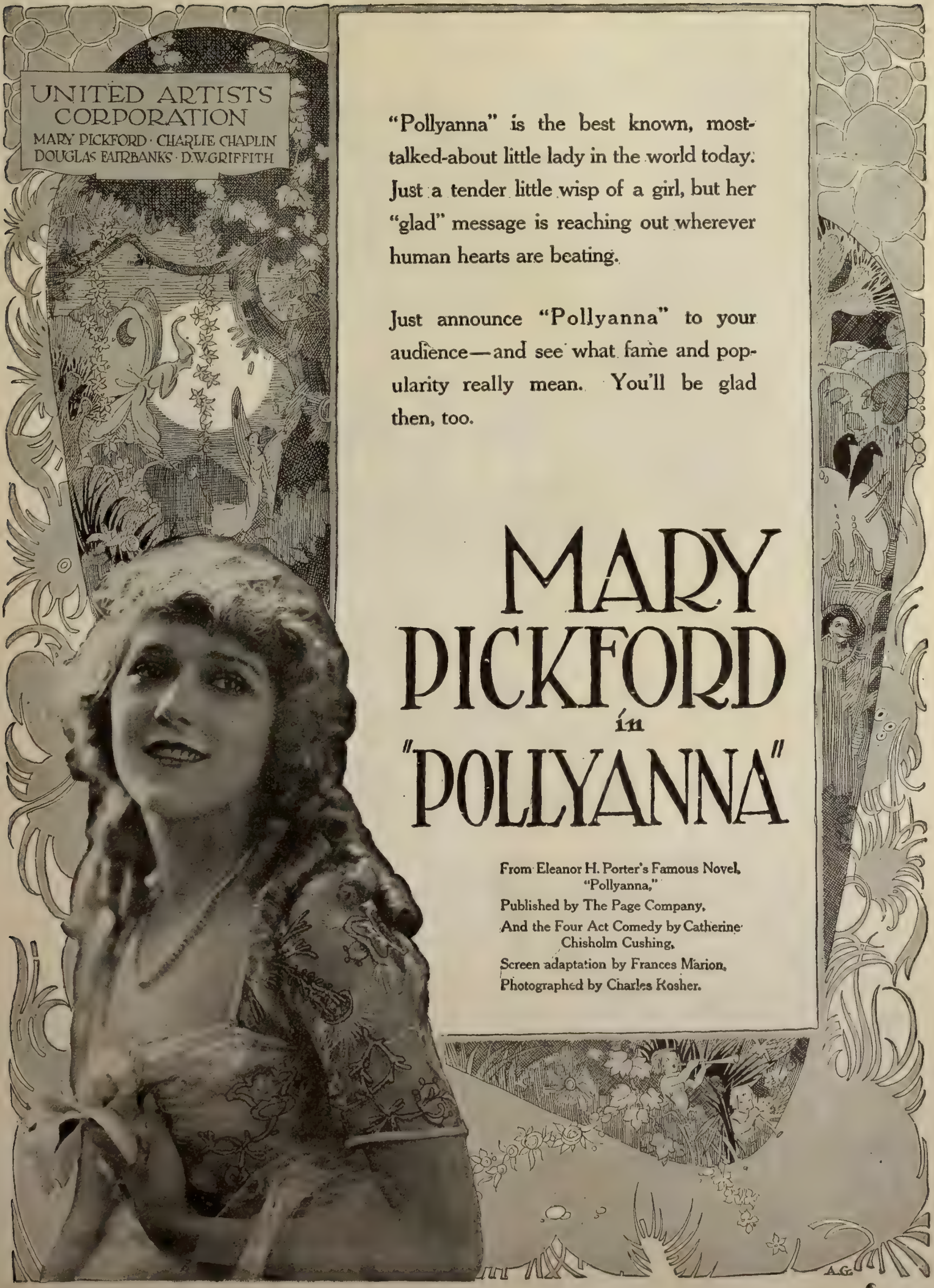
Phone: Flushing 2211

Announcing
REELCRAFT
A NAME THAT IMPLIES PERFECTION OF QUALITY IN ONE AND TWO REEL FEATURE PRODUCTIONS EXCLUSIVELY
COMEDIES
SCENICS
SERIALS
WESTERNS
AND
NOVELTIES
HARRY KRAFT

REELCRAFT

PICTURES CORPORATION

729 SEVENTH AVENUE
NEW YORK CITY



UNITED ARTISTS
CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W.GRIFFITH

"Pollyanna" is the best known, most-talked-about little lady in the world today. Just a tender little wisp of a girl, but her "glad" message is reaching out wherever human hearts are beating.

Just announce "Pollyanna" to your audience—and see what fame and popularity really mean. You'll be glad then, too.

MARY PICKFORD
in
"POLLYANNA"

From Eleanor H. Porter's Famous Novel,
"Pollyanna,"
Published by The Page Company,
And the Four Act Comedy by Catherine Chisholm Cushing,
Screen adaptation by Frances Marion,
Photographed by Charles Rosher.

UNITED ARTISTS CORPORATION

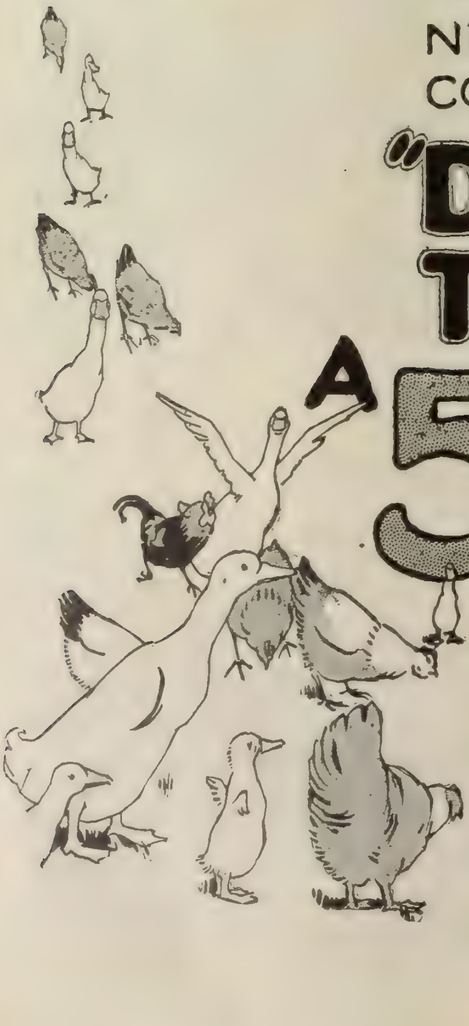
OFFERS TO THE MILLIONS OF
FUN FANS

MACK SENNETT'S

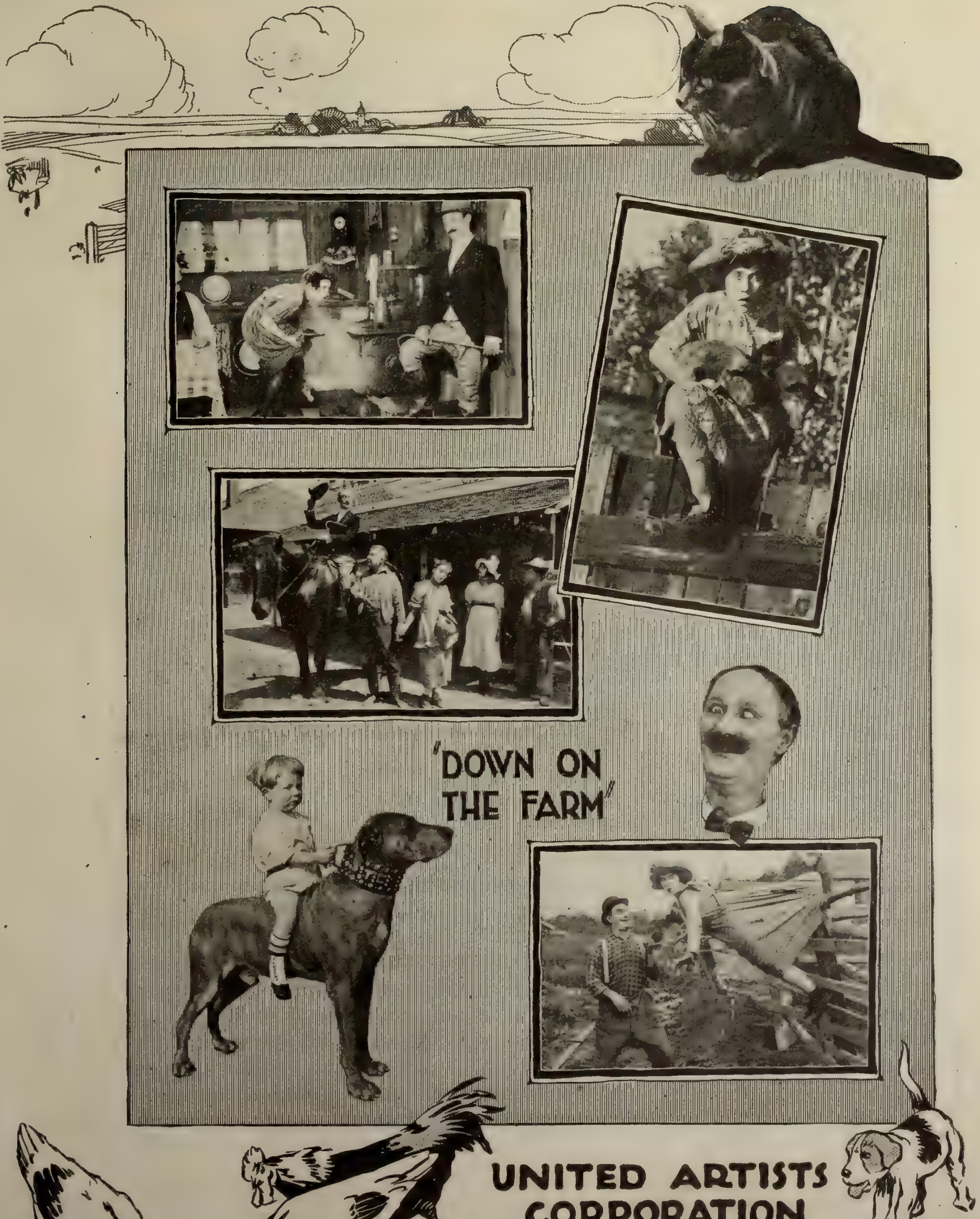
NEWEST AND GREATEST
COMEDY SENSATION/

"DOWN ON THE FARM"

A 5 REEL SPECIAL
PRODUCTION



WITH AN ALL STAR
SENNETT CAST
INCLUDING "TEDDY, THE
DOG" "PEPPER, THE CAT"
AND THE BABY.



"DOWN ON THE FARM"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, General Manager

The Butterfly Man

Gasnier
Presents

Lew Cody

This is the second Lew Cody-Gasnier Special. It is finished and has passed the test. "THE BELOVED CHEATER" placed Lew Cody in the Star ranks, "THE BUTTERFLY MAN" will establish him firmly in *that* position.

It is an adaptation *of the* book by the celebrated author, George Barr McCutcheon

ROBERTSON-COLE

HAYAKAWA

in

The Brand of Lopez

PRODUCED BY HAWORTH
DIRECTED BY JOSEPH DE GRASSE

In the galaxy of screen stars, Sessue Hayakawa stands alone, a shining conspicuous figure.
The atmosphere of strange romance, fascination and subtle insinuation that he transmits to the screen is as invaluable to the showman as it is magnetic to his patrons

ROBERTSON-COLE

BEN
WILSON
and
NEVA GERBER
in
"THE
SCREAMING
SHADOW"

1. **A Cry in the Dark**
2. **The Virgin of Death**
3. **The Fang of the Beast**
4. **The Black Seven**
5. **The Vapor of Death**
6. **The Hidden Menace**
7. **Into the Depths**
8. **The White Terror**
9. **The Sleeping Death**
10. **The Prey of Mong**
11. **Liquid Fire**
12. **Cold Steel**
13. **The Fourth Symbol**
14. **Entombed Alive**
15. **Unmasked**

GIGANTIC SPECTACULAR EFFECTS

Rivaling the Most

STUPENDOUS SPECIAL PRODUCTIONS

Make

BEN WILSON

and

NEVA GERBER

in

"THE SCREAMING SHADOW"

The Most Wonderful Serial On Record

THE eruption of a volcano, belching forth tons of rocks and rivers of streaming lava, while thousands of people rush panic-stricken through the doomed city, is one of the tremendous climaxes that make the closing episodes of "THE SCREAMING SHADOW" remarkable. From start to finish this new Ben Wilson success is the fastest moving and most elaborately staged serial ever produced.

Now Booking In Your Territory

HALLMARK PICTURES
CORPORATION
Foreign Rights Controlled by
APOLLO TRADING CORPORATION

EXTRA

HOUSES THAT SERIALS

ARE BOOKING

BENNY

IN

ROY L. McCARDELL'S GREAT BOND-THEFT MYSTERY SERIAL

The tremendous newspaper advertising received every day by **Benny Leonard**, the star, and **Roy L. McCardell**, the author of this extraordinary box-office attraction has never been equalled by any serial star or serial author in serial history.

Presented by
ASCHER'S ENTERPRISES
INCORPORATED

PRINTS IN ALL EXCHANGES

FOREIGN RIGHTS CONTROLLED

Wistaria Productions Inc.
PRESENTS

"WHY WOMEN SIN"

A BURTON KING MASTER PRODUCTION.

A SCREEN VERSION OF THE INTERNATIONALLY FAMOUS MELODRAMA OF THE SAME NAME BY WM. C. MURPHEY — ADAPTED BY LLOYD LONERGAN

FEATURING
ANNE LUTHER
WITH
CLAIRE WHITNEY - CHARLES GERARD
E. J. RADCLIFFE - ALBERT HART
J. W. JOHNSTON - "BABY" IVY WARD
MLLE. NANA - MONS. ALEXIS

1520 BROADWAY NEW YORK CITY

STATE RIGHTS FOR SALE

MURRAY W. GARSSON PRESENTS

the mammoth box office attraction of to-day

"A DREAM of FAIR WOMEN"

The greatest two reel feature ever made

FOR STATE RIGHT MARKET

Never before in the history of the picture business, have the Public shown such an interest in one picture. Everybody wants to see "A DREAM OF FAIR WOMEN," because it features the winners of the "Fame and Fortune Contest," conducted by

MOTION PICTURE MAGAZINE
MOTION PICTURE CLASSIC
AND SHADOWLAND

Unlimited advertising already conveyed to the Public assures a crowded house for the Exhibitor.

STATES SOLD	
North Carolina South Carolina Georgia, Tennessee Florida, Kentucky Alabama	CRITERION FILM SERVICE 63 Walton Street, Atlanta, Ga.
New York State	GARDINER SYNDICATE BUFFALO, 28 Swan Street ALBANY, State Street NEW YORK CITY, 729 Seventh Avenue
Pennsylvania Southern New Jersey	ROYAL PICTURES, Inc. Philadelphia—Baltimore

ON STATE RIGHTS
MURRAY W. GARSSON
1600 BROADWAY, NEW YORK
Phone 4620 Bryant - CHAS. F. SCHWERIN - Sales Manager

EXTRA

NEVER PLAYED BEFORE

LEONARD

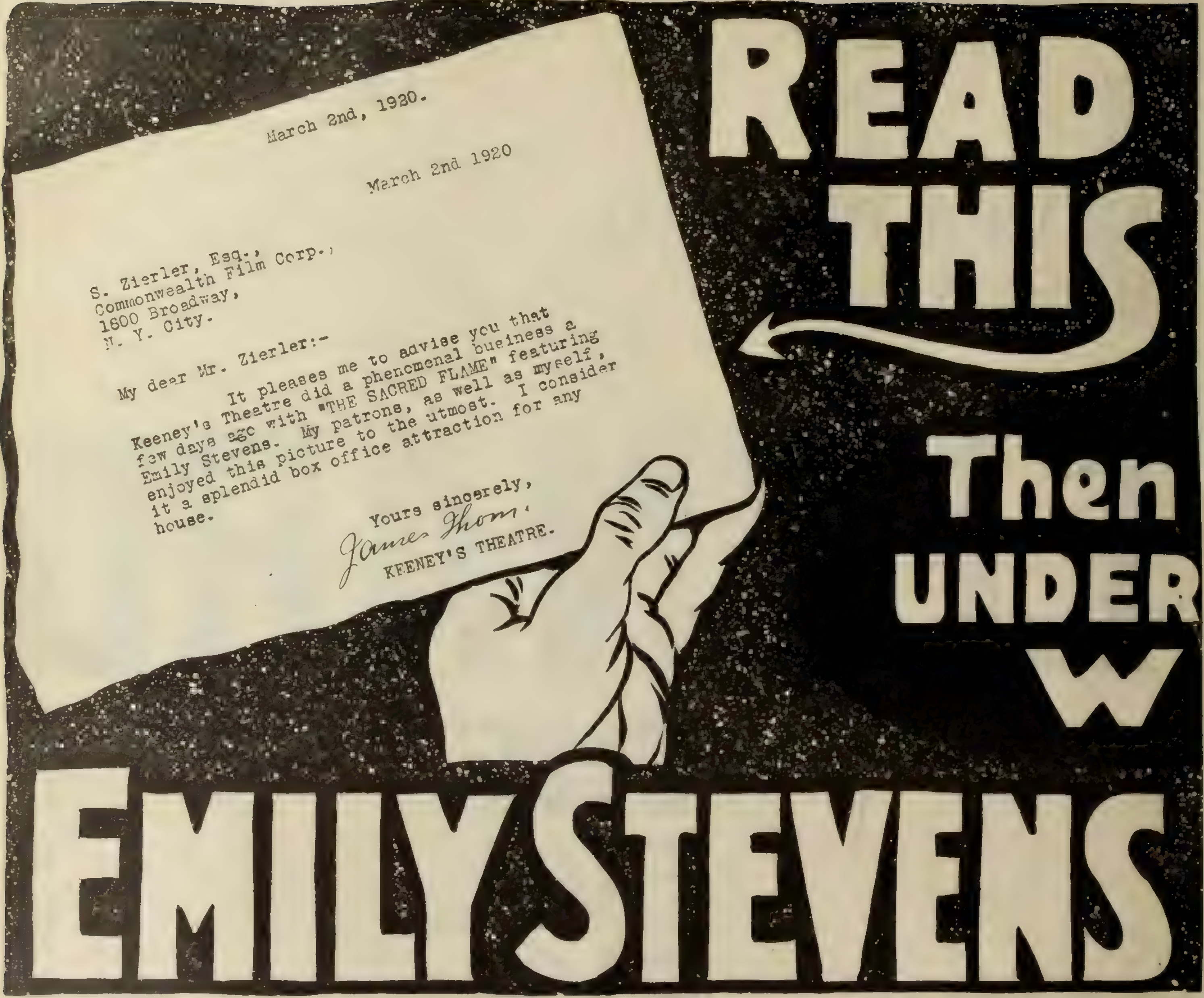
THE EVIL EYE

The intense interest aroused in the plot of this powerful story, chronicled throughout the world in front page newspaper accounts of the sensational **Wall Street bond theft conspiracy**, guarantees record-breaking houses for every episode.

ALL WHO SEE IT—BOOK IT

Booked by
HALLMARK PICTURES
CORPORATION

BY E. S. MANHEIMER


READ THIS
Then UNDER
W
EMILY STEVENS

March 2nd, 1920.

March 2nd 1920

S. Zierler, Esq.,
Commonwealth Film Corp.,
1600 Broadway,
N. Y. City.

My dear Mr. Zierler:-

It pleases me to advise you that Keeney's Theatre did a phencmenal business a few days ago with "THE SACRED FLAME" featuring Emily Stevens. My patrons, as well as myself, enjoyed this picture to the utmost. I consider it a splendid box office attraction for any house.

Yours sincerely,
James Thom
KEENEY'S THEATRE.

IS THE BIGGEST WINNER IN

THE letters reproduced on these two pages are samples of scores that are coming in from theatres everywhere that are showing EMILY STEVENS in "THE SACRED FLAME." How can you then as an Independent Exchange pass up a guaranteed money getter such as this great big dramatic winner when you have evidence of such character before you? No production on the entire State Rights market surpasses this picture for box office results. That's why we claim that—

Box Office Receipts Are the Vital Argument

for any production, state righted or otherwise. Besides giving you a great big PROVEN WINNER that is cleaning up everywhere, we back you up with a wonderful advertising campaign book that's simply packed with exploitation ideas that get the money. With the aid of this amazing book no exhibitor on earth can help but make a cleanup on "THE SACRED FLAME."

W. I. Film Service
Main Office: 209 to 211 Wimmer Bldg.
Indianapolis, Ind.

March 12th 1920

Schomer-Ross Productions Inc.
126-W 46th St
New York City:-
Gentlemen:-

I am glad I had the opportunity of seeing "THE SACRED FLAME". I think it is the best picture I ever saw for the Independent Exchange, and if Independent Exchanges could get hold out about 20 pictures like "THE SACRED FLAME" they would clean up a pile of money that would startle them. To my notion the demands such pictures as yours for it carries the type of story that people want, and that people will boost to the very limit. Thats the kind of picture that gets the Exhibitor the money on the "sure shot basis". I recommend it to any and every Exhibitor in the land, especially do I recommend it to all Independent Exchanges-who want money makers. "The Sacred Flame" is a genuine winner.

Yours very truly
W.&L. FILM EXCHANGE

THE STATE RIGHT MARKET TODAY

Write or wire us for terms, territory and prices. Get the facts today. DON'T let this big picture get away from you, for among the few genuine successes on the state rights market today "THE SACRED FLAME" leads the list, and you can positively make a cleanup with it.

WRITTEN AND DIRECTED BY ABRAHAM S. SCHOMER

whose reputation is backed by a series of box office sensations that include "Today," "Ruling Passions," "The Yellow Passport," "The Inner Man," and many others, that have brought home the money to thousands of Exhibitors.

VALUABLE STATE RIGHTS TERRITORY NOW SELLING

Extremely valuable State Right territory still open. As an Exchangeman in this business for money you can't afford to let this winner slip away from you. It will make big money for you and bigger money for every house it plays, FOR IT HAS ALREADY PROVEN ITS ABILITY TO DO SO. Write or wire us today.

SCHOMER-ROSS PRODUCTIONS, Inc.

126 WEST 46TH STREET, NEW YORK

E. S. MANHEIMER, General Manager

A. EGAN COBB, State Rights Sales Manager

THIS STELLAR CAST

HAS INTERPRETED

"DEMOCRACY"

THE VISION RESTORED

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DEMOCRACY PHOTOPLAY COMPANY

STUDIO 2826 DECATUR AVENUE NEW YORK CITY

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Negative
Pat. U.S.A.

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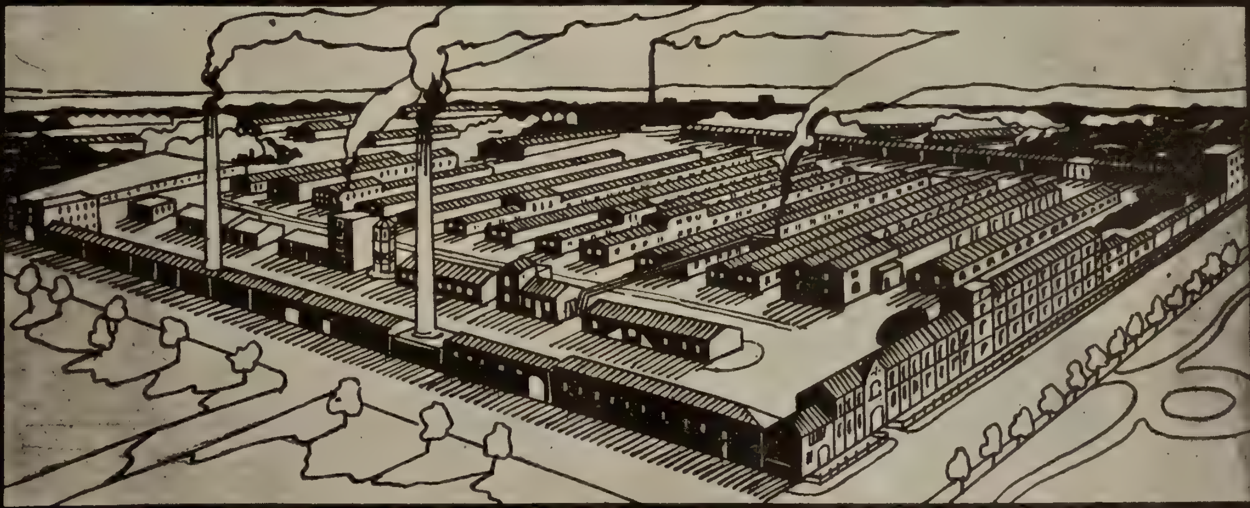
COLOURED POSITIVE
OUR SPECIALTY



We used to supply rawfilm to the principal Film Manufacturers on the Continent for many Years before the War.

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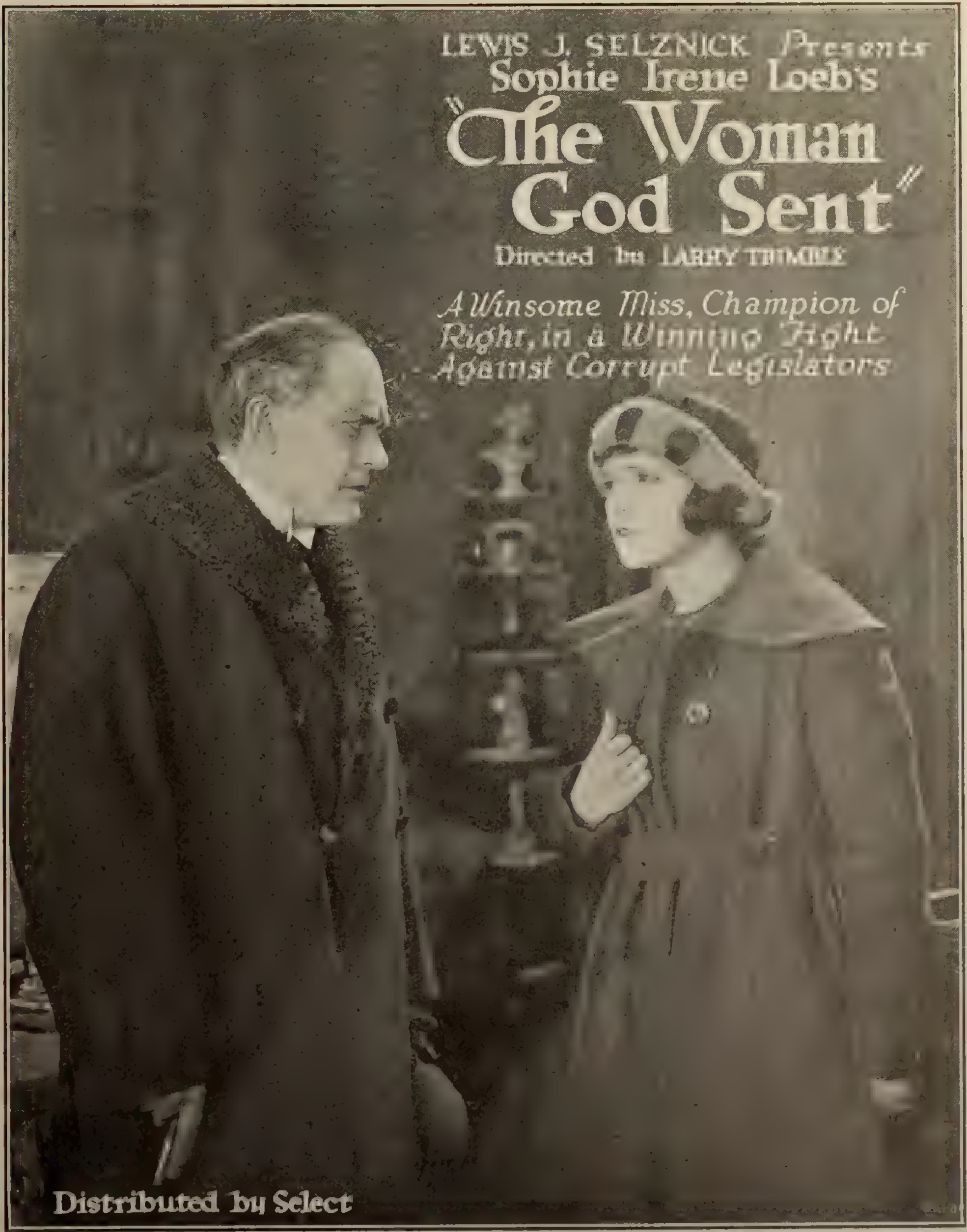

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Sophie Irene Loeb's
"The Woman God Sent"
Directed by LARRY TRIMBLE

A Winsome Miss, Champion of Right, in a Winning Fight Against Corrupt Legislators

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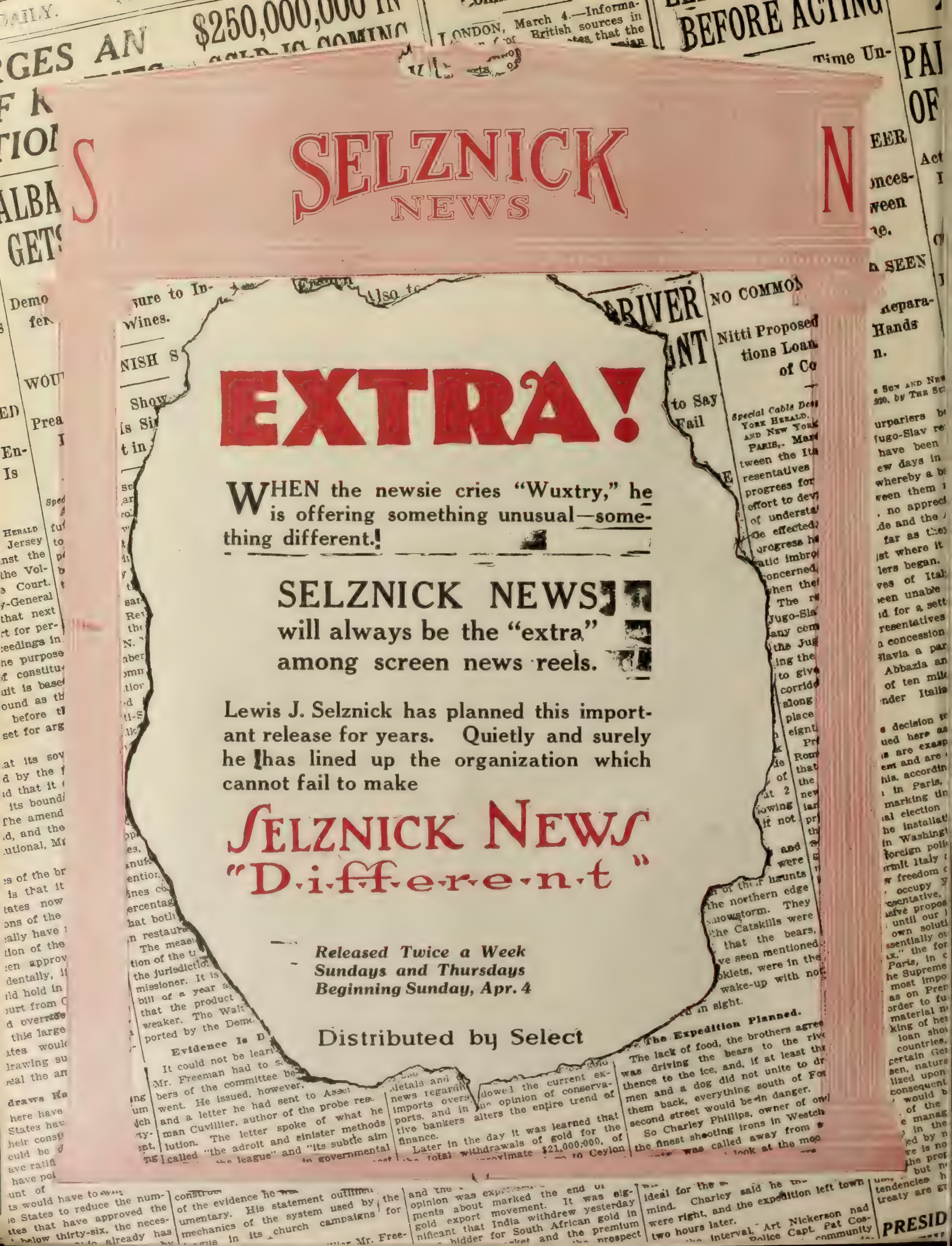

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EXTRA!

WHEN the newsie cries "Wuxtry," he is offering something unusual—something different.

SELZNICK NEWS will always be the "extra" among screen news reels.

Lewis J. Selznick has planned this important release for years. Quietly and surely he has lined up the organization which cannot fail to make

SELZNICK NEWS "D·i·f·f·e·r·e·n·t"

Released Twice a Week
Sundays and Thursdays
Beginning Sunday, Apr. 4

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N NATIONAL NP PICTURES P

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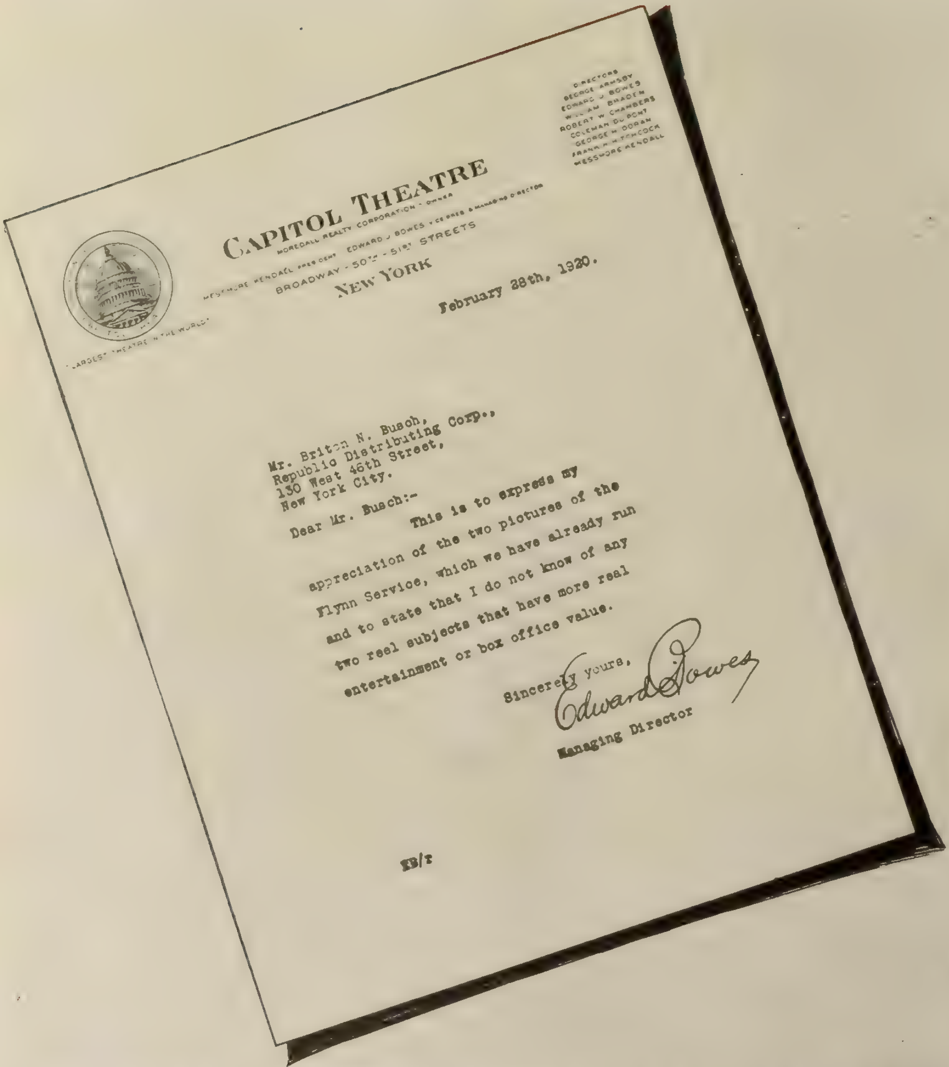
"BLIND YOUTH"

Adapted from the Play
by LOU TELLEGEN and WILLARD MACK
Scenario by
KATHERINE REED
Directed by
TED SLOMAN

Second of Those
"Made to Order" Pictures for Franchise Holders in
NATIONAL PICTURE THEATRES INC
Lewis J. Selznick, President

R P

REPUBLIC RP PICTURES



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EDWARD J BOWES
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MESSMORE KENDALL PRESIDENT EDWARD J BOWES VICE PRES & MANAGING DIRECTOR
BROADWAY - 50TH - 51ST STREETS
NEW YORK

"LARGEST THEATRE IN THE WORLD"

February 28th, 1920.

Mr. Briton N. Busch,
Republic Distributing Corp.,
130 West 46th Street,
New York City.

Dear Mr. Busch:-

This is to express my appreciation of the two pictures of the Flynn Service, which we have already run and to state that I do not know of any two reel subjects that have more real entertainment or box office value.

Sincerely yours,
Edward Bowes
Managing Director

EB/T

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729 7TH AVE., NEW YORK CITY

BRITON N. BUSCH, President
EXCHANGES EVERYWHERE

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TYRONE POWER

in a terrific drama of modern life

"THE GREAT SHADOW"

Written by R. Berliner Directed by Harley Knoles

Produced by Adanac Producing Company Ltd.

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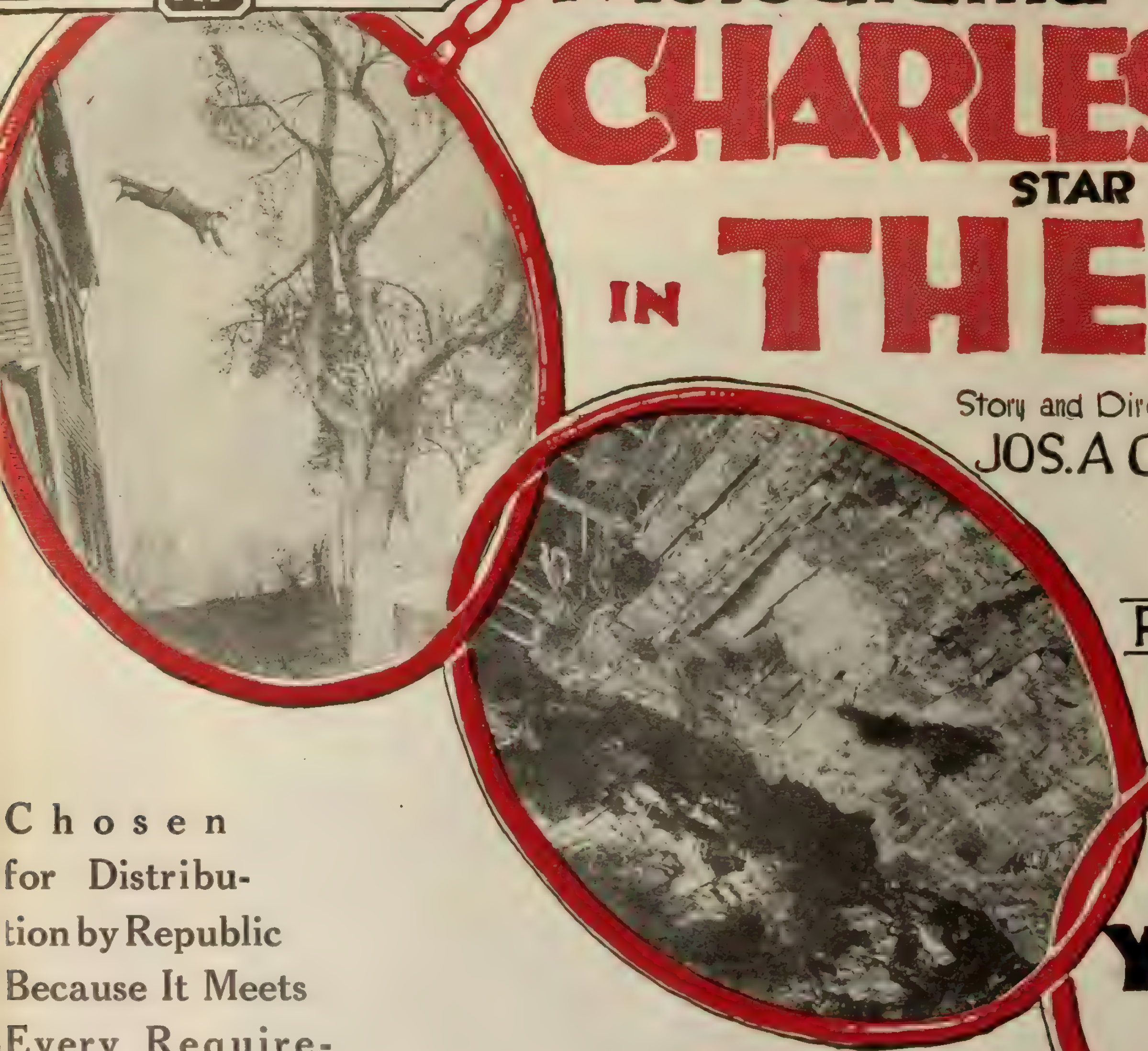

FIFTEEN

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YOUR B

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Chosen for Distribution by Republic Because It Meets Every Requirement of Theatres that Find Great Profit in Showing Serial Motion Pictures.

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EXECUTIVE OFFICES 729 7th AVE., NEW YORK

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d by Thrills!

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HUTCHISON

REAT GAMBLE"

HIRLWIND

Produced by
ALLGOOD
PICTURES
CORP.

EPISODES

nge
OOKINGS
W!

Scores of
Sure-Fire
Methods of At-
tracting Crowds
Have Been Devise
for Exhibitors Wh
Book This Worth
Successor to "Th
Great Gamble'

ING CORPORATION

BRITON N. BUSCH, President
EXCHANGES EVERYWHERE

The Most Wholesome Comedies On Earth

The Hall Room Boys COMEDIES

SPRING

Is Synonymous with Joy, Good Will and Youth

HALL ROOM BOYS COMEDIES

Featuring

NEELY EDWARDS

(Formerly of FLANAGAN and EDWARDS)

and

HUGH FAY

will bring joy, good will and the sparkling spirit of youth to your audiences. Their merit is proved in the fact that their wholesomeness and human appeal are acknowledged by all exhibitors who have booked them.

"They are good for the laughs."—Wid's.

They have made good and they are made good!

Produced and released every other week

JACK and HARRY COHN

1600 Broadway, New York City

A drama with civilization's deadliest menace as the theme

Leonce Perret *presents*

EMMY WEHLEN

in

LIFTING SHADOWS

FROM THE STORY BY HENRI ARDEL. SCENARIO AND DIRECTION BY LEONCE PERRET.

Plenty of punch, excitement and atmosphere, good acting, fine sets and all the rest in this picture. Each day's business should be bigger than that of the day before,-- with the house showing it......

Pathé
Distributors

Jesse D. Hampton presents

Blanche SWEET

in

The Deadlier Sex

by Bayard Veiller, the celebrated playwright

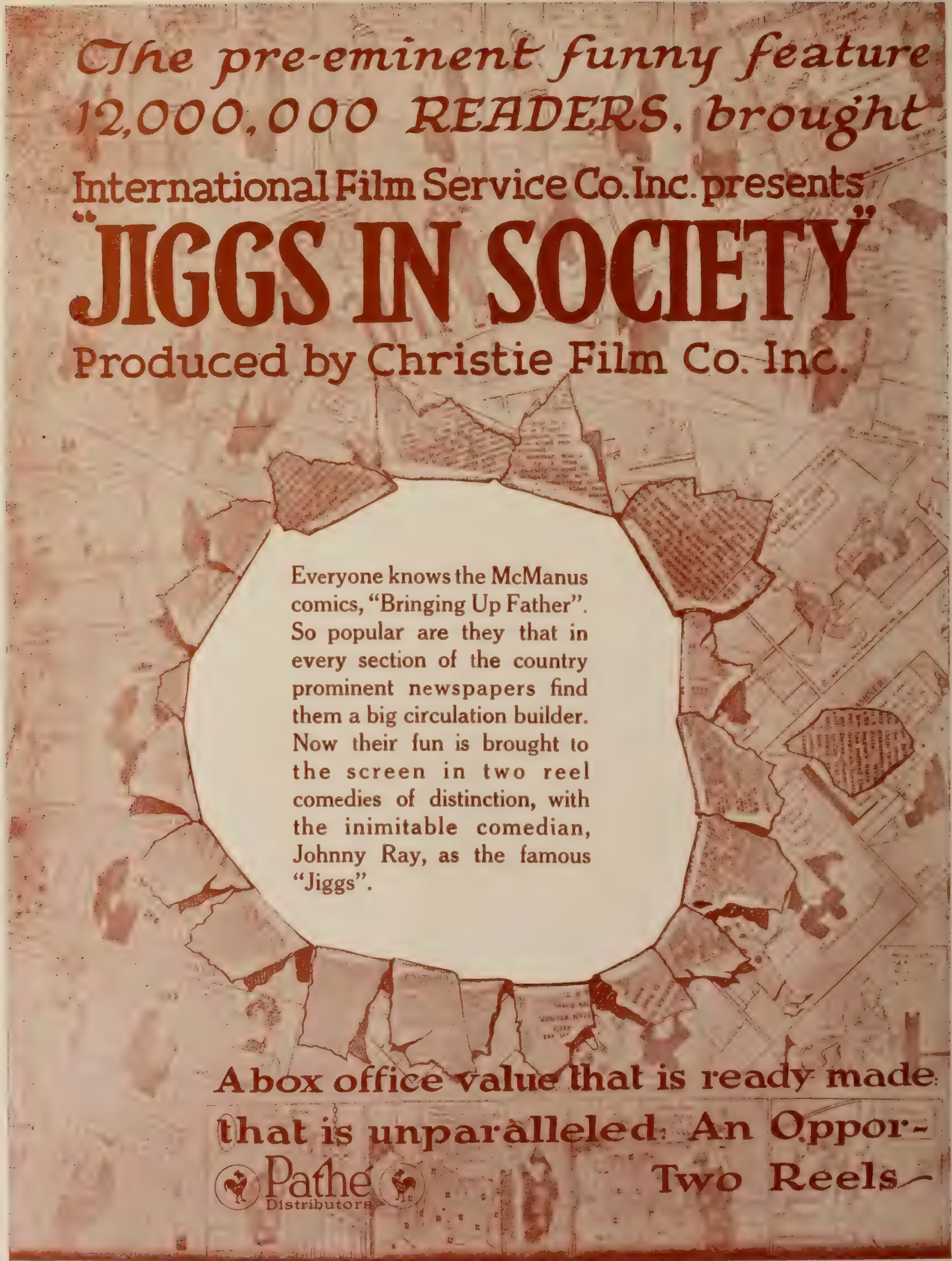
Her father told her that if that big, broad shouldered, good looking young financier would only get away from Wall Street, he was sure he would turn out to be really human and decidedly worth while.

So to save the stockholders of her father's railroad from ruin she kidnapped that young man and had him set down in the middle of a wilderness. And there she held him helpless.

A delightful story of adventure and love in the land of the tall, clean forests; a real picture.

Pathé
Distributors

Pathé
Distributors



The pre-eminent funny feature
12,000,000 READERS, brought

International Film Service Co. Inc. presents

"JIGGS IN SOCIETY"

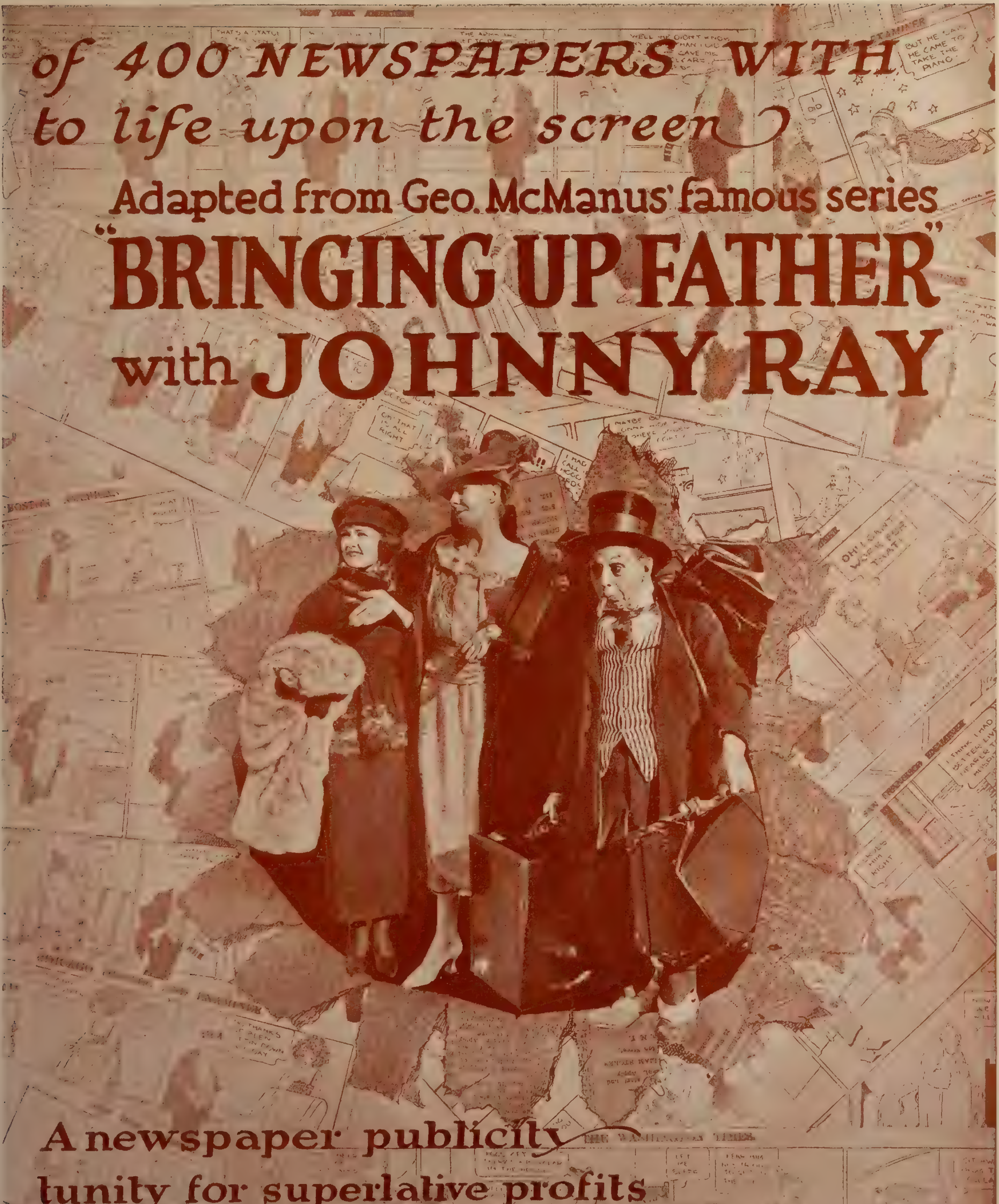
Produced by Christie Film Co. Inc.

Everyone knows the McManus comics, "Bringing Up Father". So popular are they that in every section of the country prominent newspapers find them a big circulation builder. Now their fun is brought to the screen in two reel comedies of distinction, with the inimitable comedian, Johnny Ray, as the famous "Jiggs".

A box office value that is ready made:
that is unparalleled: An Oppor-

Pathe
Distributors

Two Reels—


NEW YORK AMERICAN
BUT HE CAME TO TAKE THE PIANO
OH! I CAN'T WORK FOR THAT!
THE WASHINGTON TIMES

of 400 NEWSPAPERS WITH

to life upon the screen

Adapted from Geo. McManus' famous series

"BRINGING UP FATHER"

with JOHNNY RAY

A newspaper publicity

tunity for superlative profits

Booking now

Pathe
Distributors

Arthur F Beck Serials Productions, Inc

PRESENTS

Stuart Holmes

and

Miss Frankie Mann

in

"TRAILED BY THREE"

An adventure serial in fifteen weekly episodes. Written by Chas. T. Dazey, author of "In Old Kentucky" Directed by Perry Vekroff

A South Sea Island, ruled by a bull-necked, criminal white; the beautiful daughter of a missionary, who seeks to free the natives from their hated ruler; a young New Yorker whose life of ease has not kept him from being as game as they make 'em; two or three silky, well-groomed individuals with many aliases and a lust for ill-gotten gain; and a jewel chase that goes half around the world. Such are the ingredients of this exciting serial............................

COMING IN APRIL

Pathé
Distributors

Leonce Perret
presents

Dolores Cassinelli
in
Tarnished Reputations

When a girl in a small town suffers her good name to run down at the heel she might just as well buy her railroad ticket at once and get it over with.
That's what this girl did; she left the town while the anvil chorus was going strong. But that wasn't the end of her adventures at all; it was the beginning!

Written by Mr. Perret
Directed by Alice Blache
Produced by La Jeunesse Corp.

Pathé
Distributors

WANTED: A Producer

—one fired with the spirit of progress, with vision, energy and a proven record.

I Will Invest

all my money, ability and reputation for the sake of the bigger things I want to do.

I have been co-starred in

D. W. GRIFFITH'S
"THE GREATEST THING IN LIFE"

D. W. GRIFFITH'S
"THE GIRL WHO STAYED AT HOME"

PARAMOUNT'S
"NUGGET NELL" with DOROTHY GISH

KING VIDOR'S
"BETTER TIMES"

UNIVERSAL'S
"BONNIE, BONNIE LASSIE"

SELZNICK'S
"UPSTAIRS AND DOWN"
with OLIVE THOMAS

MARSHALL NEILAN'S
"DON'T EVER MARRY" (Coming)

M. TOURNEUR'S
"THE COUNTY FAIR"

And Other Successful Productions

I have declined stardom offered by the leading producing organizations. I have not been tempted by flattering offers and guarantees of flat salaries.

I want to join forces and work with a real producer. I have ideas and the best stories to bring out my capabilities. My money goes along with my confidence, experience, enthusiasm and ability.

They all say I am "there." Now I'm going to prove it in a bigger way than ever.

David Butler

Moving Picture World

Positively No Bookings

accepted, except on an individual basis, for

Marshall Neilan's "The River's End"

By James Oliver Curwood

Marshall Neilan's productions for "First National" can NOT be booked as a series. They will be released as individual pictures only.

MARSHALL NEILAN PRODUCTIONS

A "First National" Attraction

ASSOCIATED FIRST NATIONAL PICTURES INC.

WILL PACK YOUR HOUSE

—says Wid's.

"From the box office angle there is very little doubt but what Constance Talmadge, 'In Search of a Sinner,' will pack your house, if you can judge from the first day's run at The STRAND (New York), where they were standing them at the last show."

Wid's.

CRISP AND ZIPPY!

"Her latest picture may be said to outclass all in its mirth-provoking possibilities. Snappy action, clever twists and turns and surprises at every flash. Delightful nonsense, delightful truth, handled in a flawless manner . . . crisp and zippy."

—Motion Picture News.

PEP AND GINGER!

"The grouchiest mortal on earth couldn't resist the laughing lure of this bright, gingery First National production. It is screen comedy of infinite jest and sparkle, sufficiently daring, yet never touching the risque verge, alive with smart action, always holding its interest and terminating as happily and mirthfully as it begins."

—Exhibitor's Trade Review.

IT'S A WINNER!

"Gay with the adventures of a young widow. . . . a delightful comedy. . . . Constance Talmadge is a born comedienne. Drew outbursts of laughter at The STRAND and will be a winner wherever shown."

—Moving Picture World.

Joseph M. Schenck
Presents

Constance Talmadge
in
"In Search of A Sinner"
By Charlotte Thompson

A John Emerson-Anita Loos Production

Directed by DAVID KIRKLAND
Photographed by OLIVER MARSH
Technical Director, WILLARD REINECK

ASSOCIATED FIRST NATIONAL PICTURES INC.

A "First National" Attraction

Stirring New Series

The Katherine MacDonald Pictures Corporation

Sam E. Rork, President and General Manager

Presents

Katherine MacDonald

The American Beauty

In a sterling new series of pictures specially produced for First National, that are the last word in beauty and artistic production. The beauty of the star, stories by the best authors and playwrights, strong supporting casts, the lavishness of production assure you of unusual selling opportunities.

Now Booking!

"THE TURNING POINT"

The Picture Beautiful

By Robert W. Chambers

Coming!

"PASSION'S PLAYGROUND"

From the Novel, "The Guest of Hercules"
A Tale of Monte Carlo

By C. N. and A. M. Williamson

"THE NOTORIOUS MISS LISLE"

Love—Intrigue—Romance

By Mrs. Bailey Reynolds

Associated First National Pictures Inc.

A "First National" Attraction

By Arrangement with
Attractions Distributing Corporation
B. P. Fineman, President

She Dances

to Heathen Idols
to the Wind Gods
to the Wood Gods
to the Surf Gods

Clad

in a wisp of grass
—an alluring smile

She Dances

straight into your
heart in

D. W. GRIFFITH'S

Latest Production

"The Idol Dancer"

Played by

Clarine Seymour

The Latest BIG

"First National" Special

ASSOCIATED FIRST NATIONAL PICTURES INC.

Here She Is Again!

Star of "In Old Kentucky!"

Louis B. Mayer
Presents

ANITA STEWART

IN

"The Fighting Shepherdess"

A thrilling drama of the rugged West, taken from the novel by Caroline Lockhart.

Directed by EDWARD JOSÉ

Your patrons are waiting to see her. "In Old Kentucky" is fresh in their minds and they'll go a long ways to see the heroine in her latest screen production!

ASSOCIATED FIRST NATIONAL PICTURES INC.

A "First National" Attraction

"DON'T EVER MARRY"

ASSOCIATED FIRST NATIONAL PICTURES INC.

"First National"
Attraction

Mack Sennett's Supreme Effort

"TILLIE'S PUNCTURED ROMANCE"

"THE BEST PRODUCTION I HAVE EVER MADE"

(*Signed*) ***MACK SENNETT***

STATE RIGHTS NOW SELLING

Tower Film Corporation

71 West 23rd Street New York City

ALBERT E. SMITH PRESENTS

WILLIAM DUNCAN

IN "THE SILENT AVENGER"

BY ALBERT E. SMITH AND CLEVELAND MOFFETT

A MILLION DOLLAR SUPER-SERIAL OF LOVE AND HONOR, DANGER AND DARING

DIRECTED BY WILLIAM DUNCAN

VITAGRAPH

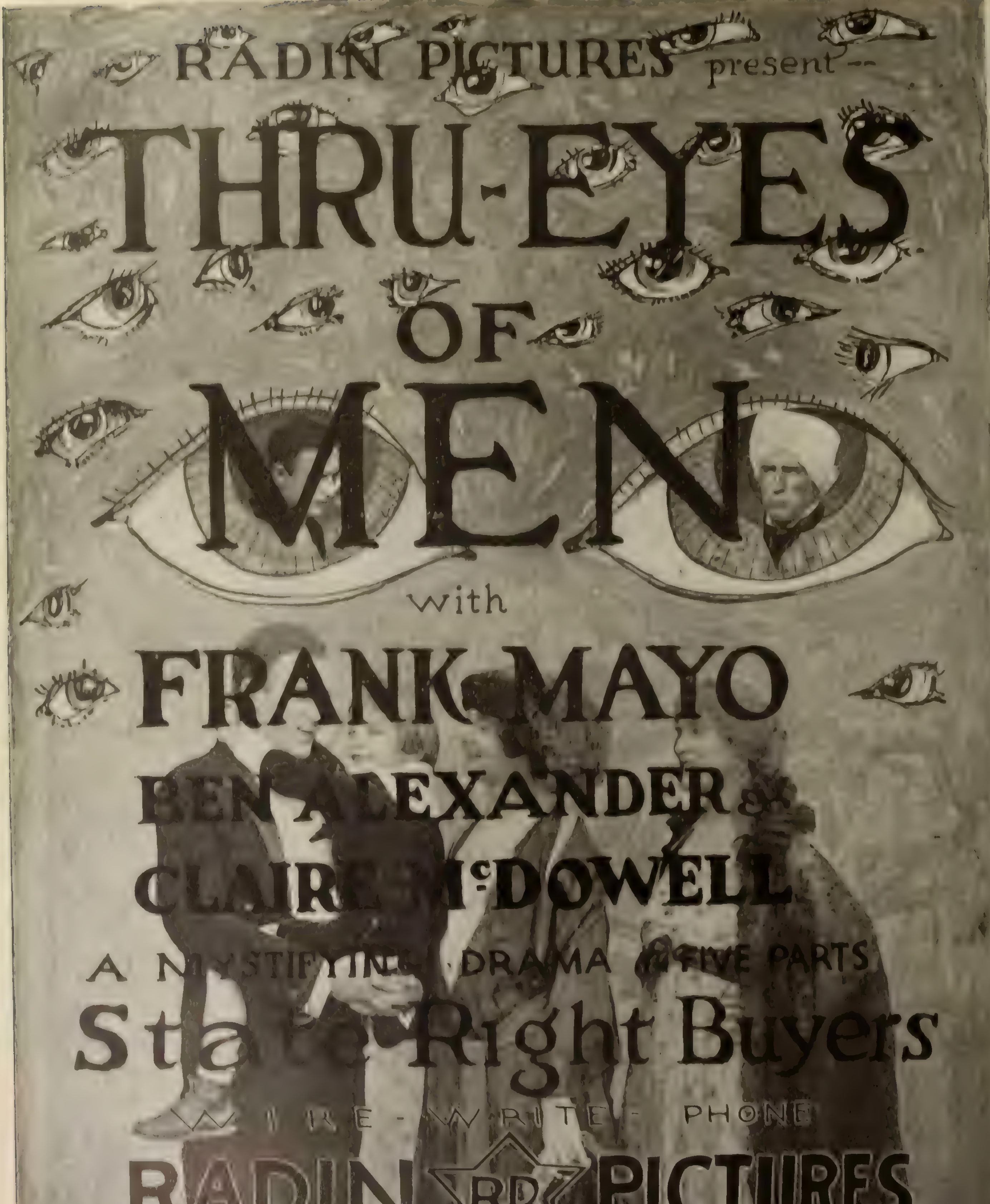
ALBERT E. SMITH presents

WILLIAM DUNCAN

in

"THE SILENT AVENGER"

WILLIAM DUNCAN
in
"THE SILENT AVENGER"



RADIN PICTURES present--

THRU-EYES OF MEN

with

FRANK MAYO

BEN ALEXANDER & CLAIRE McDOWELL

A MYSTIFYING DRAMA IN FIVE PARTS

State Right Buyers

WIRE - WRITE - PHONE

RADIN RP PICTURES

729 - Seventh Ave N.Y.C.

RADIN PICTURES present

SIP COMIDIES

A SERIES OF TWENTY-FOUR SINGLE REEL COMEDIES

Featuring

CHRIS RUBE	FLORENCE E. TURNER
NEAL BURNS	HARRY MANN
BEN WILSON	BARDINE BURKETTE

MR. and MRS. CARTER DE HAVEN

COMEDIANS OF RENOWN

In New Releases of Distinctive Quality

REALSTAR Dramas

Twenty-Four Two-Part Plays

Featuring

J. Warren Kerrigan	Franklyn Farnum
Grace Cunard	Francis Ford
Mary Fuller	Violet Messereau
Violet MacMillan	Lena Baskett
Molly Malone	William Mong
Zoe Rae	June Hunt

FAMOUS STARS
IN TENSE DRAMATIC SENSATIONS
NEW IDEAS NEW PRODUCTIONS

Now Ready
FOR
STATE
RIGHT
BUYERS

Now Ready
FOR
STATE
RIGHT
BUYERS

BRYANT
5426

RADIN RP PICTURES

729-7th Ave.
NEW YORK

"THE RIGHT OF WAY"

"is an unusual picture," says Edward Weitzel on page 1979 of last week's issue of *Moving Picture World*. "Of the production itself and the individual work of director, star and scenario writer, words of hearty commendation are in order. By its production Metro gives new advance to the screen."

New advances, this year, are not uncommon among pictures or papers. Some of them are worth printer's ink and are noticed by the men who know.

Worth mentioning, among others, are "Clip and Paste" and "Consensus of Trade Press Reviews," appearing each week in *Moving Picture World*.

By reason of these and a dozen other features—perhaps imitated, but not duplicated by any contemporary—as has Metro's "The Right of Way" among its fewer and better pictures—*Moving Picture World* has the right of way among five and twenty trade papers.

Moving Picture World

Founded by J. P. Chalmers in 1907

Saturday, March 27, 1920

We Have With Us This Week

Battle of Ballots Between Salina and Wichita 2146

Picture Showmen Vote on the location for a Film Exchange and Universal's Board of Electors gives Wichita the decision. Kansas always was strong for majority rule—it's a Real American commonwealth.

"Good Bye, Good Luck and Thanks for the Offer" 2099

Years of Rumor come to fruition as P. A. Powers surprises Filmdom by selling to Carl Laemmle and Robert H. Cochrane his Universal holdings, lock, stock and "barrel." Read the interesting and important details.

Meet the Exchange Man Who Serves You with Shows 2146

Three pages of newsy gossip about the live-wire hustlers of the film world. You are sure to run into an item that will interest you—news of the men who keep the wheels of industry moving.

Whitman Bennett, Silent Force in Filmdom, Crashes Into the News 2095

With Lionel Barrymore as his star First National will have the Bennett production ideas, unfettered and unafraid, to show big vision of a worker and producer.

Censorship As She Is Sensed Country-Wide 2101

Massachusetts, for instance, apparently has decided for some form of censorship. But the Bay State is an exception to the rule, practically every other Commonwealth standing with more or less determination against restrictions in the form of censorship.

"Cleveland-Pittsburgh Plan" Extended to Sunflower State.... 2155

Kansas exhibitors pay their State association dues by the simple and evidently satisfactory method of running an advertising slide—and keeping paid in advance.

Putting Educationals Into Handy Circulation 2097

C. L. Chester's product goes into the exchanges lately established by Educational Film Company. You can soon get an "Educational" as quickly and easily as you get your mail at the post office.

Get Into "Personal Touch" with Utica Convention Aftermath... 2100

Sam Spedon combs his note book and sets down what was "did" and what was "didn't" at the State convention of New York exhibitors. It's all about "You, and You and You."

And What About the Other Pages—Scores of 'Em?

There are more exclusive features—real features—between the covers of Moving Picture World every week than can be found **in any other trade-paper.** Said without boasting—said just to remind you that this magazine is run to **help the picture showman sell tickets.**

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Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. F. Chalmers; Secretary and Treasurer, E. J. Chalmers; Assistant General Manager, James L. Hoff; Editor, George Blaisdell; Advertising Manager, A. MacArthur, Jr.

Address all correspondence to the company.

The office of the company is the address of the officers.

Chicago Office: Suite 917-919 Garrick Building, 64 West Randolph Street (Telephone: Central 5099).

Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649).

Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2.00. Advertising rates on application.

ALBERT E. SMITH
presents
Corinne Griffith

IN
"The Garter Girl"
From the Intensely-Human O. HENRY Story
"The Memento"

MOVING PICTURE WORLD

For a National Convention

ONE of the more important steps taken by the Utica convention of the New York State exhibitors was that sanctioning the calling of a national convention. If the motion picture showmen of the Empire State finally decide to carry out the terms of the resolution they will have behind them the prestige of the impressive gathering at Utica. Numbers at any convention means authority. If there is any doubt as to the representative character of the attendance at the Utica sessions a perusal of the names of the exhibitors and exchangemen present will resolve it. The Moving Picture World was the only trade journal that seriously made any attempt to collate the names of the men in attendance. Also it was the only motion picture paper to tell the story of the banquet, by every one conceded to be the outstanding factor of the occasion.

It is said that in case a convention is to be called there is a good chance it will be held in Cleveland. Perhaps one of the reasons why the Utica sessions were so largely attended was because of the city's central location in the state. Nationally Cleveland comes within the same category. We are speaking now of the film center, or the geographic film center. If we are to have a national gathering let it be called for that point most accessible to the largest number of exhibitors—providing always hotel and other necessary accommodations are equal.

Sympathy for Mr. Earl

SYMPATHY from the entire industry will go out to Edward Earl, president of the Nicholas Power Company, in the tragic death of Kenneth Earl, his only son, in an aeroplane accident. To those who personally had met this splendid young man the realization of the loss sustained by Mr. Earl will be all the keener.

A Little Business Romance

IN the smoking compartment of a car on a train bound for Utica several exhibitors were discussing motion picture men and motion picture things as only exhibitors are apt to discuss them. The conversation turned on the name of one man known to all in the party. The question was asked if the person mentioned had not encountered difficulties three years ago, financial difficulties and domestic difficulties in the way of illness.

"I'll say so," said one of the exhibitors, a man known from coast to coast. "Three years ago he was 'broke,' and worse than that he was facing accumulating doctor's bills. He wanted me to sell him my theatre. When I inquired what he was going to buy it with he said he would pawn some jewelry his wife had, and pay me $2,000 down and $300 a month in installments. The price was $10,000.

"He had the house paid for in less than a year. He later sold a half interest in it for $17,500, then bought it back for $20,000 and resold it for $30,000. In the three years since he made the first deal he has bought into other houses. Today he can close out for better than $100,000 cash. He is now, as he always was, an A1 showman. He has nerve, and he knows he has ability. I'll hand it to him. He has succeeded and deserved to succeed. In telling this I am saying nothing that will hurt his feelings, either. Secretly, he's rather proud of the way he came back."

There was a reminiscent twinkle in the eye of one of the veteran exhibitors.

"Speaking of nerve," said he, "I'll tell you an incident of the old days. We expended $16,500 in building a theatre on a plot of ground leased for eighteen months—that was the longest lease we could get. In five months we had our money back. And some of the boys think they are moving fast in these later times."

The Exchangeman's Page

HAVE you noted the quick growth of the Exchangeman's Page—or rather pages—in the Moving Picture World? The new department started off quietly and minus any blare of horns, but it "caught on" nevertheless. It has not quite hit its stride, but you do not have to take our word for it that it is "going strong." Keep your eye on this department.

Powers Retires from Universal

THE retirement of P. A. Powers from the Universal Film Manufacturing Company marks the ending of a business association which has covered the era of the motion picture's larger expansion. The announcement came on March 17, the fifth anniversary of the dinner given by Mr. Powers to Mr. Laemmle at the Hotel Alexandria in Los Angeles. This function, which was a part of the celebration of the formal opening of Universal City, signified to the trade at large that the differences which for a long time had existed between the Laemmle and the Powers interests in the organization had been composed and that in the future harmony would prevail between the two men, each of whom had been an active force in the development of the motion picture as a popular amusement.

During his connection with the Universal Mr. Powers has given of his time and means for the furtherance of the interests of the whole industry, nowhere more effectively than as a director of the National Association.

That the severance of the business relations between Messrs. Laemmle and Cochrane on the one hand and Mr. Powers on the other, relations that at times have been as entertaining as they have been exciting, should be in amity and cordiality is a matter for congratulation on the part of all friends of the trio. Here's to 'em!

Kansas Organization Strong

REPORTS from Kansas indicate that the members of the Kansas Exhibitors Association have had a most prosperous year. Matching that in importance and as a "consummation devoutly to be wished" it is announced that "they have come nearer sticking together than ever before." Usually the more prosperous the exhibitors the less ostensible reason has there been for their sticking together. A healthy index as to the situation in the Sunflower State is that at the Wichita convention it is expected there will be a lively contest for the honor of serving their fellows in executive positions.

The Kansans have adopted the Cleveland-Pittsburgh slide plan of dues paying and it has worked out successfully. The initial sum was $52 a year. Now it is hinted the price for the coming year may show an advance on this amount.

Some Short and Snappy Stuff

"I Hope the Girls Across Page Don't Jump
When I shoot," says "Hoot" Gibson, Universal player.

French Film Men Here to Buy and Sell Productions

BRINGING five French productions, Captain Vandal of Charles Delac, M. Vandal & Co., of 11 Boulevard des Italiens, Paris, arrived in New York, March 14. All of the pictures, which are Film d'Art productions, practically were sold before the captain left France. The captain formerly was managing director of the Eclair company, well known to American exhibitors. He is accompanied by R. A. Ferrand, and the two will be in New York for a month. It is their intention to take back with them American productions, for distribution by the renting division of their company. The firm of Charles Delac, M. Vandal & Co. is planning an American campaign for Film d'Art productions.

Would Tax Advertisements to Conserve Print Paper

A TAX of 10 per cent. upon all advertisements in books, magazines or newspapers having a circulation of 5,000 or more, or pamphlets or other publications entering the mails, is proposed in a bill which has been introduced in Congress by Representative Thompson, of Ohio. The only exceptions to this tax would be classified advertisements under the heads of "lost," "found," "help wanted" or "situations wanted."

On all advertising matter other than specified above, a tax of 15 per cent. of the sum usually charged for the production of such matter would levied. This would take in billboards, posters, street car advertisements, theatre programs, etc. In both instances the tax would be payable by the advertiser.

Adoption of a tax on advertising, in the opinion of the author of the measure, would materially reduce the advertising space used and would conserve the supply of print paper, while at the same time providing revenue for the government. The measure has been referred to the House Committee on Ways and Means.

Lincoln Files Suit Against Associated Pictures Company

ALLEGING breach of contract and a right to participation in the profits from the motion picture play, "Virtuous Men," E. K. Lincoln, motion picture star, has filed suit in the New York supreme court against the Associated Pictures Corporation and Herbert Lubin and Arthur H. Sawyer, officers.

Mr. Lincoln alleges that on September 30, 1918, he entered into a contract with the defendants to loan them $30,000 and render his services as a motion picture star, for which services he was to receive $4,000. In return, Lincoln charges, the defendants were to produce a photoplay under an arrangement with the General Enterprises, Inc., and after this play was sold and necessary expenses deducted, he was to receive 50 per cent. of the profits, plus 6 per cent. interest on the money he invested, while all monies spent in the production were to be met against vouchers approved by Lincoln, he alleges. In addition, the latter says Lubin and Sawyer undertook to finance the play, guarantee and production, and the performance of the contract by the Associated Pictures Corporation.

Soon after signing the contract, Mr. Lincoln was elected a director of Associated Pictures and work started on "Virtuous Men" with Lincoln in the star role. On its completion he avers the play was sold for $100,000 and his $30,000 was returned to him, plus the $4,000 he earned, but ever since he says he has been unable to obtain from the defendants the interest on his money, or his share in the profits of the play.

"Motion Picture World" Solicitors Are Not Connected With This Paper

WHAT seems to be at least a more or less mild case of misrepresentation has been brought to the attention of the Moving Picture World. Calling on exhibitors in Ohio have been two solicitors seeking a slide tie-up between merchants and exhibitors. The cards presented by the two have a striking typographical resemblance to those carried by accredited representatives of the Moving Picture World. They bear the inscription, "Motion Picture World, Suite 511, Hartford Building, Chicago," with offices in New York, Detroit, Chicago and Los Angeles. The Chicago office of this paper is at 64 West Randolph Street.

The Moving Picture World desires exhibitors to bear in mind that this journal has nothing whatever to do with the "Motion Picture World" or its representatives. The plan of the slide purveyors may be perfectly regular as a general business proposition, but as to that phase of their work the Moving Picture World is not concerned. We are in the publishing, not the slide, business.

Texas Public Utility Agent Takes Sunday Closing Action

SUNDAY closing by an edict of public utility officials is now facing the motion picture industry. By an arbitrary order issued by a local express official at Dallas, Texas, all in and out service on motion picture films for Sundays and holidays is eliminated, the order becoming effective on Sunday, March 21.

This is regarded by the industry as one of the most drastic measures ever attempted by a public utility and one that if permitted to remain in effect will mean that hundreds of theatres served by the Dallas exchanges will be compelled to close their doors on one of the busiest days of the year.

At a special meeting of the transportation committee of the National Association of the Motion Picture Industry called by Chairman P. H. Stilson on March 16, action was taken to have the order abrogated. Frederick H. Elliott, executive secretary, has taken up the matter with the Interstate Commerce Commission, as the order affects interstate as well as intrastate business.

Appeals to Chamber of Commerce.

An appeal has been made to the Dallas Chamber of Commerce for its co-operation in an effort to have the order set aside and that organization has been asked to enlist the support of other trades and industries which may be affected. The national association has also asked the leading Dallas exhibitors to co-operate with the exchange managers in an effort to have the order permanently rescinded.

Arrangements will also be made for a conference with D. S. Elliott, vice-president of the American Railway Express Company.

Broadwest Films, of London. Now Controls Windsor Film

BROADWEST FILMS, LTD., of London, has taken over the entire control of Windsor Film Company, Ltd. The acquisition of the new studio, Walter West, managing director, claims, gives him more studio floor space than any other producer in Europe. The Windsor studios are situated in Bromley Road, Catford. The executive offices are also on this three-acre plot of ground. Renovating and repair work has already begun, and it is estimated that this company will produce 75,000 feet of negative film and approximately 20,000,000 feet of positive film in a year.

Mr. West is securing the film rights to a large number of books and plays, as well as original stories. He will also enlarge the Walthamstow plant. The Walterdaw Company, of Gerrard street, has already purchased the entire output of Broadwest Films, Ltd. Two of this company's production, "A Daughter of Eve" and "Snow in the Desert," are now being exploited in the United States.

Athens, Ga., Gets $200,000 House.

James F. Shehane, of Athens, Ga., has let the contract for the new $200,000 Palace Theatre to be erected at Athens this spring, and construction work will start in the near future. The theatre was designed by C. B. Howell, well known theatre architect of New York City. The house is to be constructed so that it will accommodate road attractions, vaudeville and motion pictures, but it will be primarily for the showing of pictures. The seating capacity will be 1,500.

Secured from Sundry Sources

Quebec Showmen Forming an Association for Mutual Help

A CONSIDERABLE number of independent exhibitors of Montreal and other centers of the Province of Quebec have followed the lead taken by the Moving Picture Exhibitors' Protective Association of Ontario and organized a co-operative moving picture exchange. The Montreal theatre interests have organized the Almagamated Exhibitors' Circuit, Ltd., and a Dominion charter has been secured for the company, as it is the intention to establish branch exchanges in other provinces of Canada. Announcement is made that about fifty per cent of the theatre men of Montreal are financially interested in the new enterprise and stock is being sold on the open market.

An agreement was signed by practically all of the interested exhibitors last January and various investments were guaranteed by them. Even before the lists were completed offers had been made for important distributing franchises, but as yet no announcement has been made regarding such arrangements.

Phil Hazza Heading the Movement.

It is understood that the man behind the development was Phil Hazza, who has resigned from the management of the Montreal branch of the Canadian Universal in order to hold office with the new circuit. Mr. Hazza is also well known in the Canadian West, having been in charge of the Universal branch at Winnipeg for a number of years.

He also has a brother who is a theatre owner of Edmonton, Alberta. It is expected that a circuit similar to the syndicate in Quebec will be organized in the Prairie Provinces to book the pictures secured by the Amalgamated.

Mr. Harry Pulos, of the Midway Theatre, Montreal, is the president of the Amalgamated Exhibitors' Circuit, Ltd. He is one of the city's veteran exhibitors.

New Japanese Company Starts with Extensive Theatre Chain

THE International Motion Picture Company, Ltd., of Kyobashi, Tokio, Japan, has recently organized with a capital of 10,000,000 yen. The president is Bunji Okada, a member of the house of peers and former superintendent-general of the metropolitan police board. The board of directors includes Kisaburo Kobayashi and Shinji Sekiya, who will be managing director.

The Natural Color Cinematograph Company, Ltd., of Tokio, which controls over 400 picture theatres in Japan, is amalgamated with this new company, assuring it an immediate market for its product. The new company announces its intention of erecting new theatres throughout the empire.

This information is contained in a letter from the International Motion Picture Company to Moving Picture World. A representative will soon be sent to this country to get in touch with American producers.

New Kentucky Company Buys Three Motion Picture Houses

THE purchase is announced of the Princess and Dixie theatres in Mayflower and the Savoy Theatre in Princeton by the Strand Amusement Company, of Louisville, Ky., composed of Leo F. Keiler, John W. Keiler, Lee Goldberg and Fred Levy. All are motion picture houses. The company is capitalized at $50,000. The principal stockholders are the men named above. Colonel Levy is president, J. W. Keiler is vice-president, Lee Goldberg is second vice-president, Leo Keiler is secretary-treasurer and general manager, and Rodney Davis is assistant manager. The company is affiliated with the First National Exhibitors' Circuit.

Members of the company are associated with the management of the Strand, National and Mary Anderson theatres in Louisville. Messrs. Levy and Goldberg control the Kentucky and Tennessee franchises of First National. The Strand company, it is reported, will within a week buy four other theatres in western Kentucky.

Associated Producers Still Undecided on Distribution

THOMAS H. INCE and J. Parker Read, Jr., left for California at which time they emphasized the fact that the Associated Producers had no announcement to make regarding distribution plans of the organization.

Notwithstanding the rumors that have been current, Mr. Ince and Mr. Read declared no negotiations of any nature had been closed between the Associated Producers and any organization or individuals. They added that up to the time of their departure they were not even in a position to indicate what direction any future negotiations might take.

"Nothing definite will be consummated until our return to the Coast," said Mr. Ince. "Immediately following there will be a meeting of the Associated Producers to consider the result of our conferences in New York. It is reasonably certain that shortly after that a decision will be arrived at which will enable us to make public the future plans of the Associated Producers."

Country Takes a Peep at City.

Viola Dana and May Allison, Metro stars, off duty.

Answers Insinuations That Film Men Think Only of Cash

FRED B. MURPHY, president of the New England Film Managers' Association, has a few pertinent ideas regarding state censorship of motion pictures. Here they are:

"We are not in an illegitimate business. Every man at the head of the film industry in Massachusetts is a married man and head of a family. We are not placing the dollar ahead of the morals of children. We are doing everything under the sun to promote films suitable and eminently proper for all to see—good, big, broad, wholesome shows.

"It has been charged by the proponents of the censorship bill in Massachusetts that the industry has brought a large sum of money into the state to fight the bill. This is a contemptible charge. It is absolutely untrue. Whoever made that statement does not know the film industry and does not know the men who are in that industry. This charge doubtless was made to show by innuendo that the film producers and distributors were placing the dollar ahead of the morals of the community and what is right for the children of this community.

"It is a strange fact, but true, that many of the women now favoring this measure have been to our organization time after time for films for charity use. We have gone to great expense and have willingly done so, in order to help those who wanted films for any good, legitimate purpose."

Shawnee Exhibitors Buy Another.

Jones and Cammack, proprietors of the Cozy Theatre, Shawnee, Okla., have purchased the Savoy Theatre in the same town from H. T. Douglas. C. E. Momand and son, A. B. Momand, the present lessees, will continue running the theatre until their lease expires early in 1921. Jones and Cammack will not close the Cozy Theatre.

HERE is the list of the Reviews printed in this issue, beginning on Page 2173. By consulting these and the Consensus of Trade Press Reviews department, the exhibitor should be greatly aided in the selection of his pictures.

Girl of the Sea (Republic)
A Manhattan Knight (Fox)
The Evil Eye (Hallmark)
Sinners (Realart)
The Inferior Sex (First National)
Dangerous Days (Goldwyn)
The Woman Game (Selznick)
Uneasy Feet (Comedyart)
The Blue Pearl (Republic)
King Spruce (Hodkinson)
Money Talks (Fox)
Trailed by Three (Pathe)
The Deadlier Sex (Pathe)
The Third Woman (Robertson-Cole)
Comments and Short Subjects

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

"Dicated But Not Read."

Let's All Go on a Shopping Strike.

So long as the profiteers confined their depredations to the luxuries of life the Infant Industry might well run merrily along without protest.

Let the wanton waste of money for the luxurious egg, the plutocratic loaf of bread or the pitiless price raising in meat and rents continue. Filmdom knows nothing of luxury and cares less.

But the sheer necessities of film-life are now feeling the robber hand of the profiteering price lifters. It's time to call a halt.

Poker decks and pinochle dittoes of the more dependable brands are up to 40 and 50 cents. **Marked cards may only be used by millionaires.**

Sweet Caporals at 10 cents the pack are higher priced than they ever were during the war.

Composite cubes that roll and dance have been outrageously boosted, while real ivory dice may only be purchased on an exchange manager's salary.

Let's strike. Down with the profiteers who would snatch from the hands of an Infant Industry the necessities on which it thrives!

Up with the Shopping Strike!

—o—

"Double Dyed Deceiver" (Goldwyn).

Hair-coloring on beard and whiskers.

—o—

If press agents would be as eager to have printed in tradepapers the news of their firm that is of general concern to tradepaper readers as they are to have printed the matter the film-boss is immediately interested in the old scrap-books would grow fatter 'n fatter and tradepapers better 'n better.

—o—

Later.—Sam Palmer, of Famous Players-Lasky, has raised the number of "Key Cities" in North America to include every town where there is a Paramount Exchange. He previously held the "key" to only those cities where there was a Hearst publication.

Some Matters of Importance Are Communicated to a Waiting World

(By Jacob Smith, Detroit.)

"Where are you going, my pretty maid?"
"I'm going to the movies, kind sir," she said.
"May I go with you, my pretty maid?"
"You may do a 'fade-out' sir," she said.

It is a fortunate thing that the so-called comedies showing roughneck scenes at the dining table depict only actions and not sounds.

The New Version.

Too many crooks spoil the film.

"Never again," says Mary Pickford.

This is an instance in which Moore was plenty.

The old time saloon is still seen in the movies, but has anybody seen the blind pig in pictures yet?

Enough to Drive 'Em Loco.

"What's the matter with that fellow in there?" asked a visitor at the asylum, when he heard weird cries coming from a padded cell.

"Oh, that fellow?" said the guide. "He is a movie fan, and he tried to keep track of seven different serials at the same time and saw a different episode every night for four weeks."

Mother and the Girls go to the theatre hoping to see a hero of the Matinee Idol type.

But Father is satisfied to see the bathing girls.

—o—

Grace Wynden-Vail, who pufflicizes Numa and Artclass movies, is so gracefullly named that a fellow with spring laziness actually suffers every time he sees her moniker on mimeographing.

—o—

Almost Plain.—Describing a newly-opened theatre a correspondent writes:

"Extreme simplicity characterizes this theatre's interior decorations of old rose, gold, glittering chandeliers and green plush seats; and there is also maroon carpet on the aisles."

Ben Grimm opines that diamonds set in the chandeliers probably cause the glitter.

—o—

"The Idol Dancer" will be a busy person, starting with the New York Strand engagement.

—o—

"Republic to Distribute 'Common Sense'" is a tradepaper headline with a punch that may portend untold benefits.

—o—

N. T. Granlund, publicist for Marcus Loew, has a good job and a great idea. When he gets so parched he can hardly speak he invariably discovers that Loew's Canadian interests need immediate attention. He is also whispering to Mr. Loew that Havana is a great field for the movies!

It'll Be a Warm Summer.

"Sex" (Hodkinson).

"The Deadlier Sex" (Pathe).

"The Restless Sex" (Cosmopolitan).

"The Inferior Sex" (First National).

—o—

Very appropriately George Ames, the whirlwind film specialist, is employed in promoting "The Whirlwind" for Republic.

—o—

Congrats.—Les Mason's Trade Preview looks mighty nifty in its concentrated size—and a lot of small-town papers will not get their share of paper stock.

—o—

Exploitation line from "In Old Kentucky."

"The Great Kentucky Handicap Race with a Girl Winning by a Nose."

Comes close to slamming the star.

—o—

Joe Lee, the boy educator, failed miserably in his attempt to convince the revenue collector that he was entitled to 2 per cent. off for cash on his income tax.

—o—

The editor of The Exhibitor declares that he is not unmindful of the compliment Nora Bayes pays his fair city by choosing all of her husbands in Philadelphia.

—o—

Crows About the Hawks.

To exploit "The Hawk's Trail" Burston Films, Inc., purchased at staggering prices numerous hawks (fish, chicken and plain hawks) and shipped them to exhibitors.

A chorus of caw-caws gave the haw-haw to the Burston purchasing department.

—o—

Our Q. and A. Department.

Lee Ferguson inquires, without rising to do so:

"If the producer had made a picture and then spent five weeks in trying to find a suitable title, finally deciding upon "Dangerous Waters" as the best box office puller available, and fifteen minutes later discovered that this title had been used before—do you think he is within the law to call his picture 'Vicious Aqua?'"

At the risk of being classed as a booze protagonist we should say:

"Water's Not Fit to Drink" might answer.

—o—

The Zoo Special.—"The Restless Sex" will be exploited by a bird, a mammal and Rose Shulsinger's pufflicity according to report from the New York Zoological Society. Cosmopolitan Productions "borrowed the loan" of bird and mammal.

—o—

"Ruff" Registers.—"Now that **your** income tax is paid, see what 'The **Woman** Gives,' exploitations Ralph Ruffner on First National's new one.

As Critics Lamp the Movie Vamp

Miss Bara vamped more space in New York newspapers on her opening night in "The Blue Flame" than ever did all the other screen queens put together.

She was the first star ever to appear on the New York stage and get a unanimous verdict from the dramatic critics.

"The Blue Flame" arising from the Shubert represents what might have been said, back stage, about the critics.

Theda's "share of the gate" will require a wheelBara to movie.

Picking out catch-lines from the reviews will be "duck soup" for Fox pufflicists.

Could Theda Bara 'nother set of criticisms like she aroused on her opening performance?

Seems that the New York dramatic critics can't Bara screen queen on the stage.

Despite killing criticisms the pallBaras have not been selected.

—o—

News from Hunland indicate that "Empty Arms" may soon again be loaded and fired.

—o—

Easy to hook up with apartment house landlords on "Children Not Wanted" (Republic).

—o—

"Clothes" (Metro) will be considered a considerable novelty in these Aphrodite days of the screen.

—o—

"Too many consumers and not enough producers" represents one of the things that are the matter with America, according to the Fargo (S. D.) Forum.

Moving pictures excepted.

—o—

Let's Settle It.—The New York Times carried a story which referred to filmdom's favorite pastime as a "craps game." The plural seems singular. If it be one big game, with several fighting the dice, custom has previously made it a "crap game."

If the projection room is large enough for two or three battles to be staged at once they might then be called "craps games." We should like to have an authoritative ruling: Is it a "craps game," when you are shooting craps, or is it proper to still say "crap game?"

Circuit to Star Lionel Barrymore in Series to Be Made by Whitman Bennett

LIONEL BARRYMORE will be starred in a series of four independent productions to be released through Associated First National Pictures, Inc., and to be made by Whitman Bennett, who recently resigned as production manager for the Famous Players-Lasky Corporation after two years in charge of that concern's studio activities.

The contract with Mr. Bennett and Mr. Barrymore is the first to be signed by Associated First National Pictures, Inc., as an organization, and as one of the two new companies created by the exhibitor members of First National Exhibitors' Circuit at their convention in Atlantic City in January of this year.

The event is important in that it marks the beginning of activities by First National members to increase the number of productions to be available to owners of sub-franchises now being allotted to independent theatre owners throughout the country for circuit attractions. In addition, it brings to the field of independent producers Mr. Bennett, who for two years has been the managing executive of the Famous Players-Lasky production forces. Mr. Bennett announced his resignation last week. It will become effective as soon as arrangements are completed for some one to succeed him.

The negotiations between Associated First National Picture officials and Mr. Bennett and Mr. Barrymore were conducted by Larry Giffen, of the Alice Kauser organization, who also represented the producer and star in arranging details of the contract.

Mr. Barrymore will begin production work soon after May 1. The first picture in the series is scheduled for release through Associated First National early next fall.

The last screen appearance of the famous actor was in the character part of Milt Shanks in "The Copperhead." Mr. Barrymore has just completed a very successful two years' engagement as a co-star with his brother John in "The Jest" and is now starring in "The Letter of the Law" at the Criterion Theatre in New York. His four productions for Associated First National will be made in the East so that he can continue his work on the stage.

Mr. Bennett, who has gained a wide reputation as production manager while with Famous Players, will have complete charge of the Barrymore productions.

The stories for the four Barrymore pictures will be announced soon, according to First National officials, who say that each will be from a famous novel or a famous play.

Lionel Barrymore, member of the famous Barrymore family of actors and actresses, has long been ranked among the best of American artists. His stage career included theatrical engagements with Nance O'Neil, James Herne and John Drew in such plays as "The Best of Friends" and "Pantaloon." After an absence of three years from the stage because of ill health, he returned in 1909 in "Fires of Faith," later touring in vaudeville in "The Still Voice" and "The Copperhead."

His screen career began with Biograph, with which company he was for a long time connected. He appeared in the Pathe picture, "Exploits of Elaine," and later was starred in comedy and dramatic parts by Metro, one of his most notable vehicles with that company being "The Yellow Streak." Some of the more recent pictures in which Mr. Barrymore was starred were "Making Good," "Great Green Eye" and "The Millionaire's Double."

Officials of Associated First National Pictures regard the signing of the celebrated actor as a great achievement.

"We predict a phenomenal success for Mr. Barrymore in the series to be produced by Mr. Bennett because of his rare ability to do such exceptionally clever character work," says a statement issued by Associated First National officials. "His return to motion pictures brings another strong ally to the ranks of independent producers and independent stars. With Mr. Bennett he has accepted the tenets of our policy that each star and producer shall and or fall strictly on his or her own ability."

Mr. Barrymore's brother, John Barrymore, and his sister, Ethel Barrymore, both have made reputations in motion pictures equal to their attainments on the spoken stage. Miss Barrymore now is starring in "Declasse" at the Empire Theatre in New York, while John Barrymore is scoring a fresh triumph in a revival of "Richard III," after two successful seasons as a co-star with Lionel in "The Jest."

The Chesters Writing New Story.

Mr. and Mrs. George Randolph Chester, the former of whom is editor-in-chief of the Vitagraph scenario department, are well into their new novel "The Son of Wallingford," which is to be converted into a special production. This story will be the one hundred and fifth one that Mr. Chester has written in relation to the famous character, J. Rufus Wallingford. The story is entirely new except that its characters have been previously associated with the inimitable Wallingford. The stories have been circulated wherever the English language is spoken, and also have been translated into six or more foreign languages.

Whitman Bennett

The most unpictured man in filmdom. Therefore, we present a perfect likeness, as he passes from long association with Famous Players-Lasky to an important connection with Lionel Barrymore and First National.

Nashville's Vendome Nearly Ready.

Work on the Vendome Theatre, Nashville, has been almost completed, and the theatre will open under Marcus Loew management in the course of the next two weeks. It will run on the usual Loew policy of vaudeville and feature productions. Cost of remodeling was about $100,000, including a $20,000 pipe organ which is one of the finest in any theatre in Tennessee. Heretofore the Vendome has catered only to the legitimate attractions and when it operates motion pictures it will do so for the first time in its history.

Ten Companies at Work in Vitagraph's Western Plant

SINCE the inauguration of its new special production campaign, Vitagraph has now ten companies at work at its Hollywood studios. There are three feature companies, three serials and four comedy groups at work.

Tom Terriss, with a notable all-star cast, is starting work on "The Girl from the Sky," a super-feature adapted from the novel, "Trumpet Island," by Gouverneur Morris. David Smith is nearing the completion of "The Courage of Marge O'Doone," adapted from the novel by James Oliver Curwood.

William Duncan has reached the seventh episode of his super-serial, "The Silent Avenger"; Joe Ryan and Jean Paige are well under way in their new serial, "Hidden Dangers," and Antonio Moreno has just completed his latest serial, "The Invisible Hand."

Larry Semon has just finished a comedy, and Jimmy Aubrey and Montgomery and Rock are working fast on their new ones. Montgomery and Rock have just been dissolved as co-stars, and are now heading their own companies.

Extended Runs Become Rule on Universal-Jewel Picture

REPORTS received by Universal indicate that the Universal-Jewel production-de-luxe, "The Great Air Robbery," starring Ormer Locklear, is going over even greater than had been anticipated. The picture is being booked for extended runs in the larger cities throughout the country. It is being heralded by elaborate exploitation in practically every place it is booked.

Among the theatres in which it recently has been booked for a week's run are the Standard, Cleveland; Superba, Los Angeles; for a second week, the Princess, Milwaukee; Columbia, Pittsburgh; H. and D. Theatre, Oakland, Cal.; Grand Opera House, St. Catherine, Canada; Strand, Toledo; Colonial, Aberdeen, S. D.; Garden, Newark, N. J.; Moon, Omaha; Crandall's, Washington, D. C.; Colonial, Wheeling, W. Va.; Hastings Street Theatre, Vancouver, B. C., and in the theatres of the Iowa Amusement Company in Des Moines and of the Circle Theatre Company of Indianapolis.

Goodfriend on Mayer's Camera.

The latest addition to Louis B. Mayer's force of cameramen is Pliny Goodfriend, who is doing the photoplay for Mildred Harris Chaplin's next First National attraction.

Test projections of both interiors and exteriors have shown that Goodfriend is an artist at the camera and that Mrs. Chaplin's coming picture will be a photographic masterpiece.

Work on this newest Mrs. Chaplin production has progressed to such an extent that Louis B. Mayer expects shortly to be able to set the release date.

C. L. Chester Describes New Studios Before His Departure for West Coast

THE head of the Outing Chester productions, C. L. Chester, left New York March 16 for Los Angeles, which city in the future will be the home of Chester-Outing Scenics, Chester Screenics and Chester Comedies. Until the completion of the studio which Mr. Chester is building he will have his offices in the Martin Building.

When seen in New York on the morning of the 16th, Mr. Chester was full of enthusiasm in telling of his plans for the future. Talking of his studio, he said it would be two stories and on a plot 180 by 320 feet adjoining the Fox studio. The lower floor of the building will be the workshop. The floor above will be laid out more as a private dwelling than as a factory. The rooms will be decorated with the thousand and one souvenirs brought home by Chester cameramen from the four corners of the earth. There will be an extensive library. In fact, the atmosphere of this floor will be that of the library. Silence will be the rule.

To Continue Menagerie.

Mr. Chester is surrounding himself with men of the highest caliber. Speaking of the work of his companies in the field, Mr. Chester says that a cameraman starting out has his book of instructions and follows them. Nothing is left to chance. Every detail is settled in advance. If on arrival at the scene of action the cameraman is under the impression that he can do a certain thing better than the script calls for he is permitted to follow his own bent, but at the same time he also must follow his directions.

C. L. Chester

Who has left for Los Angeles, the future home of Chester-Outing Scenics.

At the studio will be continued the small menagerie which contributes to the fun in the comedies. The animals are trained in advance for the setting of the stage. This, in fact, is the rule in all the Outing Chester works.

In abandoning New York to go to the Coast Mr. Chester feels that he is going home. In Los Angeles for many years have lived Mrs. Chester's father and mother. The Chesters own their own home.

Mr. Chester believes that on the West Coast he is going to do bigger things than he has been able to do in the East. His friends here will regret his departure. At the same time they will wish him a full measure of success in his new field and in the working out of his larger plans. Not the least among these in the order of importance is the coming distribution of Chester productions through the branches of the Educational Films Corporation of America, the full details of which will be found on the following page.

"Why Change Your Wife?" Evokes Exhibitor Applause

SALESMEN at the New York City and Buffalo exchanges of the Famous Players-Lasky Corporation are still hearing echoes from New York State exhibitors who saw the forthcoming Cecil B. DeMille super-special, "Why Change Your Wife?" at a special showing in the Colonial Theatre, Utica, during the recent Utica convention.

More than two score exhibitors attended the showing of the picture at the Colonial. In connection with the screening there was an unusually fine program on the theatre's big pipe organ. At the conclusion of the picture, the exhibitors burst into a storm of hand-clapping, and, it is said by Famous Players representatives, they declared that "Why Change Your Wife?" will surpass the records of other big Cecil B. DeMille productions, such as "Male and Female," "Don't Change Your Husband" and "For Better, for Worse."

Famous Players representatives who attended the convention were H. H. Buxbaum, manager of the New York exchange; Allan S. Moritz, manager of the Buffalo exchange; Joseph H. Seidelman, manager of the newly organized Albany exchange; W. G. Roosevelt and Henry Randall, New York exchange salesmen, and J. A. Rogers and M. W. Bempner, Buffalo salesmen.

Distinctive Types Appear in Barker's "Branding Iron"

SELDOM is a more notable cast gathered together for a screen production than those included in the Goldwyn picture, "The Branding Iron," a Reginald Barker production, based on the popular novel by Katherine Newlin Burt. It is a picture in which the roles are so distinctive, the types so pronounced, and the situations so tense and dramatic as to require ability of the highest character, says a Goldwyn announcement.

Barbara Castleton plays the role of Joan Carver, about whom the story centers. She has played delightfully in society roles, her beauty and charm of manner fitting her thoroughly for such parts. Her role in "The Branding Iron" is radically different. It is the role of an ignorant mountain girl with impulses and longings and aspirations which she herself does not understand. It is essentially a character portrayal.

Playing opposite Miss Castleton is James Kirkwood, in the characterization of Pierre Landis, untutored, direct, forceful young rancher, Russell Simpson, is cast in the role of John Carver, the dissolute, utterly degraded father of Joan. Richard Tucker plays the role of Prosper Gail. Albert Roscoe is a well-known screen leading man. Sydney Ainsworth has an enviable reputation on stage and screen.

September 23, 1911, Epes Winthrop Sargent established in Moving Picture World the first department applying to Advertising for Exhibitors. Without missing an issue he has continued it ever since—eight years of efficient helps to the showman.

Educational Announces New Contract Involving Investment of $750,000 Plus

CONTRACTS for short subjects involving an investment of more than $750,000 were signed during the past week by Educational Films Corporation, according to an announcement just made by E. W. Hammons, vice-president and general manager.

While the addition of this product to the company's own releases places Educational Films in a foremost position in the short subject field, it is stated that this is but the first of a series of announcements that will follow the plans of Mr. Hammons and his associates for unusual specialization in the distribution and exploitation of scenics, one and two reel comedies, travel and animal pictures and various subjects that come under the head of "educational."

During the past week the entire product of C. L. Chester, including the Chester-Outing Scenics, the Chester Comedies and the Chester Screenics, were acquired. Contracts were also signed with Johnson and Hopkins for the exclusive control of all pictures made by the "Stereospeed" camera, a recent invention of Earle Emlay. Negotiations for other pictures were also brought to a satisfactory stage and further announcements are indicated as forthcoming soon.

Promises Special Exploitation.

Exclusive control of both the American and the foreign markets is provided for in the agreements just signed. Recent announcements in the trade press have told of the organization by Educational Films of its own exchanges throughout the United States and these will be devoted exclusively to the handling of short subjects. Educational has for some time controlled the foreign distribution of Chester-Outings as well as its own product, and as the result of the participation of English capital the foreign system of distribution is being greatly increased.

For months past Mr. Hammons has been carefully laying the plans for the increase in short subject product. During the past few weeks there has been an adjustment of the organization to provide for the fullest development of short subject possibilities and ample capital has been provided to carry out the most ambitious plans. Arrangements for the fullest possible exploitation of these pictures assure them the same attention as the so-called "features." By confining itself to this class of product Educational promises a degree of exploitation that is not possible with companies dealing with film of all kinds it is said.

Expeditions to Be Continued.

Taking over of the short subjects announced this week, and acquisition of others for which negotiations are now pending, will in no way affect the product heretofore distributed by Educational. In fact, expeditions controlled by the company, which will penetrate literally the four corners of the earth, are now under way, and there are in the company vaults thousands of feet of adventure and scenic product which will shortly be ready for release.

For many months Robert Bruce Scenics and Chester-Outing pictures have been regarded as leaders in that field, and it is significant that Mr. Chester should be the first to contract for the acquisition of his entire product by Educational. Chester-Outing Scenics will continue to be released weekly and will cover in their same inimitable manner places and peoples all over the world.

"Four Times Foiled," first of the new Chester Comedies, was recently shown at the Rivoli and was given a reception accorded few achievements in the fun field. Mr. Chester has proven to the officials of Educational that he will be able to maintain the same high standard in his future creations, which are being produced on the West Coast by W. B. Campbell, and that they will afford a degree of humor and cleanliness that will appeal to all audiences. Thirteen of these comedies are to be produced in a year.

Comedy and Scientific Novelties.

Chester Screenics are a recently announced creation. Each of these will include 500 feet of animal pictures and 300 feet of carefully selected scientific subjects, so arranged as to have a popular appeal. It is said that this reel, which will be produced weekly, will mark a distinct departure in cinema entertainment.

E. W. Hammons

Vice-president and general manager of Educational Films Corporation.

Following the recent announcement of the perfection of the "Stereospeed" camera, there has been an unusual interest in this product. Mr. Emlay has been able to create an almost endless number of novelties, both comedies and scientific subjects, with this camera which makes it possible to photograph pictures at the rate of 384 a second.

Negotiations for the acquisition of much other short subject matter, including several brands of comedies, are now in progress, and announcement of several of these deals is expected at any moment. Mr. Hammons authorizes the statement that Educational will continue to devote its entire resources to handling short subjects of all sorts and that it is ready to consider the acquisition of further matter that meets the high standard of quality that is demanded by his organization.

Pell Mitchell Engaged.

A further announcement of the past week is that Pell Mitchell, one of the best known news reel editors in the country, has been added to the Educational staff. Mr. Mitchell organized Fox News and attracted much attention by his work as news editor of Gaumont Weekly. Mr. Hammons intimated that he expected to have an interesting announcement to make within a short time as to the special work which will be under the direct supervision of Mr. Mitchell.

Determination to make an earnest effort for fullest exploitation of the short subjects is evidenced by the announcement that R. E. Pritchard, who for the past year has been director of advertising, exploitation and publicity for the Allen Enterprises in Canada, has been brought back to New York to take a similar post with Educational.

To Release "Burnt Wings" for the Week of March 29

BURNT WINGS," featuring Frank Mayo and Josephine Hill, is the special attraction on the Universal release program for the week of March 29. It was directed by Christy Cabanne and is the screen version of Bayard Veiller's play, "The Primrose Path," which played on Broadway last season.

The serial releases announced for the week include "The Fatal Crossing," the eighth episode of "Elmo the Fearless," with Elmo Lincoln, and "Desperate Deeds," the fourteenth episode of "The Lion Man," with Jack Perrin and Kathleen O'Connor. A one-reel Lyons and Moran comedy, "Butting in on Baby," and a Rainbow comedy, "Light Hearts and Leaking Pipes," with Zip Monberg and Virginia Warwick, are the laugh provokers. The question of prohibition enters into the Jewel Special, "A Prohibition Monkey," in two reels, with Joe Martin. A two-reel western, "Finger Prints," features Robert Reeves. Dorothy Wood, a vaudeville artist, is also in the picture.

Beginning the week of March 29, the International News released on Wednesdays will be discontinued. All future releases will be known as International News and will be shipped Tuesdays and Fridays. International News released on March 29 will be known as No. 13 and will run consecutively thereafter.

Graumann Projection Expert Sees the Simplex Factory

GEORGE FEINBERG, of Minneapolis, Bert Weddige and Max Rubin of Detroit, Leo Dwyer, of Cincinnati, and George Perkins, of Canada, Simplex distributors, have been visiting New York theatres. Another recent interested visitor at the Simplex factory was Edwin A. Keller, late of the Graumann projection staff of Los Angeles, who has been selected by Major Greason to take full charge of the projection in the fifty-odd theatres controlled by the Provincial Cinematograph, Ltd., throughout the United Kingdom.

Mr. Keller is a member of Local 150, M. P. O. U. of Los Angeles, and has held every office in that union. He was greatly interested by what he saw at the Simplex factory. Mr. Keller, together with Fred Weaver, has perfected a device for a dissolving change-over which he will incorporate in the projection system across the water.

Mr. Keller is a nephew of Charles Pettijohn, of the Selznick forces, and is noted on the West Coast for his ability as a projectionist.

Associated Makes Final Arrangements to Distribute Through Pathe Exchanges

ASSOCIATED EXHIBITORS, Inc., has made definite and final arrangements with Pathe Exchange, Inc., for the distribution of the Associated product. This move on the part of Associated Exhibitors comes as the result of a searching and exhaustive consideration of every distributing organization of the industry. The Associated Exhibitors believes that Pathe, headed by Paul Brunet, offers the most complete distributing service to be found. With branch offices in more than thirty-two film centers, Pathe has efficient forces and facilities to handle any number of pictures.

The members of Associated Exhibitors, Inc., located throughout the United States, are in intimate daily touch with the branch of the Pathe organization located in their city or territory. Due to the closeness of this relation, the Associated Exhibitors start operating with their future more assured and their plans already further advanced than could be the case under other circumstances.

Pathe Sole Distributor.

With the acquisition of their first picture they start out with what they consider the best distributing organization in the country. Their pictures will be handled by men who have been in intimate touch with their theatres for a number of years. These men know exactly the kind of service that the theatre man requires; they are prepared to handle the Associated product with the same thoroughness as if the picures belonged solely to Pathe.

At the time of closing this deal between Pathe and the Associated Exhibitors, Inc., Paul Brunet expressed the thought that with the big pictures which would undoubtedly be handled for the Associaed Exhibitors he would be supplying the exhibitors of the country, who look to Pathe for big things, a service of great importance. Every picture bought or produced by the Associated will be distributed through the Pathe organization to the members of the Associated Exhibitors, Inc.

Paul Brunet a Director.

While this new arrangement is merely to provide for the distribution of the Associated product throughout the United States and Canada, Paul Brunet will act as one of the directors of the new organization. This will give the Associated the benefit, in an advisory capacity, of the knowledge and experience of one of the best trained film executives in the country.

No pictures have been turned over to Pathe as yet for distribution. There have been false rumors of several important deals in which the name of Associated Exhibitors, Inc., has figured. There is no doubt, however, that when a picture is announced for Pathe distribution, it will be a box-office attraction; it will be picked with the thorough knowledge of exhibiting conditions in the country, coupled with Director Paul Brunet's international knowledge of box-office values.

Good Reports on "The Superman."

Special Features Company, of Knoxville, continues its favorable reports on the showings of "The Superman," the five-reel melodrama which it controls for the southern territory, and which is being released by Tower Film Corporation on the state right market.

Anita Stewart's Latest at Strand.

Anita Stewart's latest Mayer-made production, "The Fighting Shepherdess," will be given its first showing in the country at the Strand Theatre, New York, this week. This is Miss Stewart's first release since "In Old Kentucky."

"The Fighting Shepherdess" is a picturized version of Caroline Lockhart's novel of the same name. The production was directed by Edward Jose.

In the featured cast of players supporting Miss Stewart are Wallace MacDonald, Noah Beery, Walter Long and Eugenie Besserer.

Equity Treasurer Gives His Views on "Percentage Dates That Don't Percent"

JOSEPH I. SCHNITZER, treasurer and general manager of Equity Pictures Corporation, has views on percentage engagements which he has gleaned from his experience both with Universal and during his past eight months with Equity.

"Percentage engagements in which both producer and exhibitor share responsibilities and profits are the nearest possible approach to equitable playing arrangements," he says. "First comes house expense, then prorated the productional cost. In the event of an exceptional feature, a first-class house costs no more to maintain than the engagement costs the producer to maintain.

How It Helped One Exhibitor.

"As a concrete example let us take the instance of 'Eyes of Youth' at the Ohio Theatre, Indianapolis. The franchise holder in this territory could not get a rental which he considered commensurate with the importance of the picture, and rejected several rental offers which seemed to him far below what the picture warranted. Arrangements were entered into with the Ohio Theatre to exploit the film and run it as long as it stood up.

"A special man was sent into the city, newspaper space and stunts resorted to in no more lavish manner than was the custom in the city among the first-class houses, and the picture played almost two weeks and the franchise holder received 200 per cent. more than his best rental offer and the theatre achieved its very biggest two weeks' business.

"If a theatre has a weekly overhead of $2,000 and a picture which costs more than $150,000 is booked, then, if the picture interest spends $1,000 on exploitation, etc., the net proceeds can be split fifty-fifty, and the sharing terms are absolutely equitable to both parties, for surely the cost of the picture represents, in the instance of playing this one house, at least 1 per cent. of its original cost.

"Legitimate houses rarely pay rental for attractions. Occasionally they purchase the gross receipts for a stipulated sum, but rarely do they pay an outright amount for an attraction. How then does the percentage plan work a hardship on the film exhibitor? Surely the one-night-stand manager whose house runs legitimate plays, parallels the film theatre in expenditure, overhead, etc.

"Eyes of Youth" an Example.

"'Eyes of Youth' playing Indianapolis at English's Opera House in its legitimate form would receive at least 60 per cent. of the gross receipts and would expend less than $500 on exploitation. Paper would be furnished which the house would post; the theatre would do its usual amount of advertising. 'Eyes of Youth' as a film play should be able to do anything that 'Eyes of Youth' as a stage play did, for the same conditions apply to its playing dates.

"Any producer who abstains from percentage engagements merely lacks faith in his product. His product, if played on percentage, would undoubtedly prove a poor attraction, for it is notoriously known that unless an attraction has a special appeal, it does not do more than the average business at any house. It is the special picture which must be played at special times, under special conditions and with special treatment. A film good enough to attract percentage dates must be good enough to do at least 25 per cent. more than normal at any house, no matter what that house consistently does."

Exploitation aids and suggestions printed by Moving Picture World in conjunction with reviews of new productions, will guide the picture showman aright. They are practicable and easy to put into execution.

Motion Picture Exhibitors League, State of New York,
708 Times Building,
March 15, 1920.

Mr. George Blaisdell, Editor Moving Picture World,
516 Fifth Avenue, New York.

MY Dear Mr. Blaisdell: As spokesman for the Motion Picture Exhibitors League of the State of New York I beg to assure you that we are not insensible of the generous treatment which the Moving Picture World has accorded to our convention at Utica.

We particularly appreciate your editorial comments to the effect that events at the "banquet alone would have established a record entitling the convention to rank among the most notable of state gatherings—or of national gatherings either."

In seeking their proper place in the councils and in the leadership of the industry the motion picture exhibitors of the country are animated by constructive motives, and the object which they seek to attain is bound to result in the elevation of our standards. The motion picture theatre owner represents not alone a substantial and permanent investment, but he more than any other branch of the industry has the closest and most intimate contact with the great motion picturegoing public on whose confidence and approval the progress and prosperity of the motion picture will always rest.

The exhibitors of the country are therefore glad to notice co-operation on the part of the trade press. Through and with the exhibitor the trade press can align itself with every sound public sentiment and contribute its share in constructive work as well as in the defeat of hostile measures aimed at the screen. A strong body of exhibitors, national in scope, led by capable men is a wholesome and building influence and helps to preserve the independence so necessary in the journalistic field.

Sincerely yours,
SYDNEY COHEN, President.

P. A. Powers Retires from Universal; Laemmle and Cochrane Now in Control

IN a deal involving several million dollars, one of the largest in the history of the moving picture industry, control of the Universal Film Manufacturing Company will be unified within the next day or so in the hands of its president, Carl Laemmle, and its vice-president, R. H. Cochrane. This will be brought about by the purchase by these two officials of the holdings of P. A. Powers, at present the treasurer of the concern and its second largest stockholder. The Universal is the oldest and one of the largest film companies.

Mr. Laemmle and Mr. Cochrane have held an option on Mr. Powers' stock, which still has a month to run, but it has become known that they will exercise this option and acquire the stock. Mr. Powers was one of the company's original stockholders when the firm was organized in May, 1912.

Friendliest Feeling Exists.

Reports have been circulated for several weeks that there was a possibility of such a deal being consummated, but no statement could be obtained from any of the principals until March 17, when Mr. Laemmle and Mr. Cochrane, in admitting that they held an option of the Powers stock, announced: "We will exercise this option as soon as the papers can be drawn up."

Mr. Laemmle stated that by acquiring the Powers stock he and Mr. Cochrane would be the sole owners of Universal. It was further announced that there will be no changes in the personnel of the organization except the retirement of Mr. Powers as treasurer. The friendliest feeling is said to exist between all parties involved.

Were Original Stockholders.

Mr. Powers has considered this move for several months. In discussing the option and the proposed sale, he explained that his other business interests have assumed such proportions that he desires to be relieved of his duties with the Universal company.

The three principals of this deal have been associated throughout the history of the Universal and were original stockholders. The company was formed in May, 1912, by a consolidation of several independent film manufacturers, the most important of which was the Imp Film Company, owned and operated by Mr. Laemmle. Among others interested in the new company were Charles Bauman, of the New York Motion Picture Company, and W. H. Swanson, the manufacturer of Rex pictures.

Fought Patents Company.

The new combine was formed to wage war against the Patents Company, an organization endeavoring to prevent the independent manufacture and sale of moving pictures in the United States. It took up the fight of the Motion Picture Sales Company, the distributing agency for independent film manufacturers.

Mr. Laemmle had been in the film business only a few years at that time. Mr. Cochrane had been his close associate from the start. The present vice-president of Universal and his brother, P. D. Cochrane, now at the head of the Universal poster department, conducted an advertising agency in Chicago prior to their entrance into the moving picture world.

How Mr. Laemmle Started.

Among the accounts they handled was the advertising of a department store in Oshkosh, Wis. Carl Laemmle was one of the officials of that store. Amassing several thousand dollars, Mr. Laemmle determined to break away from the department store and start his own business. He went to Chicago and sought the advice of his advertising friends, the Cochranes. He wanted to put his money into some small article of popular demand.

Impressed by the unusual opportunities offered by the moving picture, then really "in its infancy," he enlisted the Cochrane brothers in his support and launched into the film business. The Cochranes threw their talents heartily into the new field. R. H. Cochrane, already an advertising expert of note, began to force new ideas into the struggling moving picture business. Some of the most important steps in the advancement of moving picture advertising were originated by him. He has been one of the most important figures in the screen world.

Universal Had Up-Hill Struggle.

The Universal company had an up-hill fight, not only against the Patents Company, which it finally defeated, assuring the future of all independent film concerns, but also because of internal disputes. Charles Bauman, its first president, retired from his position shortly after the company was formed, and Mr. Laemmle, recognized as the leader of independent film men, was placed in his stead. Mr. Laemmle has been president of the Universal ever since.

Shortly after taking office Mr. Laemmle went to Europe and opened the first American independent manufacturer's office. Upon his return several thousand acres of land in the San Fernando Valley, California, were purchased, and Universal City, today one of the largest moving picture plants in the world, began.

The Universal Film Manufacturing Company is a distributing organization as well as a manufacturer of moving pictures. Today it has more than half a hundred branch exchanges throughout the United States. It has its own branch exchanges in all parts of the globe and constantly is adding to its foreign film exchange equipment.

Don't Have to Page "Old Lady 31" Here—There's at Least One in Every Picture.

Who said the old folks can't act—Take a look at Metro's new creation with Emma Dunn as the star.

Sidelights of the Big Utica Convention

By SAM SPEDON

JUDGING from the number of private parties in and around the Hotel Utica during the time of the convention, we do not wonder that the motion picture industry is called the motion picture "game."

* * *

The close-up of Sam Trigger and Lee Ochs, shaking hands across the gap of then and now, was very timely and well staged. It was worth the trip.

* * *

Select's booth was easily the most attractive at the convention. It showed the fine "Italian" hand of Will C. Murphey, of the Selznick publicity department.

* * *

The First National's booth was easily the most popular at the convention. Lieutenant Jim Anderson, with his souvenirs "In Old Kentucky," kept them coming and going all the time.

* * *

The movie ball, held on the evening of Wednesday, March 10, was half in and half out. The State Armory wasn't half big enough to hold the attendance. It was evident that "movies" have not lost any of their pull and popularity.

* * *

Zena Keefe was the only screen star who attended the ball, and she led the grand march with Mayor O'Connor of Utica.

* * *

Exchangemen found the booths profitable. They reversed the order of trade. The exhibitors came to them at the convention. A number of contracts were closed there and then. United Artists representatives closed over $17,000 worth.

* * *

Very few of those who remained over at the ball until Thursday failed to take home a peace offering to their wives. A great deal of money was put in circulation at Utica.

* * *

Buck Taylor, Pathe's Buffalo manager, hired a special car to bring a party of exhibitors and exchangemen to Utica. They became so interested in what was going on in the car they didn't know when they reached their destination. The train was pulling out of the yard before they could gather up their belongings and get out.

* * *

Sydney Cohen, president of the New York State Exhibitors' League, made the big noise of the convention by throwing the league's hat into the ring for a national organization of exhibitors and the holding of a national convention.

* * *

The imitation Charlie Chaplins, Big Tillie and Elongated Mabel, took a fellow back ten years. While they didn't add to the convention they made a big flash and put over a good stunt for the attraction.

* * *

Bill Cook, of the Fox publicity department, in charge of the Fox booth, was the right man in the right place. He was on the job and never lost a point.

* * *

The consensus was that Cleveland will get the next National convention. New York and Chicago were discussed, but were considered too large with too many side attractions, which prove distractions.

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S. Harrison, general representative and director of productions of the Grossman Pictures Corporation, was among those who attended the Utica convention. The Grossman Company has just produced "Face to Face" and "Wits Versus Wits," featuring Marguerite Marsh.

* * *

Benny Apple, the King of Troy, is building an eight-hundred-seat house at Troy, which will open during Easter week.

* * *

J. V. Ritchey, of Ritchey Lithographic Company; Mr. Becker, of the Becker Theatre Supply Company, of Buffalo; P. W. Barron, representing the Dooley Exchange at Syracuse and Buffalo; Bert A. Gibbons, Vitagraph's Albany representative; Frederick G. Sliter, eastern division supervisor of sales and exchanges for Robertson-Cole; Nathan Robbins, of the Majestic Theatre, Utica; P. Smith, of the Novelty Theatre, Syracuse; Charles P. Gilmore, of Oswego; Jack Farren, of Rochester; Samuel H. Eyser, of the Empire, Port Richmond, S. I.; Sol Sapphire and S. Schwartz, of New York and Leo Brecher, of Brooklyn, are a few of those whom we failed to mention in our list of those present.

* * *

Frank Bovay, manager of the Lyric at Binghamton, says conditions have been in favor of the exhibitor this past winter and a more favorable spring and summer is before them. The Kodeco Theatrical Company is erecting a new house, seating 1,600, on Shenango street.

* * *

The booth of the Dooley Exchange, Inc., of Buffalo and Syracuse, was entitled to special mention not only because of the display it set forth but because of its genial representatives: Thomas W. Dooley; Jack Kirsch, Buffalo branch manager, and P. W. Barron, special representative.

* * *

Homer Howard, representative for the National Pictures Corporation (Selznick), in upper New York State, was formerly with the United Theatre Pictures Corporation and for several years with the Paramount-Artcraft in the same territory.

Photoplay Libraries Announces Another Big Production, "The Scarlet Dragon"

LESTER PARK, who is associated with Edward Whiteside in the production of big productions for the state right market, has issued from his office at 500 Fifth avenue, New York City, a statement to the trade in behalf of their second production, "The Scarlet Dragon," starring Gail Kane and directed by Frank Reicher from Willard King Bradley's story dealing socialogically with the subject of commercialized vice.

"It is a film frankly sensational in its appeal to the public," said Mr. Park. "While sensationalism is not its aim, while lurid details have not been sought, while we have not made a mad effort to lay our hands on something red in its appeal, nevertheless the nature of the story and the manner in which it has been developed has provided opportunity for a series of unusual scenes of a sensational character.

"Sincerity is the keynote of every foot of the film. The highest class patron of motion pictures will find no detail is overdrawn, that no scenes ring as being untrue.

"The picture contains a powerful story. It is developed in a manner which places it in a class with good literature and good drama.

"I have just witnessed a private showing of 'The Scarlet Dragon' at the laboratory, and feel confident that in it we have one of the biggest money-makers of the season, especially in view of the fact that prominent in the cabaret scenes, offering their inimitable specialities are Ted Lewis, the 'Jazz King,' who is accompanied by his famous jazz band; Mlle. Dazie, who is scoring in 'Aphrodite,' a nubian dancer, who was formerly a slave of Abdul Hamid; and a number of beauties from leading Broadway shows, who offer their various versions of the shimmy dance.

"'The Scarlet Dragon' will be handled through Photoplay Libraries, Inc., who report big interest in our first offering, 'Empty Arms.' Its subject readily lends itself to unusual exploitation, and our advertising and publicity experts are extending themselves in an effort to arouse as much interest in 'The Scarlet Dragon' as they succeeded in doing for 'Empty Arms'."

He Slammed the Door with a Bang! **Scenario Next Calls for Rescue**

So William Russel Does It in **American's "Slam Bang Jim."**

With John Barleycorn in His Grave Reformers Concentrate on Censorship

WITH John Barleycorn buried, although there are indications he is rustling around in his grave, the congenital reformers have turned to the movies. That accounts for the activity this year of the censorship committee of the National Association of the Motion Picture Industry, for this is the "off year" for legislative sessions and ordinarily censorship problems would amount to very little.

The first legislative battle was staged in Virginia where the proponents of censorship, after promising to delay the matter, introduced a bill in the absence of Jake Wells, the leading exhibitor of the state. A public hearing on the bill was arranged, and at the request of the national association David Wark Griffith went to Richmond and made the principal argument against censorship.

Jack S. Connolly, Washington representative of the national association, and Jake Wells were in charge of the fight in Richmond, and the committee reported against censorship and in favor of the bill which would put teeth in the penal law which prevents the showing of an indecent or immoral film. The national association has at all times supported the strengthening of the penal law so as to punish the exhibition of improper pictures.

Quick Reversal in South Carolina.

Just as the Virginia fight was won, the national association received the informatoin that without a hearing the education committee of the South Carolina House of Representatives had made a favorable report on a censorship bill. A hearing was asked for by wire, and Royal K. Fuller, executive secretary of the censorship committee, went to Columbia to represent the industry. He was joined there by Jake Wells, who, in view of the aid given him by the National Association in the Virginia fight, volunteered to do what he could in this state. Miss Mary Gray Peck, at the request of the South Carolina exhibitors, went to Columbia to explain the work of the National Board of Review.

Within a half-hour after the hearing on the bill was over, the education committee, which had reported the bill, voted unanimously against censorship. Under the legislative law of the state that did not kill the bill, for any introducer who can get ten representatives to vote with him can keep a bill on the calendar. The bill was held for more than two weeks, and when it finally came to a vote it was overwhelmingly defeated.

After the hearing in South Carolina Mr. Fuller went to Atlanta for a conference with the members of the Film Exchange Managers' Association of that city as to the means of opposing the censorship bill, which it is anticipated will be introduced when the Georgia legislature convenes in June.

Mississippi Schemers Foiled.

The governor of Mississippi recommended a censorship law and the first bill introduced was amended so as to make it a crime to exhibit an indecent or improper film. The people who were supporting censorship expected that the motion picture industry would oppose that bill, and it would give them an excuse to introduce one which provided for a censorship of all films.

E. M. Clarke, special representative of the Saenger Amusement Company, who was working in co-operation with the exchange managers of New Orleans, supported the bill. It was thought that this had disposed of censorship for the state, but recently a straight censorship bill has been introduced. It is believed that this bill can be defeated in view of the amendment which has been made to the penal law.

A censorship bill was introduced in Kentucky, and while it has not been finally disposed of it is not believed that it will succeed. There has been splendid co-operation of the exhibitors and exchange men, and the experience of censorship in the adjoining state of Ohio will do as much as any one thing to defeat the bill in this state.

MASSACHUSETTS RECOMMENDS SOME FORM OF CENSORSHIP

SOME form of motion picture censorship was recommended in a formal vote taken on March 12 by the Massachusetts legislative committee on mercantile affairs. The vote stood nine to one, with five members absent. It is understood that Representative Bowser, of Wakefield, held out against any form of censorship.

A sub-committee of five was appointed to draft the bill and submit it to a committee of the whole. The members of the sub-committee are Senator Foley, of South Boston, and Representatives Keniston, of Boston; Doyle, of New Bedford; Bowser, of Wakefield, and Lombard, of Everett.

The form which the bill will take is not at all certain. Some members of the committee favor the creation of a special state department of censorship; others favor turning over the work to some existing state board; still others favor local censorship.

Massachusetts Fight the Hardest.

The hardest fight of the year has been in Massachusetts and the issue is still in doubt. There the proponents of censorship were well financed, and they made a systematic fight, working through the women's clubs. The most active supporter of censorship has been and is a candidate for a position as censor if the bill becomes a law, and that has been one real incentive of the fight. Not all of the women have supported censorship, and there were several well-known organizations which appeared at the hearing against it.

There have been two hearings on the bill, and the joint committee on mercantile affairs has named a sub-committee to consider the matter, and if thought advisable to report an amended bill. This makes it evident that the bill prepared by the so-called State Committee on Motion Pictures, which has been sponsor for censorship, will not be passed.

Splendid Support from Labor.

Harry F. Campbell, Boston manager of the Fox Film Corporation, has been chairman of the committee which has been opposing the bill, and which co-ordinated the activities of the exchange managers and exhibitors. William A. Brady, president of the national association, has given the Massachusetts situation his personal attention. The industry has been receiving splendid support from organized labor in this state, as it has in all others where there has been a censorship fight. Jack S. Connolly, Washington representative of the national association, whose home is in Boston and who served in France with the New England division, has been working with the committee. It may be several weeks before the matter is finally disposed of by the Massachusetts legislature.

In addition to the state fights the National Association and the censorship committee have been interested in several municipal contests, where an effort has been made to impose unfair and restrictive ordinances for municipal censorship. One of the most picturesque fights was in Portland, Ore., where the industry made a direct appeal to the people for fair play and has every prospect of success against the intolerant few advocating censorship.

Main Act, Corinne Griffith & Co.—Applause—She Then Answers to an Encore.
The reason this play is called "The Garter Girl" is because Vitagraph so decided.

"Did-ap, But Don't Run Over L-Louise Fazenda," Says the "Kid" to "Teddy."
Louise is seen in "Teddy's" Mansion singing "I've Found the Laying Place of the Hen." You can see this in "Down on the Farm," Mack Sennett's contribution to United Artists.

Emmett Dalton's "Beyond the Law" Breaks Broadway Symphony Record

EMMETT DALTON, sole survivor of the famous gang of bandits that spread terror through the West in those early days when the railroads were piercing the wildernesses in their slow progress to the Pacific, is making new records on the Los Angeles Rialto. His six-reel special, "Beyond the Law," opened at the Symphony Theatre, a New York first-run house, Sunday, February 15. Mr. Dalton is pleased with results, smashing house records at every performance after the opening, when the waiting lines reached half a block in both directions from the Symphony entrance.

Before the Dalton premiere, Lew Cody in "The Beloved Cheater" and Tom Mix had tied for the house record at the Symphony. The Cody feature benefited greatly from a great love-letter contest, the winner of which was promised a role in the next Lew Cody picture. But, despite the aid of this strongly supported exploitation "stunt," Dalton outdistanced "The Beloved Cheater" house record. Dalton did not attempt to exploit his big feature, attracting the public attention wholly through human interest stories in the newspapers—and as the ex-bandit is a live news wire these gave him unstinted support.

Picture Mainly Historical.

The Dalton feature picture is mainly historical. It is said to be built wholly on facts and to be a true history of the exploits of the famous Dalton gang, but all through the story two delightful romances are woven—the story of Bob Dalton's love for a typically courageous western girl, who gave up her life for him and the story of the long, faithful vigil of Emmett's sweetheart, who made her way to the Kansas state penitentiary to visit him after he had been desperately wounded in the last stand of the Daltons at Coffeyville and then waited for him at his white-haired mother's home until the prison doors swung open fifteen years later.

Although the Dalton feature film is crowded with thrills, it is primarily a powerful argument against crime. Its purpose is to dissuade the youth of America from departing from the straight and narrow path. All the criticisms of the offering, produced by Dalton's own company, are said to have been without exception favorable.

On the seventh day's showing Dalton sold "Beyond the Law" for Southern California and Arizona to C. W. Breedlove, a well-known exhibitor of Los Angeles. He is now producing a series of two-reel western fiction pictures, which are being state-righted by Wilk and Wilk, of New York.

Three Barrymores to Appear at S. R. Drew Post Benefit

FOR the first time in the history of New York theatricals, Ethel, Lionel and John Barrymore are to appear on the same bill. This will be at the benefit performance for S. Rankin Drew Post, No. 340, American Legion, at the New Amsterdam Theatre, on Sunday evening, April 11.

The reason for this epoch-making stage event is that the S. Rankin Drew Post, composed of theatrical and motion picture people, was named for a member of the famous Drew-Barrymore family. S. Rankin Drew, a son of the late Sidney Drew, made the supreme sacrifice in France and was the first American actor killed in the world war.

To honor the memory of Mr. Drew, the Barrymores will appear at the New Amsterdam benefit. Ethel Barrymore first suggested the idea, which was taken up with enthusiasm by Lionel and Jack.

The benefit performance, which will be one of the most unusual of its kind ever presented, is being given to raise funds for a gymnasium for the S. Rankin Drew Post in the heart of the theatrical district. The Post now has a membership of more than 300 men of the amusement and allied interests. It also has a women's auxiliary, of which Mrs. Sidney Drew is president.

The three stars heading the bill will be surrounded by an array of the most popular and prominent players now in New York. The performance will be under the direction of R. H. Burnside, stage director of the Hippodrome. One of the numbers will furnish a big surprise to followers of motion pictures, it is announced.

Alice Archainbaud Chautard Dies Suddenly of Paralysis

EMILE CHAUTARD, Mayflower director, is receiving condolence from his many friends upon the death of his wife. Alice Archainbaud Chautard, who passed away on Friday night, March 12, at the Chautard residence, 790 Riverside Drive, New York, following a stroke of paralysis.

Although Mrs. Chautard had been a victim of paralysis for some time, her death came as a shock to relatives and friends. Word that his wife had suffered a third stroke of paralysis reached Mr. Chautard while he was working on a picture at the Paragon Studio, Fort Lee. The director hurried to his wife's bedside and was with her when she passed away.

The late Mrs. Chautard was, for years, one of the most prominent actresses on the French stage. As an emotional actress, she ranked second only to Sarah Bernhardt in the esteem of Parisienne theatre-goers and critics. Descended from a line of theatrical celebrities whose fame antedates the French Revolution, Madame Chautard was born and bred in the atmosphere of the French stage, beginning her professional career at the age of 7.

When her husband, then one of the most prominent of French motion picture directors, decided to produce in America, Madame Chautard, sacrificing the adulation of a nation, accompanied him. Arrangements were made to present her to theatregoers of this country in an elaborate stage production. At this junction, the affliction which resulted in her death intervened and she was forced into permanent retirement.

The late Madame Chautard is survived by her husband and a son, George Archainbaud, also a well known motion picture director.

Director H. Pixley Keeler Is Strong for West Coast Colony

H. PIXLEY KEELER, who came on from the Coast to make the first "Torchy" pictures for Master Film Corporations with Johnny Hines, is considering several offers to direct in the West and will return as soon as he closes with one of the film companies. During Mr. Keeler's eight years in the film business he spent half the time with Thomas H. Ince, starting as publicity manager and then becoming successively scenario writer, cameraman and assistant director.

For the last year he has been directing his own pictures. Mr. Keeler is one of the directors that is strong for the West Coast as a motion picture production center.

Kent Heads Selects Toronto Office.

W. H. Kent, formerly assistant branch manager of the Select Detroit office has been appointed to the more important position of manager of the Toronto branch of Select Pictures Corporation, Ltd., of Canada, it is announced by Sam E. Morris, Select's general manager. He is a brother of James O. Kent, Select's Detroit manager.

Robertson-Cole Sales Forces Hear Policies Outlined in Big Convention

THE officers and branch managers of the Robertson-Cole Distributing Corporation met in first semi-annual convention at its home offices, 1600 Broadway, New York, on March 16, 17, 18 and 19 to discuss the general business affairs of the organization. At twelve thirty each day they participated in a luncheon at the Hotel Astor, at the conclusion of which one of the latest Roberston-Cole productions was presented and a general discussion held in the Astor Ballroom.

At Tuesday's session, March 16, A. S. Kirkpatrick, vice-president and general manager, in his address of welcome, among other things, said: "You are selling pictures by the Robertson-Cole standard, and at no time will you be permitted to make promises to the exhibitor unless you are absolutely certain you and Robertson-Cole can make good. We must be fair and honest to the exhibitor, for unless he succeeds, we fail and we must establish close co-operation, linked with fair dealing, which results in a two-fold result. Robertson-Cole maintains at all time a set policy. However rigid this course might be, honesty of purpose and sincerity of effort will count in the long run. We want results and will stop at no honest methods to secure what we believe a fair return for our investment."

Will Buy Theatres Only When Forced.

A number of telegrams from artists and others prominent in the industry were read.

At the luncheon, President R. S. Cole said: "Robertson-Cole is in the motion picture business for the money good pictures are bound to bring us and a fair investment and close co-operation between exhibitor and distributor. The men behind Robertson-Cole have a set standard and pictures not meeting the requirements of that standard will have no place in its program. It will not purchase theatres for the release of its productions unless forced to do so by competitors who band together to usurp all the trade. We should give the exhibitor the best pictures money and time can buy. We shall do everything in our power to help the exhibitor; unless he lives, we die. Business principles are the backbone of our policy. The announcements made in the past ninety days are to be overshadowed with what is to come in the future.

"The men behind Robertson-Cole are men of sound business judgment and well equipped for the battles in the motion picture world. We make no promises which cannot be carried out and do not forecast what might come but give to the trade only accurate information, sealed by contract. Robertson-Cole has sufficient money backing to purchase any film which comes up to its standard. Its trademark stands for fair play and quality of production." On Tuesday evening the entire Robertson-Cole organization was invited to attend the performance of "Clarence," at the Hudson Theatre.

On Wednesday, March 17, the visiting manager at 9:30 a. m. made a tour by autos to the Ritchey Lithographing Company and from the Battery, up Broadway, returning by way of Riverside Drive to the Hotel Astor. After luncheon the convenors went into executive session until 5:30 p. m. and disbanded for the day.

Merrick Speaks on Salesmanship.

Thursday, March 18, the convention assembled at the home office to listen to an address by Field Manager J. L. Merrick on salesmen and salesmanship, also instruction on sales records, individual pictures, quotas, branch operation and future policies. After the daily repast at the Astor and the showing of the "Fortune Teller," the delegates went into open discussion of the picture until supper time. At 8:30 p. m. the entire delegation were guests of Robertson-Cole at the performance of "The Passing Show of 1919," at the Winter Garden.

Friday, March 19, the assembly convened at the home office at 9:30 a. m. for general business and final instructions. Branch managers were called upon to answer questions pertaining to their respective territories and a general discussion of the questions followed. At 12:30 p. m. the entire Robertson-Cole organization attended luncheon in the North Ballroom of the Hotel Astor, during which general discussion was entered into and general instructions given. The convention disbanded at 5:30 p. m.

Gets Out Elaborate Brochure.

The proceedings of the convention was set forth in the most beautiful products of the printer's art that has ever been and the person responsible for it deserves special mention.

The productions shown at the convention were "The White Dove," "The Butterfly Man" and "The Fortune Teller," with music arranged by Joseph O'Sullivan, musical director for Robertson-Cole, and played by the Garden Theatre orchestra of Richmond Hill, L. I., directed by Ben Grossman.

Those Present.

Those who attended the convention and took part were R. S. Cole, president; A. S. Kirkpatrick, vice president and general manager; J. L. Merrick, field manager; O. R. Hanson, Newton E. Levi and Fred G. Sliter, field managers; branch managers C. A. Saunders, Albany; R. A. Dvisa, Atlanta; F. F. Kimmerle, Boston; E. J. Hayes, Buffalo; Max Levey, Chicago; Charles Casanave, Cincinnati; Morton A. Levy, Cleveland; W. L. Campbell, Dallas; J. S. Nelson, Denver; Jerome Safron, Detroit; C. W. Tyler, Indianapolis; F. W. Young, Kansas City; A. R. Patten, Los Angeles; Louis Klar, Milwaukee; I. F. Mantzke, Minneapolis; J. B. Dumestre, Jr., New Orleans; F. Goldfarb, New York; T. R. Richards, Oklahoma City; C. L. Peavey, Omaha; J. F. Gill, Philadelphia; George Moore, Pittsburgh; W. A. Crank, San Francisco; Joe Desberger, St. Louis; L. Wingham, Seattle and C. E. Tyson, Washington.

Nagapate Said That the Work Was the Best He'd Ever Seen

THE wild men of Malekula are on their way to the United States to "capture" exhibitors. The only way to handle them, according to Watterson R. Rothacker, of the Rothacker Film Manufacturing Company, Chicago, will be to book them.

Martin Johnson who took these pictures wrote Mr. Rothacker from Australia as follows: "I must hand it to you people. Mr. Beyfuss sends you my borderland films for printing and sends ten reels to me here in Sydney. They are excellent—in fact, I have never seen better work done. I gave a private showing at the Picadilly Theatre to two hundred of my friends and came away mighty proud of all ten reels. Then I took the films to Malekula and showed them to the South Sea nobility. Nagapate thought the work the best he had ever seen—of course, he had never seen moving pictures before.

"I shall have my new film, 'Wild Men of Malekula,' cut and assembled in about a week. It will go forward by the next steamer to America. I am sailing to New Guinea with 45,000 feet of film in about two weeks. This film I shall develop on the spot. However, afterwards when I go to Borneo, Sumatra and Africa, I shall travel so fast that I shall not have time to develop, so after New Guinea I shall send all work to you to be developed."

Ryan Recovers from Injuries by Steer; to Fight a Shark

JOE RYAN has recovered from the injuries received while "bull-dogging" a steer for one of the scenes in "Hidden Dangers," the Vitagraph serial in which he is co-starred with Jean Paige. Accordingly, Vitagraph is able to announce that production on the new serial will be resumed.

One of Joe Ryan's next tasks will be to kill a shark with a knife in an underwater scene. Aside from that exploit, it is likely the erstwhile bad man will commit deviltries of an altogether different sort.

His implements and instruments and the forces working for and against him will be largely those of electricity.

Ryan plays the role of Dr. Brutell, a young scientist possessed of two distinct personalities, merging and changing at different times with uncanny suddenness. He works with electricity to such an extent that his discoveries become marvelous, and his employment of this power works in terrible ways.

Charming Olive Tell

Whose first Jan's production, "Love Without Question," will be given a special trade showing at the Strand Theatre on Wednesday, March 24, at 10:15 A. M., with elaborate orchestral accompaniment arranged by Carl Edouarde. Miss Tell and other members of the cast expect to be present.

Keeping in Personal Touch

By SAM SPEDON

CHARLES A. McCARTHY, who owns the New Theatre, 1,110 seats, at Hoosic Falls, N. Y., is an attorney of considerable local prominence. He says Hoosic Falls is twenty miles from Troy and twenty-five from Albany. It has from four to six thousand inhabitants, including surrounding territory. It is on the state line of Massachusetts, Vermont and New York. While the house is large for Hoosic Falls, it has proved a paying investment. Mr. McCarthy attended the Utica convention.

* * *

O. A. Potter and J. E. Newton, of the Columbia Amusement Company, of Erie, Pa., were in New York last week end. The Columbia Amusement Company is owner of the Columbia Theatre at Erie and the Library Theatre at Warren, Pa. It will erect new theatres in Sharon and Oil City, Pa., this spring. Mr. Newton says business has never been better, but they are harassed by censorship and it behooves an organized effort to get relief.

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C. H. Carson, resident at Flushing, L. I., formerly with the Famous Players-Lasky educational department, is about to start an educational and industrial outfit of his own.

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M. S. Silverman, who owns the Pearl, a 550-seat house in the residential section and the Happy Hour, a 750-seat house, in the down-town section of Schenectady, N. Y., was a delegate at the Utica convention. He says business is fine and local government is fair to all, which makes Schenectady one of the best show towns in the State.

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Harry J. Cohen, Metro's Bridgeport (Conn.) manager, goes to Mexico on March 22 or 24 to get first hand information on the Mexican film situation.

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George A. Roberts, general manager of O. S. Hathaway theatres, announces that Hathaway will open his new house, the "New Binghamton," at Binghamton, N. Y., about May 1. It cost $75,000 and will seat 2,100. H. M. Addison will be the manager. Mr. Addison is now manager of the Hathaway Stone Opera House.

* * *

Dr. Charles Hespe, of Jersey City, will start on May 1 building the New Hespe Theatre, seating 1,600, on the sight of his Hippodrome, at 386-340 Central avenue and running through to 149-153 Cambridge street. He will run pictures and vaudeville.

* * *

Carl Robinson, publicity director for Douglas Fairbanks, and Kenneth McGaffey, in the same capacity for Mary Pickford, are looping the loop from the Coast to the Coast, Carl traveling southward through all the big film centers and Ken traveling northward. They met in New York on March 15 when Carl doubled back to Los Angeles over Ken's route and Ken doubled back to Los Angeles, over Carl's tracks. Carl says he is due for a return trip East about the middle of May.

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Harry Buxbaum, New York sales manager of the Famous Players-Lasky Distributing Corporation, was presented by his wife with a bouncing baby girl, a companion to his son, "Broncho" Buxbaum.

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Chester Beecroft, who for years has been interested in the film industry, first as publicity director for the General Film and now doing a large export trade, left for Europe on Saturday, March 13. He will be gone six weeks or two months.

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Horace T. Clarke and Charles E. Sawyer were given a farewell banquet at the Hotel Astor by David P. Howells on Monday evening, March 15. Mr. Clarke leaves for the Orient on March 21 as representative of the Howells corporation and Mr. Sawyer left for South America on March 17.

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Charles Hilldinger, of the Hilldinger Enterprises of Trenton, N. J., Harry M. White, president of the Branch Managers' Association, and Goldwyn exchange, of Philadelphia, and Dr. Charles Hespe, of Jersey City, were in New York March 12 in conference with the N. A. M. P. I.

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T. R. Gardner, owner of Gardner's Picture Syndicate, will soon establish branch offices at Boston, Pittsburgh and Philadelphia. He now has offices at New York, Albany and Buffalo.

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M. M. Rosenfeld and Alexander Rosen announce the Prudential Sales Company, with offices in the Candler Building, New York, handling state rights pictures.

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Charles W. Barrell, director of the motion picture bureau of the Western Electric Company, spoke on "Putting Human Interest Into Technical Movies" before the Technical Publicity Association meeting at Machinery Club, New York, March 11.

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Carlyle Ellis, of Autographed Films, has produced a one reel scenic, "In Middies and Bloomers," for the Young Women's Christian Association, showing pretty girls as campers, swimmers and hikers. It will be shown at the Capitol Theatre, New York, the week of March 22.

* * *

J. H. Hebrew, for several years Philadelphia representative for Vitagraph, has been made district manager of Boston, Buffalo, Pittsburgh, Washington and Philadelphia exchanges. J. P. Bethel has succeeded as Philadelphia branch manager. J. H. Beaver resigned to go with the Electric Supply office at Washington.

* * *

George Bronson Howard, reported dead or something equally enervating, is nothing of the sort. Wen Milligan ran into him the other day and Howard was vigorous in a healthy denial of any sort of misfortune attending him.

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Walter Green has been in New York the past few days looking matters over in the interest of the Canadian Moving Picture Digest, a tradepaper that circulates largely over the Dominion. Mr. Green's headquarters are in Montreal, his place of origin being Philadelphia.

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Lawrence Erbach, who lately left Exhibitors Trade Review to enter active film employment, has transferred his occupation to the sale branch of Barney Eggers' engraving business. Mr. Erbach is selling to the publicity men of filmdom.

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Jack Keegan, who was "raised" in the advertising department of Motion Picture News, from messenger to Miss Klein's first assistant, is now with Lee Kugel in the publicity department of Select Pictures. Jack tried his hand at selling photoplay engraving, for a while after leaving the News.

Oh! Boy Ain't It a Gr-r-rand and Glo-o-orious Feelin'?——

By Wayland H. Taylor, Famous Players-Lasky's Exploitation Representative at Seattle.

New York **Chicago** **Mandan** **Mt. Shasta** **Seattle**

When you're stuck in New York, the world's biggest hick town, and hate your job worse'n a long-haired dog hates flees—and along comes the big boss and tells you he has decided to transfer you to Seattle—and you don't know anything about the place—until you land there and find it's a real city, trolley cars, tall buildings, 'n' everythin'—Oh boy! Ain't it a gr-r-rand and glo-o-orious feelin'? (Apologies to Claire Briggs.)

With Well Known Film Folk

Fred. Dolle of the Walnut Theatre, of Louisville, Ky., was in New York last week, sizing up the film situation.

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Harry Germain, formerly with the Universal at New Haven, has been appointed publicity director, at New Haven, for Paramount's Rialto Theatre.

* * *

W. H. Clune, of Clune's Theatre and enterprises and Jim Young, formerly of the New York Metropole Theatre, New York, arrived in New York, from Los Angeles on Monday, March 15. They will remain in New York for a week or ten days, stopping at the Hotel Astor.

* * *

James R. Clark, manager of the Photoplay Magazine, left for Chicago Saturday, March 13, to take the place of Leigh Metcalf, his make-up man, who is laid up by a sudden attack of illness.

* * *

Corrine Lowe, the magazine writer, went over to Fort Lee, N. J., incognito to get a job as an extra, and secure color for an article she is writing. She got in a picture at the Selznick studio and when it was supper time, the director wouldn't let her quit. She would not divulge her identity and he kept her until midnight, until he had completed the scenes in which she was to take part. She got all the coloring she was after.

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S. R. Kent, general sales manager of the Famous Players-Lasky, has gone to Atlantic City for a much needed rest. He was on the verge of a nervous breakdown.

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Ben H. Atwell, director of publicity, Capitol Theatre, New York, has been having a serious tussel with bronchial pneumonia. For a time his life was dispaired of, but he still lives as we go to press with everybody hoping for his final triumph in the fight.

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Tom Oliphant is now with Selznick's publicity forces, located at the studio in Fort Lee. Tom made a big reputation for himself through effective and skillful conduct of the motion picture department of the Evening Mail, New York.

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Fritz Tidden, lately evacuating a two-year employment on the Dramatic Mirror, has become attached to Theatre Magazine. Beside his work on the theatre publication, "Fritzie" is one of the caption writers on Vanity Fair.

* * *

George G. Shor, publicity manager of the Rivoli and Rialto, New York, will add the Criterion to his subjects for mimeographing when Famous Players-Lasky take that theatre for the presentation of moving pictures. Mr. Shor was formerly on the New York World's editorial staff.

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Saperstein and Schwartz have purchased the Strand Theatre, Bridgeport, Conn., from Kontos Brothers, who will return to Greece, their native heathe. Saperstein and Schwartz are owners of two or three other theatres in Bridgeport.

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Jimmy Lynch of the Selznick art department, who has a record as a baseball player, has resigned, to join the Boston Red Socks and now training with the Sox in the South. Jimmy is a south-paw pitcher.

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Carl Sonin, of the Famous Players New York office, is now at the Buffalo office, as sales manager.

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J. P. Conway, Pathe's Des Moines branch manager, was in New York the week of March 15, in consultation with Elmer Pearson, the general sales manager.

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John Carney has resigned as manager of William Fox's New Britain, Conn., house.

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Harry Hoyt, author and director, is back from the Coast, where he has been producing "The Gubbon Upright," by Booth Tarkington, for a new company, in which Charles Sarver, formerly editor of the World Film Corporation, is interested.

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Ralph Quive, Realart's Detroit branch manager, was in New York Sunday, March 14, in conference with J. S. Woody, general manager. Mr. Quive was formerly San Francisco branch manager for Vitagraph, which position he resigned to assume the same duties with Realart.

James Vincent

President of the Motion Picture Directors' Association, who spoke at the Utica convention.

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William Worthington, directing "The Silent Barrier" for the Beck enterprises, has returned with his company from Lake Placid to photograph the interiors at the Cliffside, N. J., studios.

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William McNichol, of the Lyceum and Starland theatres, in Winnipeg, was in New York during the week of March 8, and left for his return home by way of Toronto on March 15.

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Famous Players-Lasky has booked "On with the Dance" and "Mary's Ankle" at Loew's New York theatre, for the week of March 22. "Doctor Jeckyl and Mr. Hyde" has been booked at the Rivoli and Rialto for a two or three weeks' run, beginning March 22.

* * *

Tracy Matthewson, Kinogram's cameraman in the South, went to Ormand Beach, Fla., and induced John D. Rockefeller to pose for the camera. His mission was successful and he came away with the first voluntary posing the great financier ever did for motion pictures.

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Milton G. Kronacher, covering the East Side in New York, for Pathe exchange, has carried off the first prize for the highest percentage of bookings in the United States, for the months of December, January and February.

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Phillip Rosenstein, formerly representing Mutual in New Haven, is in Connecticut this week, looking over that section in view of locating in business in that State.

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Theodore C. Deitrich will present Bide Dudley's farce comedy, "Oh Henry," at Far Rockaway, L. I., for one week beginning March 26, and then follow a regular itinerary of the larger cities.

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Mr. Marangala, formerly with the Motion Picture Journal, has been made a member of the Selznick publicity staff to write trade paper copy.

* * *

Giles Warren, well known scenario writer, who has been ill at his home at Dupont, N. J., for several weeks, made his first trip to the city on Monday, March 15.

* * *

Charles Reed Jones, press agent, has recently assumed charge of publicity for Burton King, who is now at work on his first independent production, a film adaptation of "The Road to Arcady," a novel by Edith Sessions Tupper.

* * *

Mr. and Mrs. Louis Weiss, Mr. and Mrs. George M. Merrick, Mr. and Mrs. John K. Holbrook and Mrs. Walter Beckwith, the latter as chaperon to the eighteen lions used in the "Return of Tarzan" arrived last week from the Coast. The Numa Pictures Corporation, producers of "The Return of Tarzan" will give "A Lion Luncheon" at the Yonkers Studio, Friday, March 26, to the members of the trade press.

* * *

E. A. McManus, of the McManus Pictures Corporation, who has been ill for some weeks, ventured out a few days ago and suffered a relapse. He is seriously sick and under the care of two physicians. His many friends in the industry wish him a speedy recovery and resumption of his activities.

* * *

W. S. Wessling, Pathe Southern district manager, arrived in New York March 15 for a week or ten days. He says "Pathe pictures spread over the South like the Dixie sunshine." While at the home office he filled the desk of E. O. Brooks, serial sales manager, who is still sick and confined to his home.

* * *

Frank V. Bruner, Pathe sales publicity manager, is back at his office after an operation for apendicitis.

* * *

William Brandt, of Carleton Theatre, Brooklyn, N. Y., is very sick, with a severe attack of the grippe.

* * *

Fred Quimby, general manager of Associated exhibitors will return from the Coast, March 23 or 24.

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In Your Program

THE next James Oliver Curwood novel to be visualized on the screen will be "Nomads of the North," to be produced by David M. Hartford, who directed "Back to God's Country," another Curwood romance of great screen vogue.

With the completion of Julien Josephson's "Wheelbarrow Webster," featuring Lloyd Hughes, work will begin upon the production of another Josephson rural comedy-drama, "Homespun Folks."

The Al Woods farce, "Parlor, Bedroom and Bath," is being prepared for the screen, with Viola Dana starring in the role Florence Moore created. Edward Dillon will direct the presentation at Metro's Hollywood plant.

Thomas Meighan, Paramount's new screen star, is now at work in Cuba, under the direction of Hugh Ford, in "Civilian Clothes," adapted for the screen by Clara Beranger from Thompson Buchanan's play of the same title.

"Love Among the Chickens," a forthcoming Owen Moore production, was written by P. G. Wodehouse. The reader is hereby authorized to perpertrate all the "wheezes" the title will carry.

Madge Kennedy's latest Goldwyn picture, "Trimmed with Red," by Wallace Irwin, which was filmed in New York, has been finished and Miss Kennedy has gone with her husband, Harold Bolster, to Florida for a short vacation between pictures. Miss Kennedy's next picture will be made under the direction of Hugo Ballin.

Having completed "The Roads of Destiny," an adaptation of Channing Pollock's play made under the direction of Frank Lloyd, Pauline Frederick is studying the script for "Madame X," the famous French drama, which will be her next starring vehicle. The emotional possibilities of the role to be portrayed by Miss Frederick are tremendous.

Jane Novak, immediately on the conclusion of her appearance in "Roads of Destiny," was cast to support Tom Moore in his current productin, "The Great Accident," a Ben Williams story being filmed under the direction of Harry Beaumont.

"The Honor of His House," a Eugene O'Brien production scheduled for release in July, was written by Andrew Soutar, who has another story now passing through his "Blick."

Burton King is bringing Virginia Lee into prominence as a screen queen. She will star in his presentation, "The Road to Arcady," based on Edith Sisson's story first printed in the Ladies Home Journal.

Marguerita Sylvia, primma donna soprano of international repute, will soon be seen in her first screen attraction, titled "The Honey Bee," made by "Flying A" Features.

Universal's Stage Woman's War Relief series of short photoplays are introducing to the screen stage celebrities who would not otherwise find themselves photographed in animation for "picture fans." There were twelve in the original series and the last subject has just started its rounds.

Maurice Tourneur is going right down through the Robert Louis Stevenson stories. Having completed "Treasure Island" for the screen, he is now working on "The Pavilion on the Links."

Teddy, the dog that appeared in Metro's "Stronger Than Death," attracted the attention of a studio visitor.

"I suppose he gets about five bones a day?" commented the visitor.

"Oh, no," replied Director Ray Smallwood. "Teddy's a vegetarian. He gets about a hundred berries a week."

COMING TO THE SCREEN.

Film Version of Plays, Popular Books and Original Scenarios for the "Fans."

"Nomade of the North" (First National).
"The Branding Iron" (Goldwyn).
"Payment Guaranteed" (American).
"Conrad in Quest of His Youth" (Paramount).
"Parlor, Bedroom and Bath" (Metro).
"His Harvest" (Fox).
"Dollar for Dollar" (Pathe).
"Madam X" (Goldwyn).
"Twins of Suffering Creek" (Fox).
"Fine Feathers" (Metro).
"The Midlanders" (Love).
"Crossed Claims" (Universal).
"The Ugly Duckling" (Samuelson).
"The Thirtieth Piece of Silver" (American).
"The Figurehead" (Selznick).
"Miss Hobbs" (Realart).
"Wheelbarrow Webster" (Paramount).
"No Limit Carson" (Fox).
"Alias Jimmy Valentine" (Metro).
"The Cheater" (Metro).
"Civilian Clothes" (Paramount).
"The Man Who Killed" (Paramount).
"A Desperate Hero" (Select).
"The Sowing of Anderson Cree" (Select).
"The Hope" (Metro).
"Children Not Wanted" (Republic).
"The House of Toys" (American).
"Homespun Folks" (Paramount).
"The Week End" (American).
"The House of Whispers" (Hodkinson).
"Milestones" (Goldwyn).
"The Test" (Compson).
"The Crucifix of Destiny" (Pandora).
"A Tokio Siren" (Universal).
"The Rose of Nome" (Fox).
"Pardners" (Universal).
"The Lady of Lies" (Paramount).

Andrew Robson has been cast as Mr. Secor in the Rupert Hughes' production, "Scratch My Back," being directed by Sidney Olcott, with T. Roy Barnes in the principal part.

Richard Tucker has been assigned to Reginald Barker's production of "The Branding Iron." Marion Colvin, Joan Standing and Albert Roscoe have also been added to the company.

Jack Pickford is making rapid progress in the O. Henry story, "The Double-Dyed Deceiver," and Mabel Normand is creating a remarkable comedy character in her interpretation of "The Slim Princess," a photoplay version of the stage comedy by George Ade and Henry Blossom. These are among the Goldwyn activities.

First staged and now screened, Augustus Thomas' "The Harvest Moon" is shining as brightly on the silver screen as upon the dramatic boards. Doris Kenyon is the compelling star of the presentation.

Mitchell Lewis rescued a girl who had fallen victim to an overturned motor near Metro's studio in Hollywood. A friend of the big star, asking a question about the incident, remarked:

"I hear you rescued a damsel in distress from beneath a flivver, Mitchell?"

Lewis smiled. "There wasn't that much to it," he replied. "And, besides, it wasn't a flivver. I had to use both hands to lift the darn thing."

Albert Payson Terhune, well-known contributor to newspaper "syndicates," has written a scenario that Marquerita Fisher will be starred in by "Flying A" features. "The Thirtieth Piece of Silver" is the title. King Baggot, one of the pioneers in motion picture acting, will be Miss Fisher's leading man in the new presentation.

Edith Day, who is playing the leading role in "Irene," a Broadway musical comedy, has the leading role in "Children Not Wanted," a forthcoming screen drama. Other members of the cast are Dorothy Walters, Jean Robertson, Ruth Sullivan and Lumsden Hare.

J. Warren Kerrigan will have as principal feminine support in his presentation of "The House of Whispers" Margery Wilson and Claire Du Brey.

Mlle. Valdeo, solo dancer with the Chicago Opera Company, and Blanche Parks, a dancer in Ziegfeld's Midnight Frolic, both appear in the George Fitzmaurice production, "The Man Who Killed," featuring Mae Murray and David Powell. And don't forget Mae is "some" dancer her own self!

Bernard Durning, who has just finished his first starring picture, "The Gift Supreme," will soon begin another, "The Sowing of Alderson Cree," in which Pauline Stark will appear as his leading woman.

Billie Burke has a habit. After finishing the scenes in each set at the Famous Players-Lasky studios she makes a careful survey of each piece of furniture, the rugs, hangings and vases to see if there is anything she wants for her own home. Then she goes shopping.

Add to film millionaires the following stars who have just purchased homes in Hollywood, the picture suburb of Los Angeles:

William S. Hart, a $25,000 residence; Cleo Madison, a $10,000 bungalow, and Wanda Hawley, $5,000 invested in a lot, on which she will at once build a tidy little home for something like $15,000.

Having nearly finished "The Cheater," screen version of "Judah," May Allison is preparing for "Fine Feathers," her succeeding Metro, by visiting the milliners and modists. Interest in "Judah" will be created by recalling that E. S. Willard and Marie Burroughs originated that Henry Arthur Jones play on the stage.

"Stop That Man," a stage play by George V. Hobart, has been purchased by Myron Selznick and will be arranged for the screen as a starring vehicle for Owen Moore.

Frank Keenan's next Pathe photoplay will be entitled "Dollar for Dollar" and will carry a moral lesson through its dramatic action.

Olive Thomas, with several members of her supporting cast in "The Flapper," with Alan Crosland, her director, and William Scully, assistant director, will visit Lake Placid, N. Y., where exterior scenes will be taken.

Tarkington Baker, general manager of Universal City, has written for Harry Carey a scenario that will be produced by Reeves Eason under the title of "Crossed Claims." Mr. Baker came naturally by his "story" talents. He was an active newspaper writer and editor before he "took to pictures."

"The Fighter," which will be made into a forthcoming Selznick production, was written by Albert Payson Terhune and published in book form by Methuen of London. Jack Dempsey is a serial star and must not be associated with this screen feature.

Hoot Gibson and Thelma Percy are leading a Universal company in the production of a western film romance entitled "Pardners."

Sixteen years ago Charles Hutchison, star of the screen serial "The Whirlwind," was leading man in the melodrama "Driven from Home," supporting Patrice. Later moving pictures drove melodrama from the stage.

Bryant Washburn will have Margaret Loomis as leading lady in his screen revival of "What Happened to Jones," the Broadhurst comedy of other years.

"Next to motion pictures, automobile stealing is the largest industry in Southern California," Albert Shelby Le Vino, of the Metro scenario department, told the motor salesman when he purchased a new speedster recently.

LOS ANGELES
NEWS LETTER
BY A. H. GIEBLER

Samuelson Completes Sixth Production in Los Angeles; Gets Passports for England

G. B. SAMUELSON, the British film producer, who has just completed his sixth production within four months at Universal City, has been issued passports for England, and will leave Los Angeles with his entire producing personnel on April 6 for New York, his sailing port. Mr. Samuelson states that he will return to Los Angeles next fall to resume film production in America.

"California is an ideal place for a studio," he says, "and it is my hope to build a studio here some day, but at the moment my English interests require my presence in England."

"Desert Dreamers," which will be Peggy Hyland's next Samuelson feature, will be filmed partly in Egypt and partly in Paris, but the first destination of the Samuelson players after leaving New York, is Worton Hall, the English studio of the Samuelson company at Isleworth, England.

The six productions that have been completed here are "At the Mercy of Tiberius," with Peggy Hyland; "Love in the Wilderness," with Madge Titheradge; "The Night Riders," with Maudie Dunham; "Her Story," with Miss Titheradge; "The Ugly Duckling," with Florence Turner and Maudie Runham; and "David and Jonathan," with Madge Titheradge and Campbell Gullan.

Harry Leonhardt Has Plan to Reduce Cost of Production

HARRY LEONHARDT, recently manager of the California Theatre, is responsible for the organization of a band of independent producers of film features in Los Angeles with the object of slashing the high cost of motion picture making.

These producers will each keep his organization intact but all will work under one roof and will have one set of business headquarters, and one set of auditing and publicity offices. The business offices and headquarters will probably be established in New York, but the studio will be secured in or around Los Angeles, or will be built to accommodate the producing units belonging to the organization.

The producers who are now considering becoming members of the organization are Andrew J. Callahan, head of the Bessie Love Productions; Sam Rork, of the Katherine MacDonald Company; King Vidor, who is making First National features; D. N. Schwab, head of the David Butler Productions, and possibly Louis B. Mayer, whose stars are Anita Stewart and Mildred Harris Chaplin.

One of the plans of these economists is the securing of a suitable studio, or perhaps the building of one, so that all the companies may be housed under one roof, which will result in a great saving of expense in production as regards properties, laboratories, costumes and certain local offices.

Rothacker Laboratory Going Up.

A. P. Miller, technical secretary of the Rothacker Film Manufacturing Company, is now in Los Angeles to confer with architects regarding the film laboratory-studio which will be built immediately upon the Hollywood property purchased last year by Watterson Rothacker.

The laboratory will have a 327-foot frontage on Sunset Boulevard at Van Ness. Mr. Rothacker is expected to come soon to Los Angeles, when a technical staff for the new laboratory will be engaged, as well as workers for the other departments.

Tarkington Baker to Produce.

Tarkington Baker, general manager of Universal, has announced his intention of becoming a film producer in the near future, or as soon as he is relieved from his duties with Universal. According to the announcement, Mr. Baker will go to New York to complete the organization of his company, after his successor at Universal City is appointed, and then will return to make his productions in the west. The pictures he will make will feature the story rather than the star, although all-star casts will be used. Two authors and two directors, whose names have not been made public, have been engaged for the Baker productions.

Christie Outgrows Old Studio.

The Christie Film Company, having outgrown the plant occupying the City block at Sunset and Gower street, which Al Christie started as the first motion picture studio in Hollywood, has branched out, and is acquiring property in the neighborhood of the original studio. The first piece of land acquired is three acres on Selma avenue, on which a big new stage is being built as well as street sets. The Christie company is also negotiating for another twelve acres near the present studio, which, now that the carpenter shop is completed, presents a solid frontage of buildings on Sunset Boulevard.

Edwards Production Manager.

Harry Edwards, who has served two years as assistant to Al Christie in the direction of the Christie Comedy releases, has been promoted to the position of production manager of the Christie output, having charge, under Al Christie, of the productions of seven directors.

Lloyd Hughes in "Homespun Folks."

"Homespun Folks" is announced as the title of the second picture in which Thomas H. Ince will present Lloyd Hughes in the featured role, "Wheelbarrow Webster," which marks the first special production featuring Hughes, was completed this week at the Ince Studios in Culver City, and work on the new story will commence at once, Julien Josephson, who wrote many of the Charles Ray successes and Douglas MacLean and Doris May's recently completed comedy, "Shakespeare Clancy," is author of "Homespun Folks."

Lawrence Weber Here.

L. Lawrence Weber, theatrical and motion picture producer of New York, has come to Los Angeles on business connected with his motion picture interests. Mr. Weber is president of the Weber Productions, Inc., which is now filming Edith Hallor's picture, "Just Outside the Door."

Charles Christie in East.

Charles H. Christie, general manager and treasurer of the Christie Film Company, is in New York in the interest of the Christie film productions, and will, on his return,

Artistic Subtitles in the Making.
The artist is showing Harry Rapf, Selznick's West Coast manager, how he moulded the clay for the titles in "Blind Youth" for National Picture Theatres, Inc.

have new announcements to make regarding future Christie pictures.

Abe Warner Here from East.

Abe Warner, member of the firm of Warner Brothers, now filming the Al St. John comedies and the Helen Holmes serials, has come from New York to confer with Jack and Sam Warner regarding the Warner productions and the purchase of a tract of land in Hollywood for a studio.

Tsuru Aoki to Go to Japan.

Tsuru Aokia, Japanese star, has finished her contract with Universal with the completion of her picture, "A Tokio Siren," and is leaving for San Francisco within the week as the first step on her journey to Japan. Sessue Hayakawa, Miss Aoki's husband, who was to have made the trip with her, says that his picture contracts will keep him busy for many months to come, so that he will have to postpone his visit to the Orient.

Completing First Pandora Film.

T. J. Shirley, manager of the Pandora Productions, with headquarters at the Boyle Heights studio, announces that the first production of the company, entitled "The Crucifix of Destiny," is nearing completion. R. D. Armstrong is directing the picture, and Wheeler Dryden is the featured player. Other members of the Pandora company are H. E. Wagner, cameraman C. J. Barber, and Agnes Parsons, of the editorial department.

Clune's Broadway Changes Managers.

Clinton Pedrick, who a few months ago assumed charge of Clune's Broadway Theatre, has tendered his resignation, and A. H. McQuesten, with a long theatrical career behind him, will take up the managership of the house. McQuesten has been identified with the motion picture industry since the old Biograph days, and has just recently returned from Government service with the U. S. Naval Aviation forces in France and England.

Studio Shots

THE all-star cast selected to support Betty Compson in "The Test" includes Clara Horton, Ralph Lewis, Claire MacDowell, Roy Stewart, Emory Johnson, Betty Schade and Roscoe Karns.

Gladys Brockwell and her company have just returned from Flagstaff, Ariz., where scenes for "The Rose of Nome" were made.

Earl Rodney has just completed a six-room bungalow which he has built with his own hands between pictures at the Christie studio.

Buddy Post, a young giant six feet six inches in height, and weighing 325 pounds, will be starred in a series of twenty-six two-reel farces by the National Film Corporation.

William Russell and his company have gone to Fort Bragg to make location stuff for a new Fox feature.

Thelma Percy is leading woman for Hoot Gibson in "Pardners," now being filmed at Universal City.

Three prominent stars have purchased homes this week: Bill Hart, a $25,000 residence; Cleo Madison, a $10,000 residence, and Wanda Hawley, a lot next to Hart's, upon which she will build a home.

Anna Q. Nilsson, Edwin Stevens, Ora Carewe, Joseph Gerard and Kate Parks have been engaged to support Eugene O'Brien in the Selznick picture, "The Figurehead."

Bryant Washburn, with James Cruze directing, is producing "What Happened to Jones" at the Morosco studio for Paramount-Artcraft, with Margaret Loomis as leading woman.

Alice Hollister, Kalem star of a few years back, makes her return to the screen in "Milestones," from the Arnold Bennett play to be produced at Goldwyn's.

James Kirkwood is playing a leading role in "The Branding Iron," at Goldwyn.

Margery Wilson and Claire DuBrey are taking part in the J. Warren Kerrigan picture, "The House of Whispers."

Bert Lytell has returned from San Francisco, where he has been spending a short vacation.

Charles West has been engaged for an important part in the coming Marshall Neilan production.

Shirley Mason and her company have returned from a location trip to Santa Ana for the Fox picture, "His Harvest."

William De Mille begins production in the latter part of March on "Conrad in Quest of His Youth," with Thomas Meighan, Kathlyn Williams and Margaret Loomis in the leading roles.

Casson Ferguson will play the part of Raymond with Pauline Frederick in "Madame X," at Goldwyn.

Helen Howard, who has been playing ingenue parts in "Flying A" films, will be featured in a series of polite comedies by the National Film Co.

William and Dustin Farnum are taking a two weeks' vacation around Catalina Island in Dusty's yacht, "The Ding."

Jack Dempsey and a company of cowboys have gone to a wild spot in the Tehachepi Mountains to make scenes for the eleventh episode of "Daredevil Durant."

Ethel Clayton has just completed "The Ladder of Lies" under the direction of Tom Forman, and will begin work next week on "All in a Night" under Director Thomas Heffron.

Hal Rosson has left for New York City to accept a position as cameraman with International.

Colleen Moore's father, C. R. Morrison, of Chicago, has come to Los Angeles to make his home in order to be near his daughter

Bessie Love, who has recovered from the flu, is now back at work on "The Midlanders," her first independent production.

Florence Turner is being featured with Maudie Dunham in the Samuelson production, "The Ugly Duckling."

Francelia Billington, Lester Cuneo and Charles K. French are playing in "No Limit Carson," the new Tom Mix picture for Fox.

Wanda Hawley will be starred in "Miss Hobbs," a Realart production, with Harrison Ford opposite.

Lois Wilson is leading woman for Wallace Reid in the Lasky production, "What's Your Hurry?"

Jack Hoxie, supported by Lucille Rubey, will start work on a new serial for National about April 1.

Seena Owen and Helen Eddy play the leading feminine roles in the American all-star feature, "The House of Toys."

May Allison has just returned from her third location trip to Santa Barbara for scenes for "The Cheater."

Lewis S. Stone is playing a leading role in "Milestones" at Goldwyn.

Constance Talmadge and her mother are expected to arrive from New York this week.

C. M. Franklin, who has been directing the Annette Kellerman picture for Sol Lesser, is seriously ill, and Nate Watt, his assistant, is directing in his place.

"Pell Trenton has just completed his work as male lead in "The House of Toys," an all-star feature made by the American Film Company at Santa Barbara.

Myron Selznick's Producing Activities Cover Extensive Field, Resume Shows

A RESUME of motion picture activities reveals that Myron Selznick, of Selznick Pictures, has in full sway one of the largest production forced in the industry. The Selznick organization, which has been among those whose steady growth has been generally noted, has earned the reputation of giving to the screen pictures that entertain and "create happy hours."

The Selznick producing activities, under which come also the National Picture Theatres subjects, cover a wide area. Two studios are used in the East and about an equal amount of space is utilized in California. At the present time a large proportion of the studio, technical and acting staff is at the West Coast, under the management of Harry Rapf.

Olive Thomas is now making "The Flapper," by Frances Marion. This feature, Miss Thomas' seventh for the Selznick trademark, is being directed by Alan Crosland. On the West Coast Eugene O'Brien is being filmed in John Lynch's story, "The Figurehead," the sixth he has made for Selznick. Robert Ellis is directing. Elaine Hammerstein is busy on a feature called "Things That Hurt," her fifth Selznick feature. William P. S. Earle is directing.

"Well, Look for Yourself!"

Tsuru Aoki getting ready for scene No. 1 in "A Tokio Siren," being made by Universal.

Owen Moore is being filmed in California in his third Selznick picture, "The Desperate Hero." This production, which is rapidly nearing completion, is from Edgar Franklin's story, "His Word of Honor," and is being directed by Wesley Ruggles.

The Ralph Ince special Selznick production, "Out of the Snows," is also nearing completion. In the cast are Ralph Ince and Zena Keefe, Selznick's 1920 star. Mr. Ince also directed the production, which is from a story of the Northwest by G. B. Lancaster. Still another special nearing completion in the Selznick eastern studio is Willard Mack's "The Timber Wolf," directed by Burton George.

Four companies are working on the Herbert Kaufman Weekly editorial subjects, which are being made in the East. Among these are "Little Red Riding Hood," "The Faded Butterfly" and "Puppy Love." It is the intention to have eight productions complete before the first is released.

"Just Outside the Door," a Lawrence Weber production starring Edith Hallor, and which is to be distributed by Republic, is being made on the West Coast under the direction of George Irvin. This is the third Weber production made for Selznick-Republic release.

The third picture for National Picture Theatres, Inc., Lewis J. Selznick's co-operative organization, is "The Invisible Divorce," following "Just a Wife" and "Blind Youth." This is being made on the West Coast under the direction of Edward Sloman. Thus far one company has been occupied in the filming of National Picture Theatres subjects, but an announcement states that in the near future two and later more Selznick companies will be producing this brand.

CHICAGO NEWS LETTER

JAMES S. McQUADE

United Artists Official on Exchange Tour Finds Business Excellent in Chicago

RALPH O. PROCTOR, assistant general manager of United Artists Corporation, made his first stop in Chicago last week on a tour of the exchange centers in the United States, the main objects of the tour being to complete arrangements for the first run showings in the various territories and to consult with branch managers on business conditions generally.

In an interview he stated that he found business excellent in Chicago and that prospects never looked brighter. He remained in the city until Sunday night, March 14, when he left for Minneapolis. There he will spend three weeks, during which most of his time will be devoted to the organization of the local force for the opening of the Auditorium Theatre, which will take place Monday, April 5.

Charles Branham has been appointed manager of the Auditorium. Mr. Branham has been manager of the Strand Theatre in Minneapolis for Thomas Saxe, afterward manager for Ruben & Finkelstein, also manager of the Majestic Theatre, Detroit, and later general manager of the S. A. Lynch Theatre circuit, in the south, so that he brings to the Auditorium ripe experience and the knowledge required to conduct the business of a thoroughly modern picture theatre. Mr. Proctor says that he is a very able man and that he is considered one of the best equipped managers in the country.

Orchestra of Thirty Pieces.

An augmented orchestra of thirty pieces will be used at the Auditorium, and the aim will be to give patrons thoroughly modern presentations of moving pictures, with artistic respect to musical interpretations and the creation of the necessary atmosphere for each picture.

The Auditorium will have a seating capacity of 2,590, and four shows will be given daily. The prices will be 25, 35 and 50 cents.

"Pollyanna" has been selected for the opening and it will be followed by a well selected short-reel program at each show.

Mr. Proctor will go direct to Seattle from Minneapolis, early in April. Thence he will visit, in order, Portland, San Francisco, Los Angeles, Salt Lake, Denver, Kansas City, Dallas, Atlanta and Washington, before reaching the home office in New York.

United Artists' next release will be Mack Sennett's five-reel feature, "Down on the Farm," in which Louise Fazenda, Ben Turpin, the dog comedian, "Teddy"; the cat comedienne, "Pepper"; the "boy," and the entire assemblage of Mack Sennett's comedy animals will join in their merry antics. The release date of this promised scream is fixed for April 25.

The second of the forthcoming releases is "Romance," which features Doris Keane, who starred for three years in the stage version in London, one year in New York, six months in Chicago, and for an extended run at Boston.

"Romance" is considered one of the greatest—if not the greatest—stage plays as yet adapted for moving picture use, Mr. Proctor states, and the picture rights cost $125,000 in real money.

Release "Mollycoddle" May 30.

The third of the coming releases is "Mollycoddle," in which Douglas Fairbanks will be the star. It is promised that this will be a typical Fairbanks' picture, of pronounced western atmosphere. "Mollycoddle" is based on an original story, by the star himself, and will be released May 30.

The fourth of this highly promising series of releases is "'Op O' My Thumb," adapted from the stage play of that title by James Berry. It is scarcely necessary to state that Mary Pickford will be the star. It will be completed in the near future and will be ready for release this spring.

D. W. Griffith has just purchased picture rights to "Away Down East," from William A. Brady, and will produce it at his new studio in Mamaroneck, N. Y. He will start work on the picture at once and will have it in readiness for release early this summer.

Louise Glaum Greets Friends.

Louise Glaum, the well-known star of a number of Thomas H. Ince features and now under the W. W. Hodkinson banner, stopped over in Chicago, Monday, March 8, on the trip from New York to Los Angeles. She presided at a luncheon given in her honor at the Hotel Sherman. Her forthcoming picture will be "Sex," to be followed by "Love Madness."

Mere Puppets.
In the hands of Shirley Mason, Fox star, who is working on her second picture, "Molly and I."

The Christie Film Company Will Enter the Feature Field

CHARLES H. CHRISTIE, general manager of the Christie Film Company, paid a one-day visit to Chicago, Wednesday, March 10, on his way back to the Los Angeles studio, after spending three weeks in New York. When seen he said that the Christie company recently decided to produce five and six-reel features. Work on the first of these will be begun in May, and it is expected that the picture will be ready for release in September. Mr. Christie was silent on the name of the star and the title of the feature.

In the meantime, the one and two-reel comedies which have made him famous will not be slighted, nor will they be lessened in output because of the new project. On the contrary, Mr. Christie promises that they will be improved.

"The Christie studio has earned a reputation for being a short-cut to stardom," said Mr. Christie. "Some of the first-rate screen artists have been discovered and made by our directors. Among these may be mentioned Betty Compson, who has now become generally recognized through her work in 'The Miracle Man'; Alice Lake, whose latest is 'Should a Woman Tell?' and Helen Darling, all of whom have received their diplomas from us. Our latest find is Charlotte Merriam, whom we expect soon to introduce and whom we regard as a comer in movie fame."

Whether there was any connection between the company's plans for producing features, and the fact that the Christie graduates have flown from comedy to the more ambitious field of drama, the general manager did not say. But if Christie makes the stars, why shouldn't he keep them? Hence his entry in the feature field.

In speaking of the distribution of Christie comedies, Mr. Christie stated that it has been firmly decided to continue to sell through the Celebrated Players Film Corporation, in the territory covered by President Friedman. In view of this firm's successful handling of the product for the past four years, he believes that this is the only consistent policy, regardless of the fact that he has received numerous offers recently from national booking concerns.

Pathe's Chicago Manager Is Promoted and Banqueted

TUESDAY evening, March 9, at the Hotel La Salle, a farewell banquet was given in honor of E. A. Eschmann, who has been Chicago manager of Pathe Exchange, Inc., for the past six months, and who was promoted to the position of assistant sales director of the organization on the date mentioned, with headquarters at the home office, New York. The banquet also served to welcome Mr. Eschmann's successor, W. A. Aschmann, who was appointed Pathe's Chicago manager on the same date.

Mr. Eschmann has been very successful

in further developing the business of the Chicago office from the promising condition in which it had been left him by his predecessor, Frank B. Rogers, who was promoted to the position of division manager of the middle western district. His strong personality and his uniform courtesy to people in the trade have been weighty factors in his success; but, perhaps, a still greater factor has been the fair and equitable treatment of his numerous customers.

Another strong feature of Mr. Eschmann's brief and brilliant career in the Chicago office has been his very efficient handling of the large sales force in Chicago territory. He knew and trusted each of them and every man of them "brought home the bacon." Loyalty was their watchword and it found expression in the gift tendered by them to Mr. Eschmann at the banquet in the Hotel La Salle.

Proctor Elected Toastmaster.

Ralph O. Proctor, assistant general manager of United Artists Corporation, who chanced to be in the city, was an invited guest and was elected toastmaster by acclamation. His felicitous manner of filling that position added in no small measure to the enjoyment of the occasion.

Frank B. Rogers was also among the guests. As already mentioned, he has been district manager for Pathe in the middle west for the past six months; but on Monday, March 8, he was appointed general sales director for the J. Stuart Blackton Feature Pictures, Inc., the product of which is released through Pathe Exchange, Inc. He will also have headquarters in New York, in future, and his duties will extend to Europe.

W. A. Aschmann, Pathe's incoming manager, and co-opartner with Mr. Eschmann in the honors of the evening, has been with Pathe for the last seven years. He started as salesman in the Chicago office and worked in Wisconsin territory. There he increased the business so successfully that a Pathe office was soon established in Milwaukee and he was appointed its manager. He retained the position until he succeeded Mr. Eschmann in the Chicago branch.

Is Given Traveling Bag.

During a brief lull at the banquet, W. W. Anderson, assistant manager of Pathe's Chicago office, took the floor and after a happy little speech presented Mr. Eschmann with a large and handsome traveling bag, the gift of the Pathe salesmen's organization of Chicago. Mr. Eschmann who was much affected by the honor, replied in a short heart-to-heart talk.

In addition to those already mentioned the following salesmen were present: W. B. Franks, Stanley Waite, E. Mordue, T. G. Meyers, A. G. Spencer (feature salesman), Harry Corbett, T. G. Gillick, G. Lefko, D. R. Davis, C. Koeppler, J. G. Davis, Frank Harris, F. B. Wathne, B. E. Wilkes and A. F. Hickox.

Big Hit Made by the Opening Episodes of "The Lost City"

A PRE-SHOWING of the first three episodes of "The Lost City" was given in the Red Room of the Hotel La Salle, Tuesday, March 9, by J L. Friedman, president of Celebrated Players Film Corporation. A week previous invitations had been mailed to theatre owners and managers to be present at the luncheon prepared by Celebrated Players for the occasion.

Due to the fact that "The Lost City" serial has been produced by William N. Selig, the originator of "The Adventures of Kathlyn," the first serial picture ever produced, and the first release of which was made December 29, 1913, over 400 guests were present. These represented film exchanges in the city, exhibitors, theatre managers and people well known to the trade.

Irene Rich.
Supporting Will Rogers in his Goldwyn, "Jes' Call Me Jim."

Among those present were Aaron J. Jones, the Ascher Brothers, Lubliner & Trinz, Andrew Karzas, Max Balaban, Frank Schaefer, M. A. Choynsky, Sam Kohl, of the Western Vaudeville Managers' Association; Mesrs. Finn and Ascher, of the Finn & Heiman Circuit, etc.

Sidney Smith, the famed creator of "The Gumps," was an especially honored guest. On request he gave a clever, impromptu exhibition of his art as a cartoonist and kept the large gathering in hilarious mood by his good-natured caricatures of several well-known people present.

The first comedy of "The Gumps" series, "Andy's Dancing Lesson," followed Sidney Smith's exhibition and made a great hit, notwithstanding that many of those present had seen it at least three times.

J. L. Friedman, president of Celebrated Players Film Corporation, holds U. S. rights for the distribution of "The Gumps" comedy series. He has already sold the following franchises: Minnesota, North and South Dakota to the Merit Film Corporation, Minneapolis; Oklahoma, Texas and Arkansas to the R. D. Lewis Film Corporation, Oklahoma City, and Colorado, Utah, Wyoming, Montana, Oregon, New Mexico and Washington to Supreme Photoplays Corporation, Denver.

Three Big Picture Theatres Are Planned for Chicago

CHICAGO is now in the midst of such vast improvement enterprises on her own behalf that what would have excited unusual comment a few years ago in the matter of picture theatre construction now excites but little interest. And this is not to be wondered at, as the city recently voted the stupendous sum of $110,000,000 to be devoted wholly to city improvements and the beautification of the lake front on a vast scale.

But the growth of the city of Chicago from 1829, when it had an estimated population of 30 souls, to 1920, when the census is expected to show a population of 2,800,000, is scarcely more amazing than a comparison of the first picture theatre in Chicago, the Electric, opened in the fall of 1905, on the northeast corner of State and Harrison, with the big modern picture theatre that is now being built at the southeast corner of State and Lake, at a cost of $5,00,000!

The old Electric Theatre was, in fact, a transformed restaurant, in which John R. Thompson made his first venture and success in that line. One was lucky to find standing room in that house, as chairs took up too much room and the show only lasted about five minutes, at five cents admission.

During the week of Monday, March 8, announcements were made of the building of three new picture theatres in Chicago, at a combined cost of nearly $2,000,000. Schoenstadt & Sons, who have already a chain of five theatres, will construct a new theatre and hotel building at Hyde Park boulevard and Blackstone avenue, at a cost of $1,500,000 and seating 3,500 persons. The Brighton, at Archer avenue and Forty-second street, costing $250,000, will shortly be opened by the same firm.

Joseph A. Schaffer, publicity director of the Ascher Brothers circuit in Chicago, and president of the Palais Royal Theatre Corporation, will build a co-operative theatre at the corner of Kedzie avenue and Ainslie street, to seat 3,000 persons and to be known as the Palais Royal. The estimated cost is $200,000.

Officers and Directors of M. P. Theatres, Inc., Meet Here

A MEETING of the national board of directors of United Picture Theatres, Inc., was held at the Hotel Morrison, Tuesday, March 16. The members of the board are all men of big business interests, who also own, individually, picture theatres throughout the United States.

J. A. Berst, president; Milton Goldsmith, treasurer, and Charles C. Johnson, secretary of the organization, came on from New York for the occasion.

Reports Heavy Business on "Mystery of Yellow Room"

H. W. WILLARD, manager of Realart's Chicago office, informs me that "The Mystery of the Yellow Room" is going over splendidly in Chicago territory. He visited South Bend and all the other important cities in Indiana recently and found business booming everywhere. The present demand in the Hoosier state aims particularly at bright, clean comedy dramas. While in South Bend the La Salle was showing "The Stolen Kiss" to capacity business, despite the blizzard that was then at its height. Constance Binney, the Realart star, is very popular in this feature in South Bend, just as she is as a dramatic actress.

"The Luck of the Irish," an Allan Dwan production, is the next Mayflower special and is now ready for release in western territory. "Bookings for this picture are very satisfactory to this office," said Manager Willard. Its first appearance in Chicago will be at the Rose and the Playhouse. This picture had a most successful run at Grauman's Theatre, Los Angeles, where it was first shown a short time ago.

Bert Gottlieb, Lane Court, a Three-in-One Manager

THE Lane Court Theatre has found a happy, though perhaps not generally imitable, solution of the question of reducing employes without reducing the amount of service obtained. And speaking of service, here's a manager, Bert Gottlieb, who if given a chance to answer that glaring question now being flaunted in filmdom—"Who's Your Servant?"—would come back with "The Theatre! Ladies and Gentlemen, and specifically its manager." But there being no particular occasion to speechify in this manner, Manager Gottlieb and his staff are taking the less direct but equally effective method of making their patrons aware that the purpose of the Lane Court is to serve. For there is a what-can-

Cecil B. De Mille
Re-elected director general of Famous Players-Lasky.

I-do-for-you? air in the manner of every employe who comes into contact with the public. And it might be added, though rather unnecessarily, that the Lane Court is prospering.

However, what we started out to say was that Manager Gottlieb can wield a baton or a violin bow as well as he can the glad hand. One year ago, when he was found and contracted for by Ascher Brothers, he was director of the orchestra at Rector's Cafe, New York. These natural musical inclinations of his refused to be smothered by the performing of mere managerial duties. He soon found his way from the lobby to the orchestra pit, where he now frequently, though not regularly, repairs for the purpose of playing a violin solo, or for taking the place of the usual conductress, Miss Irma Heinze. The Lane Court orchestra boasts of quality rather than size. It consists of five pieces played with care and art. On Wednesday and Sunday evenings song revues and vaudeville specialties are programmed.

The Lane Court is just across the way from Lincoln Park, on Center street, in a pleasant neighborhood. Its patrons are "regulars" and because of this, lend an attractive homey air to the theatre, easily noticed by a casual visitor. Babies, youngsters, and flappers are always to be seen in large numbers, which probably accounts to some extent for the fact that this theatre's patrons are an enthusiastic lot.

Frank Cook Says Conditions in Milwaukee Are Very Good

FRANK COOK, manager of the Strand Theatre, Milwaukee, was seen last week during one of his booking trips to the city, and described business at his theatre as "simply wonderful." The conditions in Milwaukee generally he pronounced very good.

The Strand runs from 11 a. m. to 11 p. m., continuously, charging 35 cents for all seats, which number 1,400. They are all on the ground floor. The open market policy is followed in making bookings, which are all made by Manager Cook himself. Goldwyn, Realart and Vitagraph specials, Metro classics and various other makes form the programs. Each show lasts for two hours and in every case first runs are booked.

The Strand has an orchestra of nine pieces. Two organists are employed, and every member of the orchestra is a soloist, each of them being featured weekly.

The Strand puts on prologues, special musical numbers—instrumental and vocal—when the occasion demands them.

A healthy rivalry prevails in Milwaukee picture theatres, every manager vying with his fellows to present his pictures in the most approved modern style. This is necessary, as patrons are now thoroughly educated and demand the very best.

Dearborn Theatre Faces More Promising Future

THE Dearborn Theatre on West Division and State streets, took on new hope and new owners last February. At that time it was sold by Cuneo Brothers to Frank Ward and Lewis La Rose. The plans of the new management for better pictures, better music and a better theatre promise to put the Dearborn on a new basis, namely, to command the interested attention of the somewhat indifferent neighborhood, and to offset the prevalent reputation that the theatre had fallen into a rut. This is one of the older houses, having been built about seven years ago. It is advantageously located about one mile from the loop, and having no deadly rivals in its very midst, it faces, it would seem, a successful future.

Bigger Pictures Promised.

Bigger productions and a greater number of "suppers," will be presented. Additions will be made to the orchestra which will take the place of the somewhat disabled organ previously used. The entire interior will be redecorated. An indication of the new plan for showing special feature productions was evidenced last week when "The Copperhead" (Paramount) was shown. A well-planned, a well-played musical accompaniment was furnished.

Praises Parcel Post Delivery.

Ben W. Beadell, chairman of the committee of transportation for the Chicago F. I. L. M. Association, states that during the current strike of expressmen the parcel post delivery of films in Chicago territory has exceeded all expectations. "The efficiency is 100 per cent., both on outgoing and incoming packages, including films and advertising matter," Mr. Beadell says.

The strike is gradually waning and quite a number of strikers have returned to work during the first week of its run.

The Crown Theatre Survives Period of Hard Competition

THE Crown, one of the older, less pretentious houses on the southwest side of Chicago, is one of the several that has survived the struggle of competing with one of the new, expensive theatres that was unceremoniously planted under its very nose two years ago. The first year of existing under such conditions is said to be the test, as the expression goes among theatre owners. Otto Linden, manager of the Crown, which is owned by John Bobeng, proprietor also of the Armitage, explains the victory by the fact that everywhere are to be found movie-frequenters with whom it is first, last and always "picture"; not theatre, not star, not music, but "picture" alone which attracts. On this policy the Crown is keeping above by exploiting a line of bookings almost incompatible with admission charges (seventeen cents for adults; eleven, for children).

National Picture Theatres Nears Quota; All Big Chicago Chain Theatres Booked

FOLLOWING the release of its first subject, "Just a Wife," it is disclosed that National Picture Theatres, Inc., of which Lewis J. Selznick is president, is nearing the 100 per cent. quota mark in all sections of the country. That this cooperative exhibitor organization is entrenched strongly throughout the country is an assured fact, judging by the announcement this week from the New York offices.

Chicago, it is made known, has reached its quota in National Picture Theatres. In this territory "Just a Wife" will play through a circuit of National franchise holders whose combined rentals, based upon the picture's total cost, will show a decided profit in that territory to the company's stockholders. This result has been achieved since November when National first offered its franchise to the Chicago exhibitors.

One hundred of the best theatres in Chicago and many more smaller ones are National franchise-holders. This membership includes every big chain theatre group in the city. The theatres of Lubliner and Trinz, Jones, Linick & Schaefer, Ascher Brothers, Balaban & Katz and Andrew Karzas were among the first to join and they were quickly followed by scores of individual theatre owners, who follow the lead of the big ones.

Dallas and Philadelphia Run Second.

Dallas and Philadelphia offices are expected to reach their quotas within two weeks. Although Chicago is the first territory to reach its quota in National and Dallas and Philadelphia quotas are practically reached, several other offices are close behind, says a statement from the Selznick offices, and within the next four months at National's present rate of growth every territory in the United States will have reached its quota.

The exhibitors of the Dallas territory are running theatre owners of Chicago a close race in showing their confidence in National—130 theatres have become franchise-holders. In Philadelphia the Mastbaum Circuit, which books a large number of the important theatres in Eastern Pennsylvania and Southern Jersey, joined recently and soon the entire Philadelphia quota of theatres will have been secured.

Two of the most recent big chain theatre interests to enter National are the Saxe Theatre, of Milwaukee, and the Swanson Theatre Circuit, of Salt Lake City. The Saxe Enterprises, in addition to large theatre holdings, control the Loew vaudeville franchise in Milwaukee and Tom and John Saxe are looked upon as among the shrewdest and most far-seeing exhibitors in the Middle West. Tom Saxe will be a member of the board of directors of National.

George Maine Praises Plan.

The Swanson Circuit is one of the largest and most important in the West.

In endorsing the National movement, George Maine, vice-president of the Swanson Circuit, in a letter to Mr. Selznick wrote:

"We have watched very carefully every co-operative plan that has been offered by the producers. We have studied them carefully because we thought it was for our best interest. We have investigated the National co-operative plan and we firmly believe that it will result in exhibitors getting fair play. We also believe that we will get consistent high-class pictures at fair rentals and a square deal.

"Mr. Swanson believes so much in the Selznick plan that he has taken the first run franchise and a directorate for the Salt Lake City territory, and we are going to support it, as, in our opinion, it is deserving of the support of every exhibitor.

An Infant Industry Restless in Its Crib

Combing Motion Picture World Ten Years Ago

THE issue of Moving Picture World dated March 26, 1910 was not conspicuous for anything savoring of greater news-urge than its predecessors. News there might have been, but it didn't get into the pages of the World.

Very likely the scarcity of press agents made for paucity of news—but, ten years later, if tradepapers depended for NEWS solely upon the publicists the World of today would be just as flat and lifeless as it was ten years ago. Getting NEWS out of a film organization (*via the publicity department*) equals the amount of comfort the "wets" are deriving from Amendment No. 18.

But there was a flicker of light even in the darkness of ten years ago. Thanhouser had just brought New Rochelle into the limelight and one Bertram Adler was assigned to the job of publicizing the new brand of "Independents." Bert (*we can't get used to the "Bertram" thing*) entered the game when "publicity" seemed to consist in writing the synopsis of a film and sending it to Moving Picture World.

"Without Fear or Favor."

To carry advertising the World was compelled to have text matter, hence the ease and grace employed in making up a paper with the plural of "film synopsis" and some editorial expressions as the main element of its reading matter. Into this situation, we repeat, Bert Adler stepped—*and promised to wreck the whole scheme.*

Bert stepped right out—and wrote an editorial for the World captioned "The 'Free-Usher' Evil." Just what the "evil" was we know not—unless it might be the *evil of a press agent writing editorials for tradepapers.*

But Bert was breaking into the news—*mentioning names of Thanhouser employes,* for instance. "Who are the Thanhouser producers?" was a question Bert asked himself in "Thanhouser Notes." And right back at himself Bert said:

"We are glad to tell you. Barry O'Neil, late a Klaw & Erlanger producer, is one, and Lloyd B. Carlton, formerly with the Frohman forces, the other. . . . Frank Crane portrays 'St. Elmo' and Anna Rosemond is 'Agnes' in the Thanhouser 'St. Elmo.' . . . The little tots in 'The Actor's Children' are Orilla Smith of New York City and Yale Boss of the same place." Thus Bert Adler began to break with something that, at least resembled, NEWS. *Now he's with Realart —exploiting.*

Lubin in New Quarters.

The new plant of the Lubin Company, Philadelphia, was pictured in a half-page cut. There was a considerable description—*but nothing like the "novelization" that now comes to tradepapers when studios are the text.* A. D. Hotaling was "field director"—just back from Nassau with a company unnamed and unidentified.

"Bill" Steiner was the subject of an interview. Same "Kid" Steiner now making independent productions, circulating them and sawing wood always putting the dust in safe-deposit. Interviewed ten years ago, "Bill" was asked how long he had been in the business:

"Fourteen years," was the reply. *Figure it up and get ready for "Bill's" silver wedding* —just a year away.

Von Ronkel Monopolizes a Good Word.

From Chicago it was made known that I. Von Ronkel, of the American Film Service, had obtained "a permanent injunction against James L. Reilly and Charles F. Pugh, of the American Film Exchange (with headquarters in Pittsburgh) restraining them from using the word 'American'." Guess the injunction petered out later on as *several kinds of people have been tossing the word around indiscriminately within easy memory.*

The Mayor of Wilkes-Barre, Pa., refused to allow showings of films in his fair city—fair in many things, *not including Sunday observance.* He preferred to have the coal miners, up for air, *loaf around the street corners and shoot cut-plug at a mark.*

Pathe, Paris, Joins the "Wets."

Figuring by the picture that appeared, illustrating the event, the Seine had decided to make the Pathe plant at Joinville le Pont, France, a Baptist institution. Flood that raised the Seine until it lapped the eaves of most of the buildings created havoc with many films (*that pictured long loaves of French bread in dramatic action*) cost hundreds of thousands of dollars (*and beaucoup francs*) before the waters drained off and let work proceed.

Sam Spedon, Vitagraph's "Pufflicist" in 1910.

He hands "the paper" to a motor courier with instructions to deliver them to Vitagraph's frontier post in Santa Monica, Cal.

"Max Linder was one of the last to leave the plant and waded three quarters of a mile through water up to his waist when he finally left the factory." Surveyors who have been through West Fifty-fifth Street, City of New York, predict that the Fox Studios are likely to be inundated with water, garbage and ashes as the mass starts moving down hill toward the Hudson when gentle spring breathes on the work left undone by the Tammany hosts in our fair city. *The Paris flood of* 1910 *should be warning enough.*

"The Goods" on Sam Spedon.

Herewith is shown Sam Spedon, handing the first message that ever started (*no saying it finished*) from studio to studio via transcontinental motor journey. Samuel was "Keeping in Personal Touch" with tradepapers ten years ago as "pufflicist" for Vitagraph, in Brooklyn Borough.

It will be observed that Mr. Spedon has not changed a wrinkle—as he passes from exchange to exchange picking up those concise items of interest that appear weekly in these later and newsier issues of Moving Picture World. *Give an eye to Samuel as he delivered "the papers" shown in the engraving.*

Another youth of current interest and importance to the current film era is to be mentioned, without illustrating—Joe Lee, who ten years ago was running a flock of concessions at Wonderland Park, Revere Beach, Boston. Here it was that Josephus put in the foundation for his life-work as a film salesman and exploitationist. Educational Films now reap the benefit of Joe's training behind soft-drink bars by the sad sea waves.

What were YOU doing ten years ago?

W. K. H.

Picking Up Some Loose Ends.

In a recent issue pictures of the first "movie" were shown on the same page with this throbbing record of a lusty infant's career. Brett Page now shows his interest in the uplift by reminding us that reference was not made, at that time, to Alexander Black, who produced "Miss Jerry" as the first photoplay.

"Like printing a picture of Pike's Peak," says Mr. Page, "without its front name with the 'explanation' caption: 'A peak near Denver discovered by some old chap in the long ago'." Clinching matters and coupling Alexander Black with his work, Mr. Brett proceeds:

Explaining the First "Movie."

"The first picture plays, beginning with 'Miss Jerry' in 1894, were projected with a special form of dissolving stereopticon using registered lantern slides. These slides were 'stills' in the technical sense, but being registered stills they produced an effect of slow motion in changes of three to five per minute on the same optical principle that the registered images of a modern film produce their effect of full motion in fifteen or sixteen changes per second.

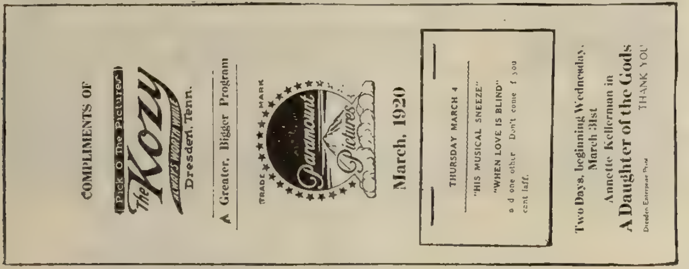
"By a mechanical attachment to the lantern the first picture plays introduced the effect of a rising curtain, and by means of the double lenses vision or 'flash back' effects were freely introduced. The author (who was also director and photographer) stood in the dark and spoke for all the characters—as he puts it, he 'said everything he couldn't make the picture say'."

Advertising and Exploitation

By Epes Winthrop Sargent

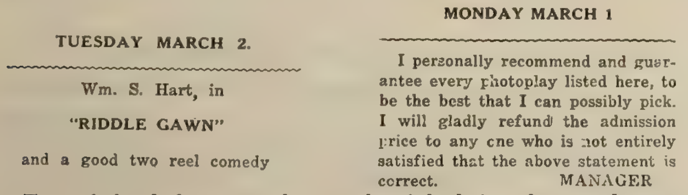
Tennessee Manager Offers Pad Calendar Instead of More Usual Arrangement

ALTHOUGH the monthly calendar has been a favorite form of advertising for many years, it seems to have remained for L. W. McCuan to have worked out a daily pad calendar in place of the month-to-a-sheet form commonly used. In his first effort Mr. McCuan has made the mistake of using too small a type face for the date, for a calendar should first of all give the date clearly, or it is of little use as a calendar. This card is 3¾ by 9¼, white stock printed in blue, with the date pages about 2 by 3 inches.


COMPLIMENTS OF
Pick O' The Pictures
The Kozy
ALWAYS WORTH WHILE
Dresden, Tenn.
A Greater, Bigger Program
TRADE MARK
Paramount Pictures
March, 1920
THURSDAY MARCH 4
"HIS MUSICAL SNEEZE"
"WHEN LOVE IS BLIND"
a d one other Don't come if you cant laff.
Two Days, beginning Wednesday, March 31st
Annette Kellerman in
A Daughter of the Gods
THANK YOU
Dresden Enterprise Print

A daily pad calendar devised by L. W. McCuan.

The first page is taken for a personal guarantee, as shown in the reproduction, and the Sunday pages talk of the good things to come Monday, but the others are given to an announcement of the current offering and put it right where the recipient will get the message the proper day. This overcomes the handicap of spreading the entire month at a glance. That gives too general a survey of the subjects. With the daily sheet pad the story is advertised particularly the day it is shown. In future issues we think a monthly change of cut would be to advantage, as a portrait will give the sheet a better chance of a showing. Mr. McCuan runs the Kozy Theatre, Dresden, Tenn., and is another example of the hustle of the small town managers.


TUESDAY MARCH 2.

Wm. S. Hart, in

"RIDDLE GAWN"

and a good two reel comedy

MONDAY MARCH 1

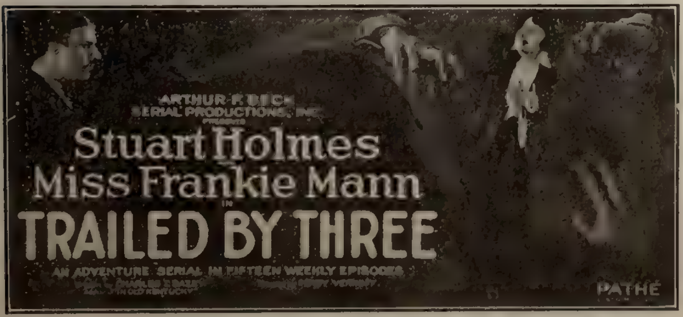
I personally recommend and guarantee every photoplay listed here, to be the best that I can possibly pick. I will gladly refund the admission price to any one who is not entirely satisfied that the above statement is correct. MANAGER

Two of the daily pages, that on the right being the top sheet.

—*P. T. A.*—

Clutching Hands Take in the Coin

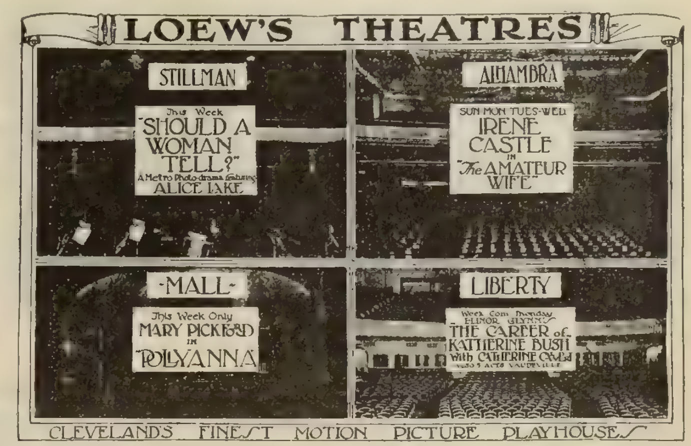
THREE clutching hands surrounding a poor and presumably innocent young thing form the attractor of the 24-sheet gotten out by Arthur F. Beck for his Pathe-Distributed serial, "Trailed by Three," and not only typify the story but probably will rake the money into the box office with its suggestion of lively action.



A 24-Sheet for a Serial.

Loew's Cleveland Theatres Employ Clever Schemes for Chain Spaces

TAKING a full half-page for Loew's Euclid is a regular stunt with M. A. Malaney, the publicity manager, but the other day he evolved a new idea for the other four Cleveland houses. He took pictures of the interior and used them as attractors for his Sunday announcement and the result was an advertisement very much out of the ordinary. Anything new will catch the eye and Mr. Malaney spread himself this time, for the Euclid space reproduced the double page for "On with the Dance" recently used in our advertising pages; the one showing a bird's eye view of lower New York with the locations of the story marked. The cut shows up well, but the actual newspaper reproduction is too dark, yet even at that we think many readers took the trouble to study it out. It was, at any rate, something new and striking and Mr. Malaney achieved the well-advertised 100 per cent.

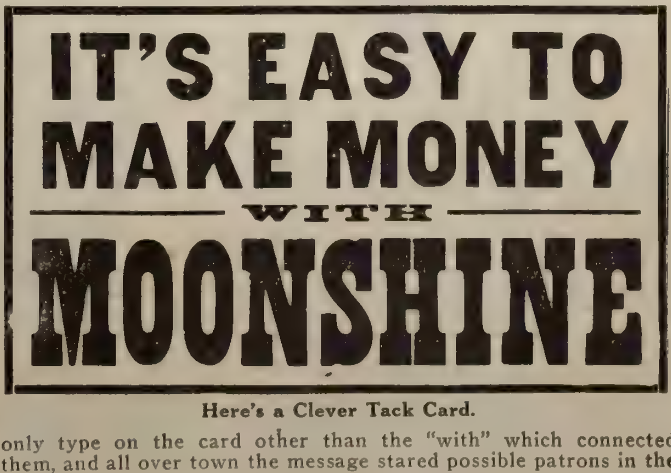


A Novel half page display from Loew's Cleveland theatres.

—*P. T. A.*—

Combination Program Suggests Clever Tack Card to Kentucky Show Hustler

A. N. MILES, of the Eminence Theatre, Eminence, Ky., figured it out that there wast not much use in having a specially good program if the people were afraid of the flu. He had booked Bert Lytell in "It's Easy to Make Money," and Fatty Arbuckle in "Moonshine." By combining the two titles he got out an unusual tack card, 9 by 14 inches. The titles were the only type on the card other than the "with" which connected them, and all over town the message stared possible patrons in the face.


IT'S EASY TO MAKE MONEY
WITH
MOONSHINE

Here's a Clever Tack Card.

For a moment no one knew what the big idea was, but gradually it dawned upon them that the theatre had plays with these names and the newspaper advertising and screen slides hooked up with the same gag. As a result Mr. Miles did a better business than he had since the flu scare hit the town and he not only made money on the day, but he got his people back into the habit of coming to see the show. The Arbuckle title worked hard when it first come out, but this combination might have been made to order. It simply carries out the point so often made that if you can get a laugh you can get a sale. One good laugh is worth a hundred superlatives.

—P. T. A.—

Gaumont Offers a Really Artistic 24-Sheet for "Husbands and Wives"

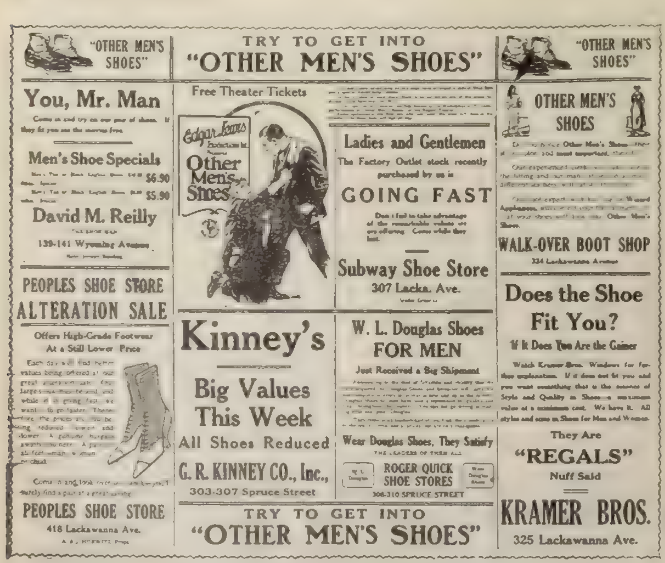
GETTING away from the usual run, the Gaumont Company offers a 24-sheet for "Husbands and Wives" which is an artistic accomplishment and worthy of comparison with the best lithographs to date. The design at the left is from a painting in the Metropolitan Museum of Art, New York, while the scene sketch on the right bears comparison well. An effort has been made to get something out of the ordinary, and in this the artist has been very successful.

An Unusually Artistic Poster.

—P. T. A.—

Unusual Hook-up Page Limits Ads to a Single Line of Merchandise Only

ALTHOUGH it would seem that all of the changes possible had already been rung on the hook-up page, the Regent Theatre, in some unnamed town found a new one for "Other Men's Shoes." The total display is only a cross page fourteen, but it carries seven advertisements of as much shoe stores, and a new form of contest.



TRY TO GET INTO
"OTHER MEN'S SHOES"

"OTHER MEN'S SHOES"

You, Mr. Man

Come in and try on our pair of shoes. If they fit you see the movies free.

Men's Shoe Specials

$6.90

$5.90

David M. Reilly

139-141 Wyoming Avenue

Free Theater Tickets

Edgar Lewis Productions Inc. Presents
Other Men's Shoes

Ladies and Gentlemen

The Factory Outlet stock recently purchased by us is

GOING FAST

Don't fail to take advantage of the remarkable values we are offering. Come while they last.

Subway Shoe Store
307 Lacka. Ave.

"OTHER MEN'S SHOES"

OTHER MEN'S SHOES

WALK-OVER BOOT SHOP
324 Lackawanna Avenue

PEOPLES SHOE STORE
ALTERATION SALE

Offers High-Grade Footwear At a Still Lower Price

PEOPLES SHOE STORE
418 Lackawanna Ave.

Kinney's

Big Values This Week

All Shoes Reduced

G. R. KINNEY CO., Inc.,
303-307 Spruce Street

W. L. Douglas Shoes
FOR MEN

Just Received a Big Shipment

Wear Douglas Shoes, They Satisfy

THE LEADERS OF THEM ALL

ROGER QUICK SHOE STORES
306-310 SPRUCE STREET

Does the Shoe Fit You?

If It Does You Are the Gainer

Watch Kramer Bros. Windows for further explanation. If it does not fit you and you want something that is the essence of Style and Quality in Shoes—a maximum value at a minimum cost. We have it. All styles and sizes in Shoes for Men and Women.

They Are
"REGALS"
Nuff Said

KRAMER BROS.
325 Lackawanna Ave.

TRY TO GET INTO
"OTHER MEN'S SHOES"

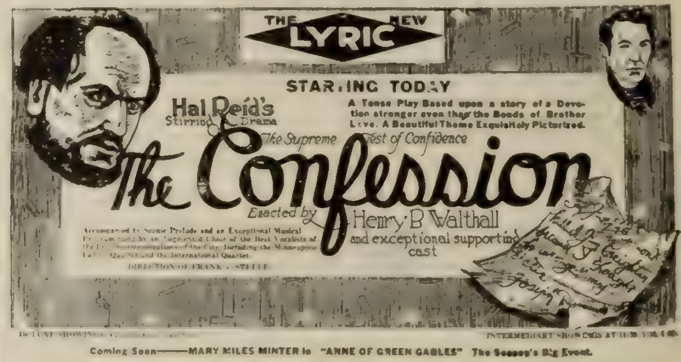
A Hook-Up Page Devoted to Shoes.

The original hook-up page was for Mary MacLaren in "Shoes," and we seem to have gone around the circuit and back again to the starting point, though the first hook up was not limited to shoes but carried other displays. We think that this is the first hook-up limited to a single clearly defined line, and as such it is a novelty. If this hook-up craze keeps on we shall presently find green goods dealers and counterfeiters hooking up with "It's Easy to Make Money."

—P. T. A.—

Type and Script Combine Well in This Display for Lyric from J. L. Johnston

DIFFERING from his usual advertisement with the use of a design frame, John L. Johnston combines a script title with type talk very effectively in a seven-column display, but we think that it would more to play up Walthall than to give the play so much greater prominence. People know Walthall and do not know the play. The title means little but the stars means much. We think that Mr. Johnston overlooked another bet when he printed the text of the confession. The confession is an essential of the plot and should have been held back. A sketch of the paper with the text suggested rather than written would have been more to the advantage of the story, but Mr. Johnston has done so much good work of late that he can slip a little and still have a big balance on the right side of the ledger.



THE NEW LYRIC

STARTING TODAY

Hal Reid's Stirring Drama

A Tense Play Based upon a story of a Devotion stronger even than the Bonds of Brother Love. A Beautiful Theme Exquisitely Picturized.

The Supreme Test of Confidence

The Confession

Enacted by Henry B Walthall and exceptional supporting cast

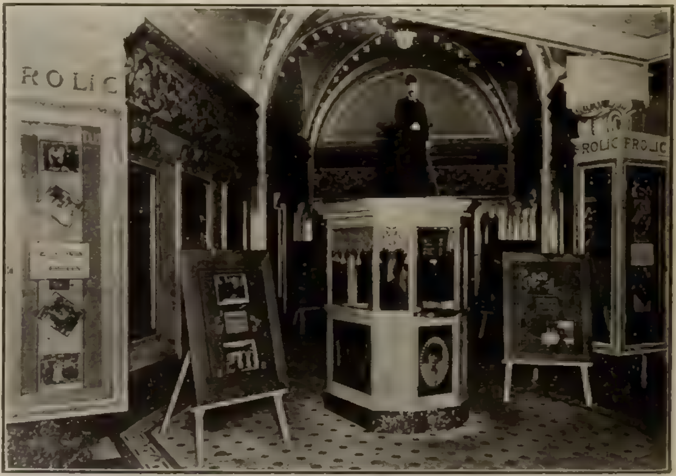
Coming Soon——MARY MILES MINTER in "ANNE OF GREEN GABLES" The Season's Big Event.

A Seven Five and a Halfs form J. L. Johnston.

—P. T. A.—

Mr. and Mrs. Chaplin Are Touring the Theatres in Company As in Honeymoon

JUST after the marriage of Mildred Harris to Charles Chaplin was announced, almost every theatre in the country took a whack at the "Mr. and Mrs. Chaplin" announcement, and created a boom in the Chaplin re-issues. The the stunt seemed to die out and was forgotten, but Barney Goodman, of the Frolic, San Francisco, dug the idea out of camphor the other day and got a Chaplin re-issue to run with Mildred Harris in her latest jewel, "Forbidden." The stunt seemed to be dead, but evidently it works as well as ever and will stand a revival if it has not been used within six months. Good old schemes die hard and sometimes the oldest are the best.

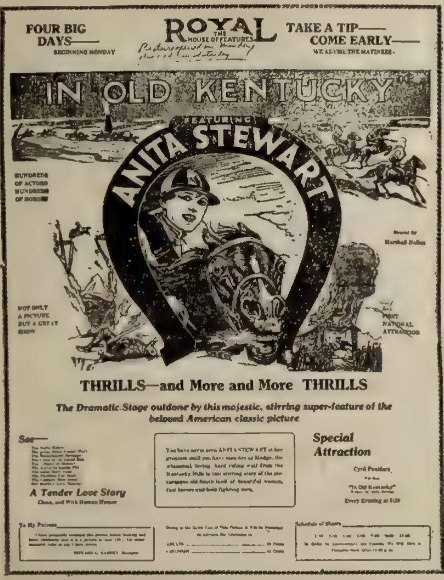


Once More the "Mr. and Mrs. Chaplin" Makes Its Bow.

Makes Full Page Work for Two Dates

Mr. Ramsey Makes His Big Play Before His Opening

HOWARD G. RAMSEY, of the Royal, El Dorado, Kansas, sends in so much good stuff that it is not possible to use it all. He is not afraid of space bills if he thinks he can get his money back, for he knows that if he can sell one ticket more than the advertisement costs he is making a profit on his direct work and getting the benefit of the moral effect which comes from large spaces. He does not always take full pages, but he does believe in making a big splash on Saturday for his Monday openings, and this full page for Anita Stewart in "In Old Kentucky" shows what he can do. It will be seen that he knows how to make up a full page display without crowding, and he gets a pretty result, though the compositor has done better with some smaller spaces. He ran the attraction for four days and in addition to six regular shows he ran a complete performance starting at ten o'clock each night, which is about equivalent to a milkmen's matinee in a larger town. He got twenty-eight shows out of four days. A three eights is along somewhat similar lines from other houses, but the text is good. It does not advertise any particular film, but your house should be made a headliner some times, and this copy will work hard for you. It pays to make people realize the advantage of a picture theatre, and it often does you more good than a page splash for a single subject, for the effect you create does not apply for a few days, but keeps on going.


FOUR BIG DAYS——
BEGINNING MONDAY
ROYAL THE HOUSE OF FEATURES
TAKE A TIP——
COME EARLY——
WE ADVISE THE MATINEES.
IN OLD KENTUCKY
FEATURING
ANITA STEWART
HUNDREDS OF ACTORS HUNDREDS OF HORSES
NOT ONLY A PICTURE BUT A GREAT SHOW
Directed by Marshall Neilan
A FIRST NATIONAL ATTRACTION
THRILLS—and More and More THRILLS
The Dramatic Stage outdone by this majestic, stirring super-feature of the beloved American classic picture
See—
A Tender Love Story
Clean, and With Human Humor
You have never seen ANITA STEWART at her greatest until you have seen her as Madge, the whimsical, loving, hard riding waif from the Kentucky Hills in this stirring story of the picturesque old South-land of beautiful women, fast horses and bold fighting men.
Special Attraction
"In Old Kentucky"
Every Evening at 8:30
To My Patrons
Schedule of Shows

A Full Page from Howard G. Ramsey.

"For That Tired Feeling"

——you need the Royal Treatment. The treatment that sorta straightens out the tangled threads of thought. That softens down the harsh and disagreeable incidents of the day's work. The treatment that makes General Gloom and his army of Worry beat a hasty retreat. It's a treatment that makes for comfortable evenings, pleasant thoughts, happy hours, and a little more contentment with our lot. It's a treatment we all need as we make our way through this giddy, whirling maelstrom of excitement and depression called "Life."

ROYAL
THE
HOUSE OF FEATURES
YOUR THEATRE

Three Eights Solely for the House.

—*P. T. A.*—

Stammer Cure Hooks Up with Motion Pictures

LOOK-UPS have been suggested for about every line, but this advertisement clipped from a Boston paper offers the limit in this form of advertising, we think. It was run in the Sunday issue the same week the Ray picture was advertised first run, and was in the dramatic advertisements and not "run of paper." As the school is located in a middle western city, it is to be presumed that other cities carried the same copy. All of which should give our Rambler rich suggestions for new title hook-ups.

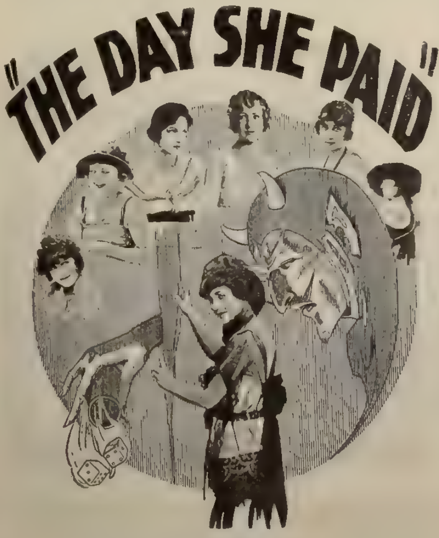
You can not afford to
STAMMER
See "ALARM CLOCK ANDY" played by
Charles Ray
And send for our (Free) illustrated 200 page book
"The Origin and Treatment of Stammering"
The Lewis School, 5 Adelaide St. Detroit, Mich.

A unique hook-up.

—*P. T. A.*—

Two-Color Work Calls for Very Skillful Handling

WITH a second color being used more and more for Sunday advertising, a study of color effects becomes essential. Lately we showed a display from Charles R. Roediger, of the Rialto, Tacoma, and commented upon his handling of the red used to give strength to his display. He sends in another example, not quite so good, and yet well worked. The entire five fulls will not reproduce to advantage, but this cut of the key plate will give the idea. The picture is the Fannie Hurst story of "The Day She Paid." It is all black save for the head, the hand of the devil and the dice. Below the title of the serial is printed in red and the house signature is in black overprinted in red, which gives an unusually good effect. This is particularly good because there is a tendency to print the important lines in the color and almost always the color fails to give the strength of the black and the value of the display is weakened. By overprinting you get both the value of the color and the strength of the black.

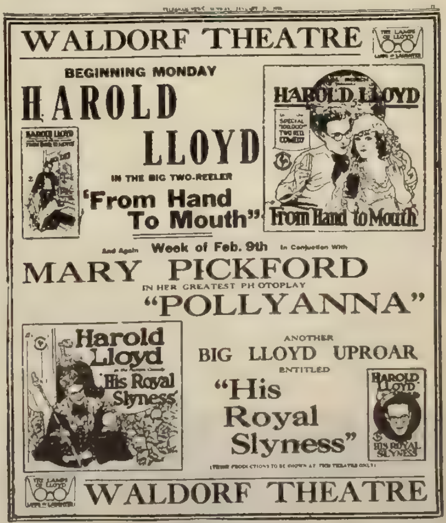


Going a little deeper into the subject it should be remembered that more than one shade of color can be gained through the use of a benday or other stipple or a series of lines, the depth of the color depending upon the width and closeness of the lines. In no case should the color be overplayed or the full value will be lost. Often a single splash of color will be more effective than a more generous use, but the temptation is to use too much of the color, since it is being paid for. Mr. Riediger also gets out some good lines. The story is "Fannie Hurst's vivid panorama of models and morals in pre-prohibition New York," and "A daring story delicately told. Every woman owes it to herself, her daughter, even her sex, to see this tremendous upheaval of the human soul." Wouldn't that get your dime or quarter? We'll own up.

—*P. T. A.*—

Clever Handling of Full Page Works Double Duty

ALTHOUGH full-page displays for Harold Lloyd comedies have ceased to be novelties, this full from the Waldorf, Lynn, Mass., offers a new kink worth remembering, for it advertises two Lloyd comedies and rings in Pollyanna as well. It is a good idea and it is nicely laid, although the printer does not seem to know how to spell "conjunction" and the management did not catch him. Look in the corners by the signature and see the cut, which reads: "Lamps of Lloyd are the Lamps of Laughter." This is a clever and legitimate parody on the "Eyes of Young" stunt, given point by the well-known glasses. It's clever, but we hope it does not start anything over at the Hotel Astor.


WALDORF THEATRE
BEGINNING MONDAY
HAROLD LLOYD
IN THE BIG TWO-REELER
"From Hand To Mouth"
And Again Week of Feb. 9th In Conjuction With
MARY PICKFORD
IN HER GREATEST PHOTOPLAY
"POLLYANNA"
ANOTHER
BIG LLOYD UPROAR
ENTITLED
"His Royal Slyness"
(THESE PRODUCTIONS TO BE SHOWN AT THIS THEATRE ONLY)
WALDORF THEATRE
THE LAMPS OF LLOYD
LAMPS OF LAUGHTER
HAROLD LLOYD
From Hand to Mouth
SPECIAL "ROLLOOD" TWO REEL COMEDY
Harold Lloyd
His Royal Slyness

A full page with a novel angle.

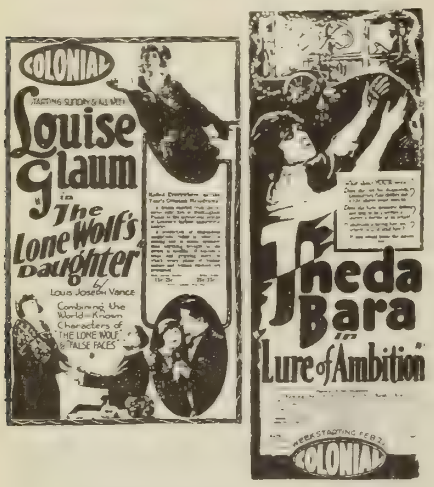
—*P. T. A.*—

Two Interesting Studies in How to Handle Cuts

THESE two displays from the Colonial, Detroit, are chiefly interesting because of their handling of cuts. The hand lettering we do not like, but the cuts are skillfully worked; particularly those in

Don't Use a Cut With Obscure Lettering

the advertisement for "The Lone Wolf's Daughter." Three different cuts are used, yet they do not seem to crowd the four fourteens. This seems like a casual arrangement, yet evidently it is the result of careful study because it does look to be so simple. The treatment of the single cut in the three sixteens is as good in its way, though we do not like the lettering. Where it is necessary to intrude upon the cut, we think it would give a better effect to outline that portion of the letter wih whie insead of changing the color. Of course it may be argued that everyone will know that it is Theda Bara, but that is not the point. It does not look well, no matter whether the message gets over or not, and it could at least be made to loom better with a little thought on the artist's part. Both displays use type in part and here, too, the Glaum space is better handled.



Two good studies in cut placement.

—P. T. A.—

Has a Six-Sheet for a Reissue

BERT ENNIS sends in a photograph of a new six-sheet gotten out by the Victor Kremer Film Features for "Chaplin's burlesque on "Carmen." It is done in bright colors and the scene selected gives a good idea of the general style of the offering and is quite in character. New paper for reissues is becoming a regular feature, but this is attractive above the usual and gives the manager a chance to work with up to date material instead of having to use up the scanty supply of the old material.

CHARLIE CHAPLIN
"CARMEN"
VICTOR KREMER FILM FEATURES, INC.

A New Six Sheet for the "Carmen" Burlesque.

—P. T. A.—

Got the Story Over with Talk

SELLING the play by talk counts for more than title. The Randolph Theatro, Chicago, carried "The Greatest Question" with small spaces, but big points. Of course full use was made of Griffith's name; but the stress was laid upon the greatest question and this was differently put in each display. Large spaces were not taken, for even the large Loop theatres are not generous in their advertising displays, and the largest space was a double twelves, but "Why does the Creator put brutes and children into the same world?" with a four point enlargement on this question sold more tickets than a larger space merely announcing the play. This was only a fifty lines, double, yet it carried about an inch and a half of display, a cut matching the question and this talk:

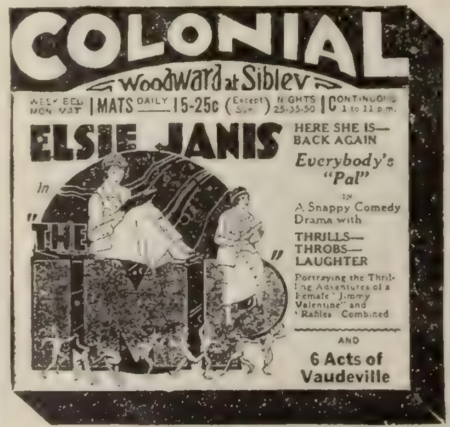
> **The Brute and the Child**—he driven by an uncontrolled impulse—she by that age-old instinct of feminine self-protection. Neither reason when impulse drives. Why does the Creator put brutes and children into the same world? And having placed them so—to struggle and suffer because of each other—has He not placed a greater compensating power at the disposal of suffering humanity?

This is getting about all that can be had from so small a space and making brains take the place of column inches.

—P. T. A.—

Obscure Lettering and Reduction Hurt Display

APPARENTLY this two fours from the Colonial, Detroit, is a reduction from a larger design, but we question if even the large design showed the title clearly. Out of four persons to whom this display was shown, only one recognized the matter below Miss Janis as the title. One called the title "Everybody's Pal," and the others gave it up. That "Imp" looks more like a box than it does like a title until you know what it is, when it becomes clear enough. Without an explanation it makes a first class puzzle picture without intending to be such. Titles, most particularly short one, are best displayed in type or in lettering in imitation of type, and it should be free from all confusing design. Drawn designs give some curious effects, but this is one of the worst results we have seen in some time. A cut such as this is useless for real advertising purposes. A small face and more room for larger type would have been very much better from every angle.

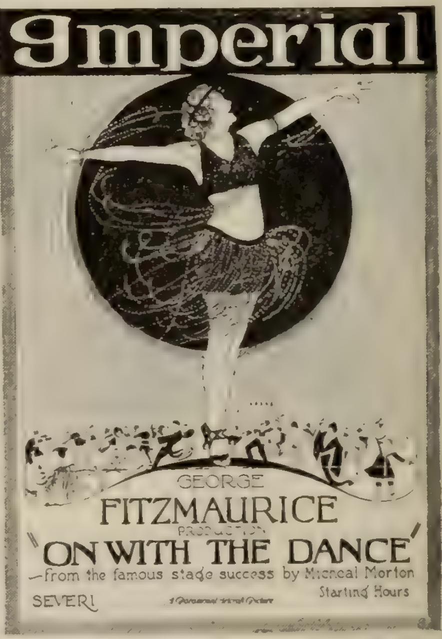

COLONIAL
Woodward at Sibley
WEEK BEG MON MAY | MATS DAILY 15-25c (Except Sun) NIGHTS 25-35-50 | CONTINUOUS 1 to 11 p.m.
ELSIE JANIS
in
"THE IMP"
HERE SHE IS—BACK AGAIN
Everybody's "Pal"
IN
A Snappy Comedy Drama with
THRILLS—
THROBS—
LAUGHTER
Portraying the Thrilling Adventures of a Female "Jimmy Valentine" and "Raffles" Combined
AND
6 Acts of Vaudeville

A Two Fours in Which the Title Is Almost Wholly Lost Through the Reduction of the Cut.

—P. T. A.—

A Large Space Effect in a Double Column Drawn Ad

GETTING an effect in a large space is merely a matter of having the room, but to get an art effect in a double column eighty-five line ad is something of an accomplishment, yet J. A. Partington, of the Imperial, San Francisco, got a capital display for "On with the Dance" and probably could have done no better in a much larger space. He knew better than to have the figure drawn to fill the space, and between the line effect and the black circle he got a more distinct showing than some treatments would have yielded in a three column space. Eighty-five lines is virtually a six inch drop, and that does not give much chance for fancy art work, yet Mr. Partington made his display stand up and got a big space for twelve column inches.



An Effective Display in Small Compass.

—P. T. A.—

Crowded Through the Drifts

ONE of the best pieces of advertising we have seen lately was a front page picture, apparently a news feature, showing the line in front of the Empire Theatre in Portland, Maine, waiting to see "Pollyanna." Any crowd willing to wait on the street in the weather they were having in Maine about that time is a better advertisement than any quantity of talk about the picture itself, and getting it on the front page was something of a stunt. There were no advertising lines to detract from the effect, merely a 24-point caption.

PICTURE THEATRE ADVERTISING
Is only $2 the Copy by Mail, Prepaid
(P. T. A.)
MOVING PICTURE WORLD
516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.
To save time, order from nearest office.

This Is the Banner Press Agent Stunt

A Sheik in Search of Sari Stirs Town Like Milk Baths Did in Good Old Days

VEILED ladies have nothing on Sari-searching Sheiks when it comes to putting it over on the daily press, and it does not really have to be a real put-over to get in, for if the story is picturesque and good reading it will be run, even if the reporter mutters "Allah is wise—all knowing" as he writes the story, which is the oriental equivalent of admitting that the story isn't true.

To boom "The Virgin of Stamboul," which opens at the Broadway Theatre next Sunday, the Universal put over a real press agent stunt of the sort the Associated Press falls for and cleaned up columns of space in New York, and put the story on the wires for the benefit of other managements.

Like the Good Old Days.

The story went over like the Anna Held milk bath stunt of twenty odd years ago. The New York papers "ate it up" and it spread to the out-of-town sheets; and yet it was very simple in its working.

Sunday, March 7, two weeks before the opening, five Arabs, one of whom was dressed in native costume, while the others wore the conventional frock coats and fez of the Turkish diplomat, drove up to the Majestic, one of the semi-family hotels. With the utmost deference the four in European dress ushered the leader of the party into the lobby, and with effusive eastern compliment approached the clerk on the subject of rooms.

A lot of picturesque stories "break" from the Majestic, and perhaps this was why the party experienced no difficulty in securing rooms when most transients start in by demanding the bridal suite and wind up by paying seven dollars for the privilege of sleeping on a billiard table.

Tipped the Reporters.

Perhaps this is also the reason why a hot tip shot into the newspaper offices that the Sheik Ben Mahomet, brother of the Amir of Hedjaz, was in New York in search of Sari, fiancee of his brother and daughter of Hadahismo, who had lately died, leaving Sari about $100,000,000 (Turkish).

According to the story Sari, who was known as the Virgin of Stamboul, eloped with a United States Marine shortly after the armistice, and was believed to be in New York.

The reporters, overlooking the fact that no follower of Islam would affront the Prophet by using the feminine spelling of his name; with an "et" instead of an "ad," hotfooted it for the subway and presently were in the august presence. They had not the slightest difficulty in gaining an audience.

Telling the Tale of Woe.

Mohammad spoke a little broken English, a lot of French and still more Arabic and between the quintet they managed to tell the reporters all about it. There were hints of a visit to Washington to interest Secretary Daniels, a suggestion that the Sheik would dine with Morgenthau, the former Turkish ambassador, and the story of a landing in Halifax, to throw the ship news reporters off the track.

Monday morning is always the best time for press stories, because news breaks badly on Sunday, and practically all of the New York papers did a two-column head or better. The Times had almost a column, the Tribune a two-column, "kidding" the story and printing Morgenthau's denial that he knew the dusky visitor.

They Joked, But Printed.

Most of the papers scented the hoax, and the Times even hinted at the forthcoming release of the Universal production of "The Virgin of Stamboul," but the Sheik was picturesque, and a man who threw the beds and chairs out of a hotel suite and made the reporters squat on the floor in default of a leewan was worth a column on a dull night, and they gave it to him. If he was on the level it was all right, and if he was not it was at least darned good story, and they let it go at that.

The party was posed for the International News and the Kinogram camera men, and the next day their pictures were thrown on the screen at the Capitol and Strand. Underwood and Underwood shot some stills (which were less suspicious than stills which might have been offered), and a large number of U. & U. prints were sold on telegraphic order to the out-of-town papers.

Keeping in the News.

Tuesday's papers carried the story that a private detective agency had been retained to make a search and Wednesday the eager reader was informed that Sari had been found in a tenement in the Syrain quarter. Thursday's papers told that the Majestic, deploring the publicity the Sheik had gained (though they have an active press man of their own), had requested him to give up his apartment, which provided a graceful "out" for the end of the story.

Meanwhile the Broadway had started a teaser campaign, which left the reader in doubt as to whether the story was a press fake or whether the house had simply ridden the news, and these teasers worked into more definite advertising as the playing date approached.

The Lowdown.

It was about the best planned fake ever put over for a picture, in that it held up consistently to the end. The Arabs were picked up on Washington street and carefully coached in their parts. The Sheik was a splendid type and played his role with a gravity and dignity convincing and effective and never stepped out of character. His retinue carried off their minor roles with equally good effect and they got a four day run in the New York papers without once making a false move. One New York paper, the Mail, even made editorial comment on the visit, and hundreds of columns of out-of-town mention were added to the metropolitan mention and, draining the story to the dregs, the final kick was a Sunday feature story telling how the stunt was put over, good for the better part of a page. Barnum never did better.

Saenger Uses New Publicity Angle in Booming Director

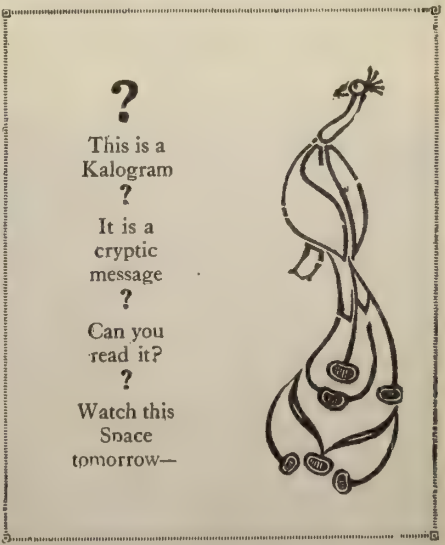
SOMETHING new in star directors was dug up by the Saenger Strand Theatre in New Orleans, in paving the way for "The River's End." The house was offering "In Old Kentucky," which also was made by Nielan. It was a corking good production and the management figured that it could be made to work for the next show, so on the same program page of the Saengerette using the current announcement of "In Old Kentucky" appeared this paragraph.

In view of the credit being given directors who produce the master achievements of the screen we wish you to remember Mr. Marshall Neilan as director of "In Old Kentucky," for from this young genius is due to come for presentation at the Strand the week commencing Saturday, March 27, the greatest of all pictures to date, a production of James Oliver Curwood's thrilling, fascinating romance, "The River's End"—first of Mr. Neilan's own unhampered, independent productions.

It was figured out that without a pronounced star in the first independent production the good work done for Miss Stewart in the Dazey play could be made to work for the director and get interest in the forthcoming production. The idea is worthy of imitation, for some directors are as surely stars as the leading players.

This Is a Kalogram, If You Know What Kalograms May Be

THIS, gentle reader, is a Kalogram. There used to be lots of Kalograms before July 1 of last year, but they are almost as extinct as the dodo these dry, degenerate days. This Kalo was hatched and hand-reared by E. A. Crane, of the Hodkinson Detroit office, who got the egg from the Hodkinson plan book. He got George Guise, of the Miles theatres, interested in the bird, and it was adopted for the Majestic Theatre, where "The Lone Wolf's Daughter" was to have its opening.



The Opening Kalograph Announcement.

It was caged on the home page of the Detroit Journal and $10 split into prizes of $5, $3 and $2 were offered for the persons who gave the neatest solution of the puzzle, which is that the design forms the letters of Louise Glaum, who stars in that play. The reproduction does not show the prize offer. That came the second day, and by the third it seemed almost impossible to over look the hint, for the text told all about the "Lone Wolf" and his daughter, but at that the 1,873 answers received ran all the way from Mae Marsh to Theda Bara. Many of the replies were in colors and some were really handsome.

The Stunt With a Smile Sells the Tickets

Hewitt Paged John Cumberland Until He Had to Pay John's Laundry Bill

MANAGER HEWITT, of the Strand, Robinson, Ill., believes in having a line of people all ready to buy tickets when he is ready to give a show, and now and then he jazzes things up just to keep people in mind of the house.

Lately he booked in Pathe's "A Gay Old Dog." It struck him that he could do something with this if he started in time and went at it right. The star was new to this town and they liked the old favorites, so Hewitt decided to make Cumberland as much a household word as the name of the latest granulated soap or the newest glue jelly.

Just for a starter he slipped over to another town and went into the telegraph office. There he explained that he wanted to send a telegram to John Cumberland, who must be stopping at one of the hotels over in Robinson, but he did not know which one. The telegram was very important and he would appreciate it if the clerk wired the operator in Robinson to make a special effort.

And the Boy Paged and Paged.

Business was not so brisk in Robinson that the telegraph messenger could not try to be obliging, so he went the rounds of the hotels and when this did not turn up the elusive John, he tried again. He might have made a third trip of it, because the message seemed very important, but the clerks saw him coming and waved him off.

And Hewitt arranged to have other wires sent from day to day, with the suggestion that certain stores be tried, and a lot of merchants had trouble explaining to the persistent messenger that they expected no drummer by the name of Robinson. The boy was getting interested in this Cumberland cuss and he was persistent.

Then Hewitt started on another tack. He called up the local steam laundry and asked where in Gehenna his laundry was. He wanted it sent down to the hotel at once. He put a regular commercial traveler emphasis on the "at once" and the manager looked all over the bundles in vain to find the Cumberland name.

Taking an Encore.

In a couple of hours "Cumberland" called up again to know where the shirts and things were. To judge by the voice he was considerably peeved and apparently was wearing his last clean collar.

The manager of the suds shop went all over the bundles again and even opened some which looked as though they might be labeled by mistake. He wanted to fix this Cumberland up, but he had to telephone that he could not find the bundle.

When the clerk told him he could not find Cumberland either, the mystery deepened and it was a good thing that Hewitt was on the phone when he called up the next day and repeated his demand for the missing duds. Hewitt hung up the receiver with a shocked expression on his face and decided to try something else.

Used the Personals.

The next move was a display classified offering a reward for any information leading to the discovery of John Cumberland. All letters were to be addressed to a certain post office box. He was described as a gay old dog and the general impression was created that his friends were anxious to capture a periodic souse who was on one of his sprees.

By this time the police were becoming interested in John and a score of persons were certain they had seen him around town and shot their tips into the post office address.

Then It Broke.

Hewitt was having a lot of fun, but it was time to get busy in earnest, so he started to advertise John Cumberland in "A Gay Old Dog" and a lot of people heaved sighs of relief. They were getting worried about Cumberland and it was good to know that he was a motion picture actor.

And the manager of the laundry read along with the rest and he gathered up about $11 worth of unclaimed laundry and sent it over to "John Cumberland, Strand Theatre, Collect."

Mr. Hewitt saw the point and paid up, and then both he and the laundry manager told the reporters and the story got into print without in the least hurting the chances of the play.

Now Mr. Hewitt is thinking up something else, but meanwhile there is a chance to adapt this stunt to your own house if you live in a town small enough to be stirred to its foundations by a missing man. And it might be remembered that the town doesn't have to be so infernally small, at that.

America's National Birds for a Ballyhoo.

The Rivoli, Denver, raided the winter quarters of a circus to give a homelike atmosphere to Fox's "Her Elephant Man."

Got a Swagger Throwaway Using Trade Press Cuts

LATELY it has been pointed out that the press book cuts in the larger size are particularly available for throwaway material, but William Brandt, of the Marcy, Brooklyn, did better than that. He had "Male and Female," and he was particularly impressed by the cut used on the title page of the press book. So he borrowed the two-color plates, had it printed on heavy cream paper and got an effect that only a blind man could ignore. It is not a throwaway, it is an art supplement, and it cost little more than a cheap and inconspicuous print paper circular. It is a real stunt.

A New Form of an Old Contest

TRYING something else for a hook-up page, the Washington Theatre, Detroit, ran a full page with seven other advertisements and offered ticket prizes to those forming the words "Pinto" the greatest number of times from the letters in each advertisement, using each letter but once. It's an old idea, but it made interest and got attention for the trailer advertisements on the page. A lot of people will go into a stunt of this sort merely for the amusement they get out of it, and the replies received probably represented only a portion of those who had "Pinto" indelibly impressed upon their memories.

Sees American's Camel and Rivoli Raises It Three

LAST week it was told how the American, Denver, borrowed a camel from a circus in winter quarters and used it to advertise "Flame of the Desert." Now comes the Rialto with a camel quartet and a real circus front and a clown and all the rest for "Her Elephant Man." Mighty handy to have a circus nearby when you have a circus story, for it made tremendous business and gave the record another boost.

Send in YOUR Good Stunts!

Fashion Shows Still Make Real Money

"Pollyanna" Went Over with a Big Bang Between a Contest and a Kiddiefest

BETWEEN a contest and a children's party for crippled kiddies, "Pollyanna" went over to a fare-ye-well at Poli's Theatre, Hartford, and even the well-known blizzard, which seems to have been a component part of every press stunt the past three months, did not hurt the business, which ran to extra performances.

To begin with, J. F. Clancy, the house manager, astutely booked the picture for the week of the spring vacation in the public schools. That, in itself, was a move which spelled business. Then he got in touch with Charles E. Moyer, of the United Artists, and they cooked up the publicity plans. A letter signed by Miss Pickford donated $50 for prizes for an art contest among the school children, which was split $25, $15 and $10.

Mr. Clancy got in touch with the art teachers of the public and parochial schools and persuaded them to help along. Then the Courant came out with a column and a half special story of the contest, plus a three column reproduction of the Pickford letter. This was on Sunday. Monday morning every kiddie got a four-page circular about the stunt.

Crutches Were Distinctly in Fashion.

Putting It Over.

This was a nine by twelve four-pager, the first page giving a cut of the star and announcing the prizes. The second page gave the rules, which conformed to the Post Office rulings, the third gave a cut of 7½ inches high of the pose to be copied and colored, with color hints below and the suggestion that all contestants see the colored painting in the lobby of the theatre, though the hints were sufficiently complete in themselves. The back page reproduced the letter.

One of the stipulations was that the originality of the work was to be certified by the signature of the teacher, and for a week the schools buzzed with excitement in which the teachers shared, for a prize winner meant a certain glory to the school and class.

Made Lobby a Salon.

More than 300 entries were received and the best—and worst—of the entries were placed in the lobby frames and constituted a source of delight to all with a sense of humor, for a few were good but more were funny, and good and bad alike got attention. Decisions on the paintings was rendered by the high school teachers and honorable mentions helped to preserve good feeling among the near-winners.

A second spurt contemplated a theatre party to the crippled and destitute children, worked in conjunction with the Hartford Times. This meant six double column stories on the front page of a popular evening paper, and the sob stop was pulled out in the writing; perhaps the best appeal to the class of persons most likely to be interested in the play. Much was made of the automobile accident and Pollyanna's recovery.

Dogs Were Guests.

Nearly a thousand children and half a dozen crippled dogs were the guests at the special performance, volunteers supplying the autos for transportation to and from the theatre—which was where the newspaper came in.

Crippled Dogs Proved Exemplary Guests.

This stunt has been worked all over the country, but it has not failed in a single instance to put the story over big, and it is safe to say that no city turned up a more enthusiastic audience. When Pollyanna was struck down by the automobile the silence was broken only by a gasp of sympathy and when her cure was effected the crippled kiddies were the loudest in their acclaim. Many of the children were looking at a motion picture for the first time in their dun-colored little lives and to them it was better than a visit from Santa.

Between the two stunts the picture was put over to extra performances even on the Saturday when the tail end of the western blizzard struck the town. The children were all out of school, the mayor suspended the law prohibiting the attendance of children under four years of age, and hundreds of adult patrons came who do not usually visit the motion picture theatres. They were interested in the book and now they are interested in pictures.

And the proudest kiddies in town are the three winners, for Miss Pickford's letter expressly asked that the prize-winning pictures be sent her as souvenirs, and they are all swelled up at the thought that "Mary" is looking upon their handiwork.

Fashion Shows Boom "Lombardi"

"LOMBARDI, LTD.," has gone to the smaller houses, but the small town man is just as anxious to make money with the film as are the city exhibitors, and several of them have made a proportionate cleanup with a Fashion Show, which is a device particularly indicated for this Metro story of the man dressmaker. Fred S. Meyer, of the Palace, Hamilton, O., put on a show with seven local girls as models and did so well that he is sorry he did not make "Lombardi" better than a three day run. In addition to the seven girls, a dancer was employed to cover the costume changes and it was hard to tell whether the men or the women appreciated the show the most. Of course the pre-Easter season is the cleanup time for fashion shows in the spring, but a show can be put over almost any time and the local girls will bring you the most money, so try to frame it locally.

Part of the Hartford Pickford Gallery.

Exhibits A to FQ in the contest for the best colored drawing of Mary Pickford in "Pollyanna" for prizes offered by Miss Pickford.

Water Wagon Backs Up Coin to Box Office

Combined Similarity and Raffles Stunt Made Something New for Indiana Crowd

COMBINING two old stunts formed a new idea and put Constance Binney over strong in Washington, Ind., in her first Realart production. Neither angle was new in itself, but the combination gave a fresh result.

Ernest Stellings was handicapped to a certain degree in that the local newspaper had no engraving plant, but he decided upon a similarity contest, offering a prize of a season pass to the woman most closely resembling the new star, with four minor prizes. The contest was ostensibly conducted by the newspaper. A local photographer offered to make new photographs for all who presented entry cards to be obtained from the paper or the theatre management.

The announcement was sprung two weeks before the first showing, and gave the excuse for a generous planting of portrait photographs, for local merchants knew that these photographs would be studied and were glad to give them a place in their windows, where they would attract attention to their own wares.

Held an Art Show.

The picture was to open on a Wednesday and the contest was closed in time to permit the photographs of the contestants to be shown in the display window of one of the leading stores the Sunday previous to the opening. The result was not announced, the photographs being shown without comment.

On Monday the winner was taken to various stores and in each selected some article to be called by the name of the play, in one an "Erstwhile Susan Hat," in another a coat and so on. These were promptly placed in the show windows and vigorously exploited, to the further help of store and play alike.

This was merely an adaptation of one of the "Micky" ideas, but it excited no little interest in the 8,000 town. The stores made much of the stunt and the advertising helped the house.

Then Came "Raffles."

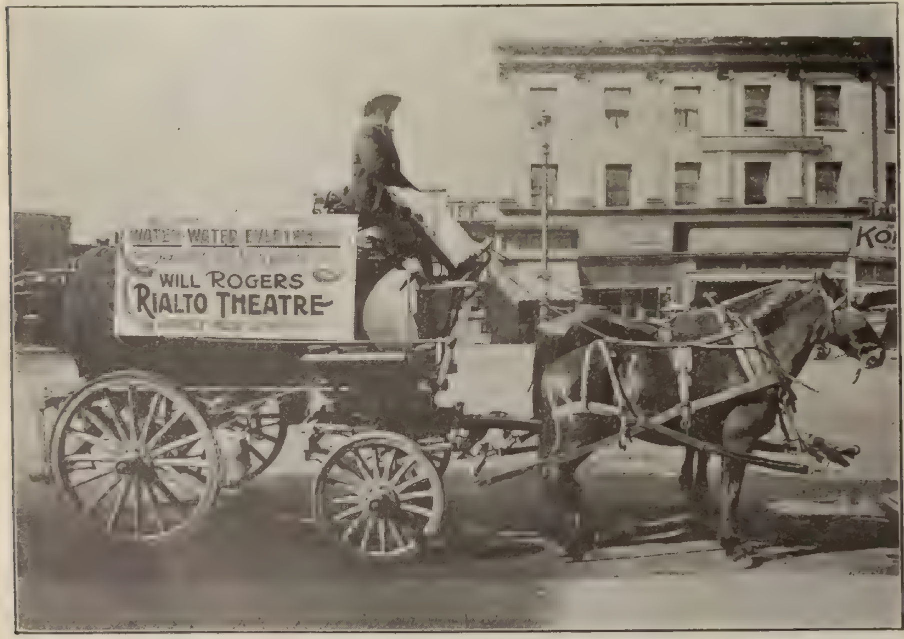
Tuesday's paper announced that "the woman in Washington who looked most like Constance Binney" would give passes to all who greeted her with the formal salutation, "I know you, 'Erstwhile Susan.'" As the winner had not been announced, many of the contestants were approached, but quite a number guessed right and got seats for the opening.

The Raffles stunt in itself is old stuff. So is the similarity contest, but the similarity contest working into the Raffles idea gave the old idea a new kick and made a more effective combination than could be expected. Usually the Raffles is some unknown person, but this Raffles was known to look like Miss Binney. To get the pass it was necessary to know what Miss Binney looked like, and it was not possible to see her pictures without feeling some interest in the player. Everyone who studied the picture and was sold on the idea came down whether they won a pass or not, which was what Mr. Stallings was banking on.

Appealed to Women.

And the stunt was one to appeal to women. That was the chief factor. Mr. Stelling knows that to get the women is to bring the men, so he gave place to the ladies and he handled the stunt so well that he was able to make a record with the first appearance of a new star instead of trusting to that first performance to interest in her later appearances. He sold the new star and sold her big on two old ideas worked into a new combination. You can't do better than that.

Kick in With a Stunt!



Our New Goddess of Liberty.

Used to advertise Will Rogers in a Goldwyn production on the streets of San Francisco. It is not recorded that an infuriated populace mobbed the perambulator, but they did besiege the Rialto.

Hauber Used Limericks to Get Interest in a Serial

J. C. HAUBER, of the Hauber Theatre, Pine Bluff, Ark., favors concentrating his exploitation stunts on the serials, arguing that when he puts a serial over the interest he creates runs over the fifteen weeks the serial lasts. He also favors the cheap stunt not only because elaborate schemes eat up most of the money the stunt brings in, but because the simple stunt is usually the best. At a cost of ten sets of tickets to "The Adventures of Ruth," he got columns of free publicity and had everyone interested in the new Ruth Roland serial. He simply hooked up with the local paper, the Commercial, offering a season pass each day for ten days for the best limerick on the serial. The entries poured in and because many of them were clever the Commercial was glad to use a column or so a day. The contest was supposed to be conducted by the paper, which gave the space free in return for the tickets, and the circulation boom it received and Mr. Hauber sold the town on the key serial.

Used Critic's Contest to Get Interest in Five Goldwyns

BECAUSE five Goldwyn features were booked into a single house in thirteen days, it was felt that something should be done to assure sustained interest. The Majestic, Jackson, Mich., booked "The Cup of Fury," "Pinto," "Jubilo," "The Paliser Case" and "Duds" within a two-week period, and Harry R. Guest, Goldwyn's man in Detroit, suggested a critic's contest. The Jackson News was induced to offer prizes for the best letter of 100 words or less on any one play, and hundreds of contestants struggled for recognition as critics in the eyes of their fellow townsmen. And to get the most out of it, the News kept talking about the contest and the plays for about three weeks and sent in no bill for pure reading matter, figuring the scheme as a circulation stunt, but being mindful of the heavy house advertising. It is not always a good scheme to encourage patrons to criticise, but sometimes it pays if it is done right.

Water Wagon Drew Attention of Crowd to Rogers Feature

PROBABLY lots of people thought of a water wagon perambulator in connection with Will Rogers in "Water, Water, Everywhere," but few knew where to get one of the blamed things in February, and others found they were frozen solidly to the ground to await the coming of spring. But the California Theatre, San Francisco, dug up a sprinkler in the city yards, hired a team and a driver to set it out on Market street to interest the populace in the Goldwyn feature. A large sign was used to prevent the prohibition crazed populace from getting the wrong impression, and the wording "If you want to learn how to get a real drink" sent thousands to the theatre to see the picture. Several times the police sought to interfere, but the driver had a permit and he stayed out all of the week.

Many newspapers are now using criticisms of photoplays the day after they are first seen at your theatre. Reviews written by Moving Picture World reviewers may be cut out or copied and handed to your local newspaper. They are written by qualified reviewers and deal with salient points in both story and production.

Broken Records Helped "The Broken Melody"

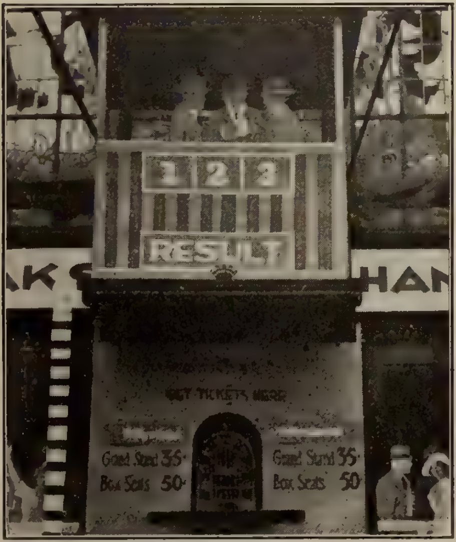
Philadelphia Theatre Carries Race Idea to Limit for "In Old Kentucky" Fortnight

PROVIDING its own race track crowd to supplement the throng of spectators was one of the ideas by which the Victoria Theatre, Philadelphia, put over Anita Stewart in "In Old Kentucky." Having this First National feature for a two weeks' run, the house could afford to go to extra expense for a lobby and it worked out a very effective display.

The Victoria is located on Market street and a good display will catch much transient trade in addition to the house regulars, and a good lobby means enough extra business to defray the cost of doing things right, but the house went to extremes to put this production over.

And a Judges' Stand.

The box office, which stands at the head of the short flight, was dressed to represent the two-story judge's stand, the box office occupying the lower portion, while above three men apparently discussed the finish preparatory to announcing the winner. Seen at close range the figures are not convincing, but from their elevation they looked down upon the crowd with better effect.



The Box Office Stand.

Signs on either side of the window announced the way to the Grand Stand and the Paddock, the latter being the balcony.

All of this was not a marked departure from many other lobby efforts on this picture, apart from the elaborateness with which the work was done, but this was just the starter.

On either side of the box office access is had to the lobby by means of plate glass doors. On the inside of these doors were cut-outs of a typical race track crowd, the men in high hats and the women in the odd costumes of the period of the play. Cut life size, they filled the doors completely and suggested that the lobby was filled with a mass of enthusiastic patrons of the sport of kings.

These cut-outs served a double purpose. They attracted the attention of the passer-by and they cut off the crowd within. Often a possible patron, seeing the lobby crowded, will pass on, but once he had climbed the steps to the box office and had purchased his ticket he could not retreat.

A Huge Sign.

The attraction was lettered upon the huge sign in front, but this sign is used every week and is an old story. Most of the selling was done by the cut-outs and the general race effects, and these effects were sufficiently novel to attract business for the entire fortnight and to send the story on to the lesser houses with the benefit of a big advertisement. It was not only an advertisement for the house, but it put over the story to a majority of Philadelphia theatregoers, all of whom hit Market street at least on Saturday.

Used an Intensive Campaign to Launch a New Playhouse

BOOKING his first three attractions from the Goldwyn exchange to get the aid of the promotion man was a happy thought of Herbert Weil, of the new Bijou Theatre, Port Huron, Mich. He booked in "The Girl from Outside," "Lord and Lady Algy" and "Strictly Confidential."

All through the course of erection spaces were taken to keep the public informed as to the progress of the new house and the many advantages it would offer when opened. Just before the completion, Harry R. Guest, the Goldwyn man, arrived and went to work in earnest

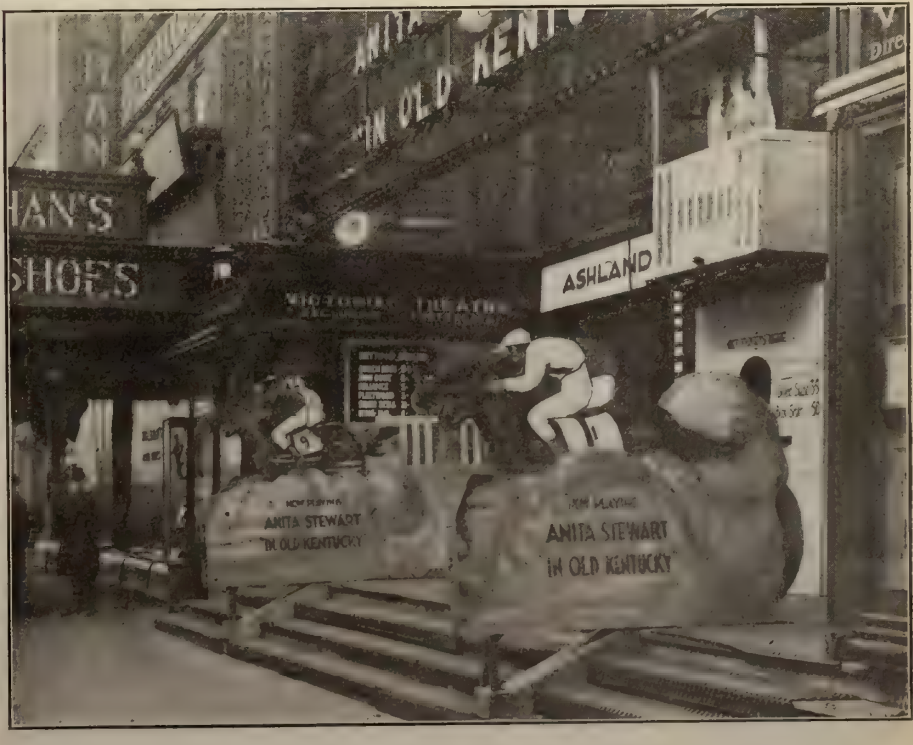
He started in with a two-page hook-up for "The Girl from Outside" with a dozen commercial advertisements, each carrying a scene cut. This he backed up with daily spreads and stories, a mailing campaign, window cards, throwaways and all other tricks of the business. There was no one outstanding stunt, but a case of plugging so steadily that no one in town went in ignorance of the opening date and attraction. No one thing was trusted to get the house over. It was a cumulative campaign, and by the time the doors were opened most of the town was waiting outside for a chance to get in.

Broken Phonograph Records Boomed "The Broken Melody"

ADVERTISING that broken phonograph records had a cash value, Willard Patterson, of the Criterion, Atlanta, got the interest of everyone, for almost every home has a phonograph and every phonograph cabinet has some records which are or should be broken. Everyone watched for the next announcement which ran to the effect that broken phonograph records would be accepted as cash at the opening matinee of "The Broken Melody."

"Don't throw away your broken phonograph records," the advertisement ran. "Don't pitch them out of the window or into the ashcan. If the baby has broken your favorite Caruso, save it. It is still valuable."

Mr. Patterson packed his house for the first showing and the novelty of the idea proved an unusual advertisement. The only trouble with the whole scheme is that Mr. Patterson doesn't know how to cash in on the records now he has them, and he doesn't want to throw them away because they might have some value. If you know what he can do with them, write or wire, then try the scheme yourself.



Down the Steps and Three Times Around the Block.

How the Victoria Theatre, Philadelphia, dolled up for a race course for "In Old Kentucky" for a two weeks' run. The best idea, its own cut-out racing crowd, does not show in this photograph.

City Manager Finds Four Reels Will Please

Trick Street-car with Cut-out Fares Helped to Open "The Eyes of Youth"

SIGNING a check for publicity is about the easiest way of promoting a picture—for the check signer. When William Smith, of the Rialto, Tulsa, Okla., booked "The Eyes of Youth" from Peacock Productions, Inc., he merely signed his check for the sum he was willing to pay for promotion and the Peacock did the rest.

About the best stunt was a special street car used the Saturday before the opening. This was a regular passenger car, run over all of the lines, but the usual lettering was obscured by the streamers, the top reading, "We are going to see 'The Eyes of Youth.'" The lower gave the house and date. In each window cut-out "passengers" of the comic supplement type, enlarged to life size, gave emphasis to the "we" in the streamer. The faces at the windows were a far more potent attractor than a cover sign could possibly have been.

Decorated the Dash.

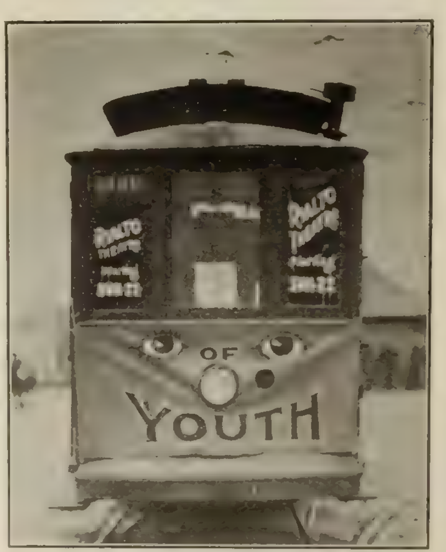
The front of the car was even more startling, for here a banner covered the dash with a pair of painted eyes, a headlight nose and a mouth formed of the word "Youth." It was brightly painted and the effect as the car made its way over the route was startling though not as bad as it probably would have been in pre-prohibition times on a Saturday afternoon.

The newspaper campaign was started two weeks in advance of the opening. The first week only the press book teasers were run, working into a two sevens the week before the opening and with the space increased each day up to a full page for the opening Sunday. Glenn Condon, who had charge of the campaign, used nothing but planbook mats, for he wanted to show what could be done with the aids available to all.

Five hundred sheets of paper were pasted including fourteen 24-sheets, a large number of threes and sixes and plenty of ones.

Ten thousand stock heralds were put out the Friday before the opening, and a number of hand-painted window cards were used. Each carried two stills from the play and were so attractively done that they were put into many windows, to which a printed card could not possibly gain access. They were artistic and a credit to the window, and they were put in the most advantageous positions.

Of course the plugger song was played up. Mr. Smith also runs the Orpheum, the vaudeville house, and arranged to have the song sung there the three days prior to the opening. He also used a trailer in the Orpheum as well as the Rialto.



Wouldn't This Jolt You.

Because the song was boomed, the ten-cent stores gave up windows to the display for a week in advance and during the showing, while every cabaret and dance hall was supplied with orchestra scores and used them.

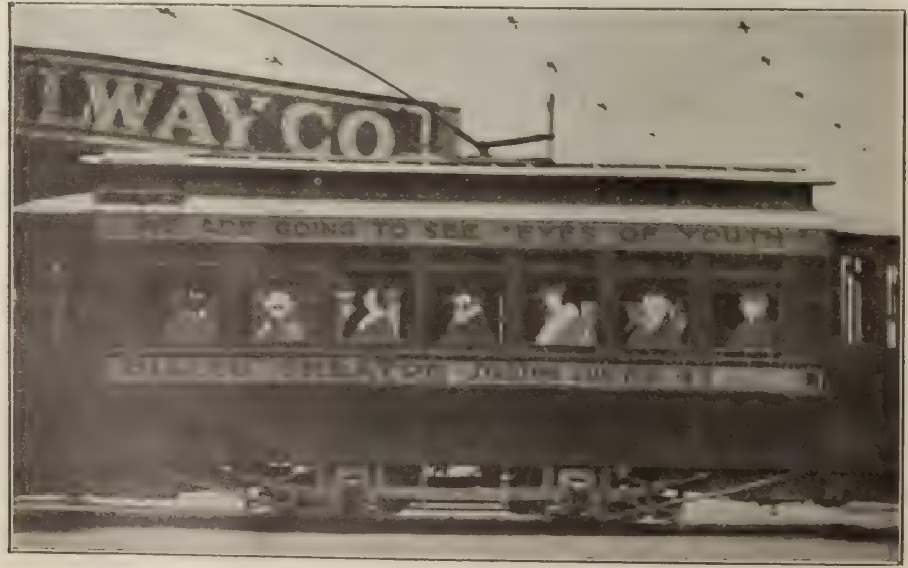
Tagged the Cars.

Tags of a shape and color similar to those used by the police in summoning delinquent automobile owners were attached to every parked car in the business district the Saturday before and the Wednesday of the showing. The front read "You are summonsed," while the back advertised the film, but the shape and color were so deceptive that many visited the police station to make certain that it was not a regular summons in spite of the reading matter. They were taking no chances.

A projector which threw a slide on the sidewalk of the chief business street was installed and a miniature automobile, built on the lines of a racing car, but only two feet high, was used for a perambulator.

The lobby display was a cutout showing Miss Young and the Yogi, and a Yogi gave a five-minute prologue to the showing of the picture.

And the picture cleaned up in spite of the fact that there was no blizzard to report.



No Wonder Car Fares Have Been Raised.

Some of the comic cartoon passengers who got a free ride in Tulsa, Okla., to advertise Clara Kimball Young in "The Eyes of Youth."

Cleaned Up with Chaplin As a Grind Show in Four Reels

USING Chaplin's "A Day's Pleasure" as a grind show with only two news reels in addition, Thomas H. Schnader, of the Columbia, Pittsburgh, not only played to capacity with double the usual number of shows, but was surprised to find that his patrons actually liked the shorter program. When he booked in the comedian, he figured that the crowd coming to see Chaplin would not care particularly about what dramatic feature he had, so he did not provide any. Two news reels gave him a four-reel program and this was ground throughout the day. He made a point of asking the departing patrons how they liked the show and was surprised to find that practically all of them approved its brevity and that none complained of the lack of dramatic feature. He used small display advertisements, the Chaplin flivver cut being the attractor, and he had a big cut-out of this for his lobby display, with an usher dressed as a policeman directing the traffic with a semaphore. The rest of the lobby was kept clear for the crowds and playing to twice as many persons as he might otherwise have done, Mr. Schnader feels that now and then a brief program pays the best, if only the short feature be carefully chosen. He does not argue that the public habitually wants a four-reel show, but that when they go especially to see a comedy, they do not care a whoop about the drama, which merely takes up time and brings no return.

Used Outdoor Stands for Selling Out "Desert Gold"

UTILIZING outdoor sales stands at the leading book shops for a special sale of Zane Grey's novel, "Desert Gold," D. M. Bain, of the Victoria, Wilmington, N. C., put over the film version to big business and left the booksellers in shape for his next drive, for they cleaned up, too. Two of the large stores were induced to give windows to the advertisement of the book and play, and then to put into commission outdoor stands for the sale of copies. It was this latter touch which put the idea over. Book hook-ups were not new, but the outdoor sale was, and it caught on. And after he got the people in Mr. Bain pleased them with a prologue following one of the big scenes.

PROJECTION

By F. H. RICHARDSON

Sounds Plausible, But—

SEVERAL weeks ago T. A. Reynolds, Brooklyn, wrote asking for some book on projection which was, as we understood him, simpler than the handbook. We commented on his letter and sent him a carbon. He now says:

> I asked for something less diffuse, not less difficult. I am sorry any misunderstanding arose, because even an apparent reflection on either yourself or the handbook was very far from my thoughts. I bought a handbook as a matter of course, it being the standard work on projection.
>
> It was the very first work I secured bearing in any way on the moving picture business. I have often wondered at the amount of industry and practical experience which made such a work possible.
>
> But let me explain. I do not believe that the mere fact of having passed an examination and secured license proves a man to be an A-1, fully qualified projectionist, or that he is even safe to leave in charge of a projection installation. I believe the chief purpose of the examination, and of all civil service examinations, is to limit the supply of men to the needs of the business and to prevent overcrowding trades and professions.
>
> **As to Examinations.**
>
> Examining boards will ask one man twenty questions and the next one only two. They do not try to make things easy for the applicant, so as to ascertain his real knowledge.
>
> They try to tangle him, mix up the circuit one way or another, or disarrange some of the many parts of the mechanism and in various ways cause him to lose his presence of mind. This would be quite fair if they had already given him credit for knowing his job under ordinary circumstances, but such is not the case.
>
> I think there should be a work (book) coaching men for examination, the same as in every other line of work, and once the applicant secures license he should serve his apprenticeship, meanwhile studying the handbook and the other works you made mention of. Pardon my being lengthy. I wanted you to get my viewpoint.

Got the Viewpoint.

I secured the viewpoint all right, but I do not at all agree. I have right now in my desk something which I, at great labor, compiled for another purpose, and then laid carefully aside because it would be the most wonderful little "coacher for examination" that ever happened. I could print it and make at the very least calculation $10,000 in one year by so doing, but I could only do that at the expense of flooding the industry with incompetents and working irreparable injury to the men and the profession that I have for years tried to help, and I cannot agree to that, for any amount of money.

No, an examination is not for the purpose of "limiting the supply," but to prevent incompetents entering the field, injuring the business by butchering up film, ruining machinery, wasting electrical energy, which means coal, man-handling productions which cost tens or hundreds of thousands of dollars, and injuring the quality of the show people pay real money to see.

Lucky If He Didn't Bite.

You say the man should serve an apprenticeship once he has secured his license. Umph! Sounds good, but I have a tintype of more than one out of about 9,876 doing it. The rest of them would give you the haughty glare if you even presumed to suggest such a thing. "Apprenticeship! Whatcha mean, man? See my license? I'm a projectionist, I am."

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired, remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, by mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents . United States stamps accepted; cannot use Canadian stamps.

THE LENS CHARTS.

Are You Working by "Guess," or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you ofe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Schiller Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Why, you would be lucky if he didn't bite you for even suggesting so absurd a procedure. The whole trouble lies right here.

I was obliged to serve five years' apprenticeship to be adjudged capable of running a locomotive, although there is much less to learn in order to become a proficient, locomotive engineer than is necessary to learn to be a competent projectionist.

Yet men seem to think it a terrific hardship that they are not allowed to handle projectors after a wee bit of study, or coaching for examination, and just a few months of apprenticeship—or none of the latter at all.

I grant that a large percentage of the present day projectionists have entered the profession in just that way, but that does NOT prove the procedure to be right.

I venture the assertion that were the British Columbia examination put into effect here in New York City tomorrow, with Mr. Oswald as examiner, there would be one of the most terrific shakings up any trade or business in the city of New York ever experienced, and that the number of cards now in existence would shrink from more than a thousand to decidedly less than one (1) hundred—yes, to less than fifty, and, mind you, the British Columbia examination is absolutely fair and just in every detail.

Of course there are quite a number of New York men, above the number named, who could pass the B. S. examination with some study, but there are a great number who either could not pass it at all or could not pass without beginning at the very beginning and learning the profession they now know practically nothing at all about, from the ground up.

They handle lenses every day, yet they know as much about lens action as a cat knows about heaven.

They handle valuable films, yet they could not make an intelligent test of the tension of their projectors.

What's the Use?

They handle a hundred amperes D. C. and brag about it, not knowing that by the application of a little knowledge they could get as good or a better result with 75, or maybe 60 amperes.

They handle valuable films, and have a reel can under their projector to catch the surplus oil, or as much of it as the film does not mop up.

They work under conditions which make it utterly impossible to project a high class screen result, yet are unable to tell the exhibitor what changes are necessary or desirable, because they do not know.

They rewind valuable films on a rewinder that is out of line, at high speed, on crooked reels, and then curse the "rotten service" they get.

They—oh, what's the use! I could spend pages telling what they do NOT know, and LINES telling what they do.

Yes, I know it is rough to tell the truth this way, and right out in meeting too. But it is also rough to have the profession cumbered with incompetents.

In closing let me tell you this: If you know your business, no examiner on earth can tangle you up. If you don't know it the examiner commits a moral crime when he passes you, and gives you a card.

Oh, yes, I nearly forgot. An examiner often asks only a couple of questions to some men because their answers to those two are quite sufficient to prove their entire lack of real knowledge.

Interest in Projection Room Aroused

On page 1468, February 28 issue, we published our idea of the possibility for front-of-the-balcony projection room location, together with sketch somewhat condensed, illustrating the various details. From Reginald Wyckliffe Geare, Architect, Washington, D. C., comes the following encouraging letter:

> Your article with reference to the location of projection rooms in the balcony is an interesting one. You certainly deserve commendation for suggesting such an idea to the prospective theatre builders and exhibitors of the country. If such co-operation can be enlisted in the interest of "The Perfect Theatre," in all branches of theatre design, then the perfect theatre will very soon become a reality.
>
> **Tried to Incorporate the Idea.**
>
> I have several times attempted to incorporate the idea you suggest in theatres designed in my office, but have always met with difficulties in construction or lack of interest on the part of owners.
>
> Last fall Harry Crandall, who is, by the way, progressive and willing to take a chance, engaged me to design an eighteen hundred seat, combination legitimate and moving picture theatre in Cumberland, Maryland. This house, which is now under roof, will be the nearest approach to a perfect medium sized theatre that has been erected up to this date, not because of my connection therewith, but because of the co-operation of every essential party to that end.
>
> Needless to say it embodies the idea as illustrated in your sketch, with all the objections eliminated. In view of the vast

importance of this item to the industry, would you care to include in your columns an illustrated drawing of the Cumberland theatre projection room and sight lines?

The drawing would have to be made, as the contract drawings would be unintelligible to the average person who is not familiar with construction detail drawings. If you say the word I will prepare the drawing, with brief description for your consideration."

More Than Glad.

We shall be more than glad to have the drawing and description, which will have a place in the editorial section of the paper, with the display its importance demands. Mr. Blaisdell, our Editor in Chief, agrees with me in this.

I well know that owners and exhibitors do not realize the importance of this matter. They seem imbued with the idea that keystone effect is the only single evil effect of the way-back and up-high projection location, and that that can be easily eliminated. They do not understand that keystone is one of the minor evils. They do not understand that, while they can eliminate keystone, they cannot eliminate distortion.

They do not understand that the placing of the projection room up high and far back renders it a practical impossibility for the projectionist to have that clear, sharp view of the screen which is essential to best results, and that this sets up additional, unnecessary eye-strain for the audience through lack of sharpness in focus.

They do not know that the far back, up high location calls for enormous waste of light, which means waste of electrical energy; hence adds to overhead expense every hour they run. But all this is fact just the same, and fact must be reckoned with. My compliments to you, friend Geare, and may your tribe increase. Please send that drawing as soon as you conveniently can.

Feaster Non-Rewind Being Pushed

The Feaster non-rewind, which this department had thoroughly tested years ago, and which it has always approved and recommended, is now being placed on the market on what seems a reasonable business basis.

It is made to handle 2,000-foot reels of film and will be rented to theatres for $100 per year for two machines, which will include the upkeep of both devices. That is to say, for $100 per year the company will equip both projectors with Feasters and will keep them in repair.

Worthy Consideration.

It will be well for theatre managers to give this matter serious consideration. The elimination of rewinding will very largely reduce damage to film and damage to film must, no matter what the source of damage, be paid out of theatre receipts. It therefore follows that if damage to film can be materially lessened the theatre will directly benefit, and in several ways.

First, film rentals can be reduced in proportion as there is less damage to film, with consequent lenthening of the useful life thereof.

Second, the less damage the less will be the injury to the screen result and the better the "show" which can be put on.

This directly affects all those thousands of smaller theatres which cannot use strictly first run, undamaged film.

A large proportion of the "rain" in film is directly due to "pulling down" in rewinding, hence with rewinding eliminated rain would be greatly reduced. From every viewpoint the Feaster, when reduced to the present rational business proposition in the matter of price, is a particularly good one.

They Want To Be Projected

The accompanying photograph shows two Detroit projectionists who call themselves "movie operators." They evidently were not intended by nature to work with the same observation port.

William Burns, the tallish one, seems to have been born on a day when legs were plentiful, and feet not so scarce. George James the Number 8 collar fellow, must have been raised on grape fruit, which comes in small kernels and boxes.

Well, anyhow, these two, who style them selves "Nuts and Happy," have tired of shooting men, women, trees, houses, etc., at a screen. They now desire to themselves pass out through a lens.

They seek an engagement with some comedy. Their address is 121 Farmer st., Detroit, Michigan. They say they have both been before the camera. We would strongly advise comedy companies to come early and avoid the rush.

Excellent Carbon Adaptor

The sales department of the National Carbon Company sends in samples of the new Silvertip Adaptor and Columbia Carbon Saver which that corporation is placing on the market as soon as it is able to accumulate sufficient stock, which same may have happened by the time this reaches our readers. From the letter written by Mr. Geib, of the sales department, we get the idea that the National folks think real well of the two devices, with which view we are happy to say we can cordially agree.

The Silvertip adaptor will accommodate anything from 5/16 to 7/16 of an inch. The Columbia Carbon Saver, which is designed to allow the projectionist to consume his carbon stubs down to the last possible half inch, takes anything from ⅝ to ⅞ inch.

Ample Dimension.

Both are of ample dimensions and have a powerful clamping arrangement. The depth of the contact surface in the saver is a bit less than an inch and of the adaptor it is a bit more than half an inch. This latter may seem a little scant, but undoubtedly the National folks have very thoroughly tried it out in practice and have found it to be sufficient.

The adaptor and saver both have the hearty approval of this department. We would, however, suggest to the company that to each saver and adaptor a card be attached, reading: "Keep clamp screw lubricated by dipping it into powdered graphite occasionally." In fact, such a card should be attached to the lamp of every projector sent out by projector manufacturers.

A New Theatre Opens

Up in Harlem, at Broadway and 159th street, a new 2,800 seat moving picture theatre has thrown its doors open to the public. The Rio is its name, and David V. Picker is its owner.

The projection installation is in itself interesting, both for its excellence and its mistakes. The screen is 148 feet away from and, of course, far below the lens. The projection room is, apparently, without any good reason, hoisted up ten feet or so above the top of the topmost balcony seat, and is reached by means of an iron ladder and a hole in the floor.

The projection angle is 17 degrees and the picture, which would, under normal conditions, be twelve by sixteen, is about twelve feet six inches by sixteen. The distortion is not sufficient to be seriously objectionable, though the result would be more pleasing to the audience were the picture normal.

The installation was by the Cinema Center. The screen is a plain white surface and gives splendid results. Incidentally, it might be remarked that several of the great Broadway houses have recently gone back to the plain painted screen.

The projection installation consists of two Type S Simplex projectors, Robin electric speed indicators, two 2-phase, 220-volt, 60-cycle, 6.75-KW Westinghouse motor generator sets, a special switchboard with two voltmeters and two ammeters and two field rheostat controls.

The motor generators are so connected that either may be used separately or both in parallel (multiple). A circuit breaker is provided, with a no-voltage cut-out to prevent any possibility of either generator acting as a motor when one is stationary, or in case of accident. The switchboards were designed by Mr. Robin.

Projection Room Small.

There is a spot lamp. Both projectors are equipped with Feaster non-rewinds capable of carrying 2,000 feet of film. Seventy to eighty amperes will be used at arcs, which is conveyed to machine table switches by No. 0 wires.

The projection room is equipped with special supply and tool cabinets. Motor generators rest on a four-inch thickness of cork and cannot be heard by one seated directly beneath the room. There is no A C emergency set because of the fact that the dual motor generator renders such an installation unnecessary.

Cecil Wood is chief projectionist; J. Howard, second.

The installation is most excellent, but the room, with its dead white plaster walls, poor location and small and none-too-well placed observation ports is distinctly bad. Just why an exhibitor will purchase such excellent and costly equipment, and then handicap its efficiency by making everything about the room itself wrong, passeth understanding.

On the night of the opening the orchestra lights murdered the picture. So very bad was this that many of those seated in the balcony left in the middle of the show.

Some of the titles were so badly light struck that they could not be read at all, at least from the rear half of the balcony.

To sum up, the projection installation is very complete, but the projection room is very bad in several points, which render high class screen results difficult, if not impossible and the orchestra lights, if left as they were the opening night, will enable the fiddlers to pose before the audience—allow them to be "seen," but will operate to make the picture unsatisfactory and even invisible in its finer details.

Twenty-Five Cycle Projection Current

Ed Kramer, Burlington, Iowa, says:

There are a number of towns around here which offer good openings for a moving picture theatre, but the current is 110 volt, 25 cycle, and what has been bothering me is, can we use this for projection. In other words, can we get a fairly good picture on short throw, say forty-five to sixty feet, using a projection transformer?

The projector is a Power's, with two-wing shutter. Would take current through a Power's 25 cycle Inductor.

Cannot afford a rectifier or motor generator, at least until have given these towns a tryout.

Recently I noticed something with regard to your handbook which I had not supposed would ever happen. Took a short auto trip recently and stopped in Mt. Pleasant to look over a house.

It is running now, operated by the Adams Theatre Company, of Des Moines. On top of the desk in their office was a Richardson Handbook, which the firm supplies to all their projectionists, first placing in its front a nice little note telling them that the day of inefficiency and the flickering picture is past.

They use two Power's, taking current through a rectifier, with a Fort Wayne compensarc for warming up.

Advise Motor Generator.

With regard to the 25 cycle current matter, I could not conscientiously advise anything other than a motor generator set.

The current will give you flicker, because the cycles are so slow that even in an incandescent lamp the flicker is visible to the eye. This is inevitable and cannot be overcome by anything other than a motor generator set.

A rectifier will give very fairly satisfactory service, but even it will not, I think, entirely remove the objection.

Much depends on what you call a "fairly good picture." I am afraid we might differ on that point.

You can get a fairly brilliant picture, if it be not too large and if you use a good metallic surface screen, using one inductor set at its maximum.

You may even get a fairly bright picture with a plain white screen, but the flicker in the light itself is inherent and cannot be evaded.

The length of throw is of no importance up to 100 or 125 feet, except that anything less than fifty is bad, unless you have a very small picture.

Put in more intelligent form, any distance of projection and picture size which compels the use of an objective of less than 4-inch E F is **not** good, and if it compels the use of an objective of less than 3½ inches it is very bad indeed.

Excellent Business Proposition.

We are, of course, flattered by the action of the Adams Company, but many progressive companies are now doing the same thing. For instance, Major Grierson, chief engineer Provincial Theatres Company, Inc., London, England, has ordered handbooks for several of its theatres, and will, I believe, order for them all, because it is a most excellent business proposition.

An exhibitor who pays large sums of money per week for film service can well afford, purely as a matter of business economy, to pay $4 for a book to teach his projectionist to put that service on his screen efficiently and well, and to take proper care of his costly equipment.

Sorry I cannot be more definite on the 25 cycle question, but I have given the only practical answer.

You cannot give what I would call a satisfactory show with 25 cycle current at the arc, but you might, nevertheless, call it fairly so. And there you are.

Los Angeles Man Honored

Edwin A. Keller, projectionist, member Los Angeles local union No. 150, was a caller at the office of the editor of this department recently.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

Brother Keller has resigned his position with the Grauman Million Dollar Theatre, Los Angeles, to accept the position of Supervisor of Projection with the Provincial Cinematograph Theatres, Ltd., 199 Piccadilly, London, W.

Mr. Keller will receive a salary commensurate with the importance of his position, and will have supervision of projection in fifty of the finest moving picture theatres in Europe, scattered in various cities of England, Scotland, Wales and Ireland.

Mr. Keller took along an autographed copy of the handbook, a lens chart and an ambition to make good and do honor to the land of his birth.

We commend him to the courtesy of British projectionists. He was engaged, as we understand it, by Major Grierson, chief engineer of the company, at the time of his recent visit to the United States.

We wish for brother Keller all good fortune. We feel sure he is well equipped for his new position and that he will justify the judgment of Major Grierson in his selection.

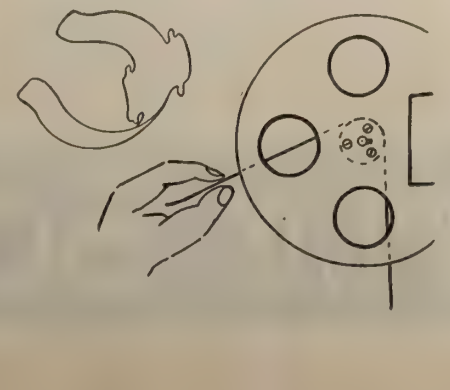
Clever Reel Film Clamp

Down in Washington, D. C., C. Francis Jenkins, one of the oldest old-timers in the business, has invented what we regard as a very clever clamp for attaching film to the reel.

The device is merely a piece of spring steel which snaps on over the standard small reel bulb, either wood or iron, and hugs it tightly, but may at any time be removed merely by pulling it off.

Its center is just wide enough to fit in between the reel sides. In fact, the two Jenkins sent us for inspection were a bit too wide, but that may be easily remedied with a carborundum wheel or a cold chisel, vise and hammer.

Spaced apart exactly the same as the two lines of sprocket holes are four steel teeth, two pointing each away, bent up just enough so that when the film is held against the reel hub and the reel revolved slightly, or the film is pulled endwise, they engage two of the sprocket holes.



Looks good to us for the projection room reels. Will save time and bother in threading and do away with the annoyance of loose spring clamps.

Distortion and Its Effect

In nine out of ten high class theatres, especially in the east, the projection room is located up high and way back, the general idea being to place it where it will occupy space that cannot possibly be put to use for seats. The prime idea is that seating capacity counts for everything and that almost any location will do very well indeed for the projection room if seats are not sacrificed.

But there is a phase of this matter which exhibitors do not seem to have grasped. It is possible to locate the projection room where no seats will be sacrificed, but at the same time involve very great sacrifice in seating because of the fact that empty seats have mighty little value. They may —or may not—be ornamental, but as revenue producers an empty theatre seat is about the most useless thing we know of today.

So let us look into this matter just a wee bit further. Let us take a certain Broadway theatre, for example, because it is, we think, the very finest example of moving picture theatre magnificence in this or perhaps any other country. It has a projection room so located that the picture is very nearly square in form on the screen.

A Seat-Selling Proposition.

Now this theatre has, if I rightly remember, 2,800 seats. It gives two shows a day, hence has 2,800 × 2 = 5,600 seats to sell every day. Does it sell them? Some days, yes. More days, no, which is not as it should be. There is, of course, a reason. While it is quite true that the audience, not having an undistorted picture before them for comparison, does not actually know the screen result is not as pleasing as it should be.

It does know that the net result is not altogether to its liking, and this naturally operates to decrease the attendance. Of course we cannot actually prove this as to this particular theatre, but we nevertheless firmly believe that if there were an undistorted, truly proportioned picture on its screen the added beauty of the result would fill those sometimes empty seats. And if this is so, then while the projection room location is such that it does not actually supplant any seats, still it sacrifices seating capacity heavily by making the seats less salable.

One Effect of Distortion.

One effect of distortion caused by error in projection room location is to compel one to remember that one is looking at a picture, the very thing one does not desire to do, and may not do under right conditions. But when one sees men and women abnormally tall and thin the mind rebels. Sub-consciously it senses the fact that something is wrong. People do not actually look that way. And the sense of pleasure is thus marred.

There is no more use in disputing that proposition than there is disputing the proposition that one and one make two. One may dispute the latter, true, but arguments will not alter the result of the addition by the smallest fraction.

Meeting in May

The next meeting of the Society of Motion Picture Engineers will be held in Montreal, P. Q., May 10, 11 and 12. Many interesting papers will be read and doubtless very valuable discussions will be held thereon.

Republic to Distribute "Common Sense."

Announcement is made by Briton N. Busch, president of Republic Distributing Corporation, of which Lewis J. Selznick is advisory director, that Republic has acquired and will shortly release "Common Sense," a five-reel production directed by Louis William Chaudet. The cast includes Vola Vale and Ralph Lewis.

Jack's Lost His Visiting Cards.

That's why Mr. Dempsey drops in so informally in his Pathe serial, "Daredevil Jack."

Eschmann and Aschmann Are Much Alike in Sales Ability as Well as in Their Names

HEADED by the appointment of E. A. Eschmann, of Chicago, as feature sales manager, Pau Brunet, vice-president and general manager of Pathe Exchange, Inc., this week announced a list of important promotions in the executive and field sales forces of Pathe.

Mr. Eschmann assumed his new position, which he earned by his success in handling Pathe's product as manager of the Chicago exchange since August, 1919, on Monday, March 15. He will work directly under Elmer R. Pearson, director of exchanges.

William A. Aschmann, formerly manager of the Milwaukee office, has been transferred to a similar position in the Chicago exchange, where he will have wider latitude for his energetic selling ability.

Following the Pathe policy of giving its employes the fullest advantage in the promotion line, J. H. Mergener has been appointed manager at Milwaukee. Mergener was formerly assistant to Mr. Aschmann, who topped off his long career with Pathe last November by winning a $1,000 ring for his wife in the "Quimby Tribute Month" competition.

E. A. Eschmann, since joining the Pathe forces last August, has won the reputation of being one of the most effective branch managers in the organization. He has been instrumental in materially increasing the Pathe business in the Chicago territory, and as one of his final acts as branch manager of the Windy City exchange he turned into the home office in a single day 150 days' bookings on Edgar Lewis' big special, "Other Men's Shoes." He is in thorough accord with the ideas of Director of Exchanges Pearson regarding the exploitation of features, having been one of Mr. Pearson's most effective aids when the latter was feature sales manager.

Mr. Aschmann, new manager at Chicago, is one of the "Old Guard" of Pathe. Having been thoroughly schooled in the Pathe ethics, Mr. Aschmann has been one of its most successful branch manager, and in moving into Chicago he will have a greater field wherein to gain new laurels. He will have to meet a high figure weekly to touch the record set by Mr. Eschmann, but he will do it, Pathe believes.

"Forty-five Minutes from Broadway" to Tie-up with "Florodora" Revival

"THOSE were the happy days," say the theatrical producers who are reviving the delightful "Florodora" of two decades ago and cashing in on the sentiment which invariably accompanies a comedy revival from the unforgettable yesteryear. And the ever alert exploitation men who are already looking ahead to the publicity value of Charles Ray's forthcoming First National production, "Forty-Five Minutes from Broadway," are planning to tie up the photoplay with the renewed interest in "Florodora."

The revival of "Florodora" is scheduled for the Century Theatre, New York City, during the next few months and the efforts of the producers to gather a "Pretty Maiden Sextette" resembling closely the well-known chorus of twenty years ago is gaining considerable attention for the delightful character of the "Florodora" girl. In the George M. Cohan story in which Arthur S. Kane is presenting Charles Ray one of the principal feminine characters is Flora Dora Dean, a personality adapted from the original play of similar name, and who retains the appearance of the dainty ballet girl of the "Florodora" sextette.

A novel exploitation stunt will be introduced into the advertising of this photoplay, which will come directly upon the wave of popularity attending the big revival of the comedy. Considerable publicity has been aroused by the search for the elusive "Florodora" type by statements from all available survivors of the original sextette and by the selection of girls in cities outside of New York for trial in the parts of the chorus girl of twenty years ago.

It is planned to start similar contests in towns wherever "Forty-Five Minutes from Broadway" is shown, not only to recruit an entire "Pretty Maiden Sextette" from among local talent but to arrange for its personal appearance at motion picture houses. The publicity attendant upon the selection of the young women best suited to the roles and the reproduction of their pictures in local newspapers is declared to offer unlimited opportunities for putting "Forty-Five Minutes from Broadway" across in a highly interesting fashion.

Many High Class Houses Sign for Sidney Drew Comedies

ANNOUNCEMENT of the release of the second comedy of the Mrs. Sidney Drew series on April 18 finds practically all first-class houses throughout the country under contract for the series of six pictures, according to reports received at the Pathe Exchange. The second comedy is "The Stimulating Mrs. Barton" and John Cumberland is featured.

Latest returns from the branches show the signing of many of the leading theatres throughout the United States, including the Rivoli Theatre of San Francisco.

Edward Dillon Will Direct Viola Dana in Latest Play

EDWARD DILLON has been engaged by Metro to direct Viola Dana in "Parlor, Bedroom and Bath," the Al Woods farce that will be her next Metro-Screen Classics picture.

Edward Dillon recently directed Irene Castle in "The Amateur Wife." For twelve years he has been prominent in the motion picture industry. He started as an actor with Biograph and after several years branched out as a director. He has directed De Wolf Hopper in "Don Quixote," Madge Kennedy in "Our Little Wife," Ann Pennington in "The Ambitions of Ann," Bessie Love in "The Heiress of Coffee Dan's" George Welsh in five productions and other successful pictures.

"Parlor, Bedroom and Bath" is the boudoir farce by C. W. Bell and Mark Swan which enjoyed a successful season in New York and now, in its third season, has three companies on the road. A. P. Younger of the Metro scenario staff adapted it for the screen. Eugene Pallette will be Miss Dana's leading man.

New Reading Theatre Makes Special Appeal to Kiddies

CHILDREN as a necessary adjunct to the exhibition of motion pictures in a neighborhood theatre have been recognized by Carr and Schad in opening the Strand Theatre in Reading, Pa. The firm, which operates three other theatres in Reading, made a special appeal to the children and the parents of children on the opening date, on the theory that a picture showing special care for the comfort and welfare of children would acquire a friendly standing in any neighborhood made up of American homes.

Accordingly, the announcements of the opening contained the invitation to bring or send the children. The fact was advertised that two women would be employed regularly by the theatre to look after the comfort of kiddies who attended and to give them any attention that was necessary. Charlie Chaplin in his third First National attraction, "A Day's Pleasure," the opening feature, was also advertised as a picture that would make a specail appeal to the young folks.

SIMPLE SOULS

Three More Circuits Book Realart Films; Rubin & Finkelstein Among the Number

THE ranks of big circuits booking Realart's special was swelled this week by the addition of Rubin & Finkelstein, the prominent Twin City exhibitors, Jensen & Von Herberg, the big Northwestern circuit, and Poli's chain of theatres in New England.

The obtaining of these contracts in quick order, according to J. C. Ragland, general sales manager of Realart Pictures Corporation, makes the company's representation in all the big circuits throughout the country practically complete.

Rubin & Finkelstein signed contracts for "The Mystery of the Yellow Room," an Emile Chautard Production, and "The Luck of the Irish," an Allan Dwan Production. Both features are presented by Mayflower Photoplay Corporation and are to have early showings in the principal houses of Minneapolis, St. Paul and Duluth.

Jensen & Von Herberg closed contracts for "The Luck of the Irish" for one week each at the Majestic in Portland, the Strand in Seattle, the Rialto in Tacoma, and the Rialto in Butte.

Poli's circuit of vaudeville theatres took contracts for "The Luck of the Irish" for four-day showings in the firm's houses in Bridgeport, New Haven, Waterbury, Hartford, Meriden, Conn., and in Springfield, Mass.

"The signing of any one of these chains," said J. C. Ragland, "would constitute a good week's work anywhere, but here we are suddenly given all three, and at a time when we figured we had accomplished about all in the way of big circuit bookings a single firm could hope to get.

"I consider that a circuit booking is the most rigid test to which any picture can be subjected. It means that its appeal is not limited to a single class of patrons or to small neighborhood audiences. Circuit bookings are only for pictures with a broad, powerful appeal, and those other qualities that attracted the large masses of people."

Senator Sherman Introduces Wheeler Bill in the Senate

SENATOR SHERMAN, of Illinois, has introduced in the United States Senate the bill previously introduced in the House of Representatives by Representative Wheeler, of the same state, restricting the sale of tickets and the number of admissions to the theatres in the District of Columbia.

This would prohibit the theatre owner or manager from selling tickets or granting free admission to any person unless such ticket or admission permitted the immediate seating of the person involved. Further, section three provides that the district commissioners be required to limit the number and determine the arrangement of seats in any theatre, having regard to its proper ventilation, fire protection and sanitation, and no theatre would be permitted to increase its capacity without the approval of the commissioners.

The building regulations now require with respect to theatres having a seating capacity of 500 or more that lobby space equivalent to one and a half feet a person be provided. Take the Metropolitan, Knickerbocker, Palace, Rialto or any of the other large houses and were it not for this regulation the seating capacity could be increased so as to take care of all the people who now have to stand for a few minutes after buying tickets and before seats become available.

If the theatre men were prohibited from selling tickets until seats become available, it would mean an end to all continuous performances such as the motion picture exhibitions. Incidentally, the price of admissions would be increased. The manager would run a show and then clear his house, and it would take forty minutes to sell tickets for a second show and seat the people, it is estimated.

Hodkinson Releases Hit High Mark in New York Territory

HODKINSON releases are cutting a wide swath in the Metropolitan district. Marx S. Nathan, head of the local exchange, and his sales force have for weeks been hitting a high mark in the volume of contract bookings obtained from the big circuits and the larger theatres in the New York zone on the big productions distributed by the Hodkinson organization.

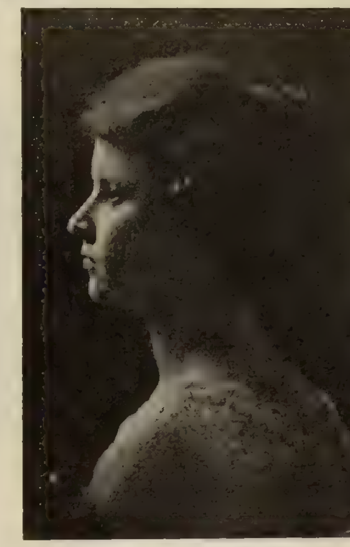
Manager Nathan reports contracts on J. Parker Read, Jr.'s, Louise Glaum picture, "The Lone Wolf's Daughter," for presentation on the entire Sydney S. Cohen circuit, which has already started a big twenty-four sheet poster campaign in the Bronx; for Moss' Hamilton, the Charles Steiner circuit, the M. & S. circuit, the latter having arranged for extended engagements at all its houses. The Cohen circuit has also contracted for Zane Grey's "Desert Gold," "The Capitol," starring Leah Baird, "His Temporary Wife," and J. Warren Kerrington's "Live Sparks." Last week Kerrigan's "30,000" played Moss' Hamilton, the Adelphi, the Symphony and the Seventy-seventh Street Theatre, besides being booked solid on all other Moss houses.

C. H. Schneider, owner of the Beverly Theatre, Brooklyn, after booking "The Lone Wolf's Daughter," arranged with forty-six stores in his vicinity for use of their windows in a unique promotion campaign.

She's a Gem at the Gem Projection Machines Is Mrs. J. C. Morgan Ripley

HEREWITH we present a portrait of Mrs. J. C. Morgan, who is said to be the only woman moving picture operator in West Virginia. She has charge of the machines at the Gem Theatre at Ripley, and is also assistant manager of the house. Not only that, but Mrs. Morgan also conducts a photo studio in the town and does all kinds of photographic work.

Film salesmen in this territory are high in their praise of the pictures projected at the Gem and all agree that Mrs. Morgan is a little wonder when it comes to light, focus, frame and all other requirements of a perfect picture.



Mrs. J. C. Morgan.

A star, you bet—but at the art of projection. Mrs. Morgan is the projectionist of the Gem Theatre, Ripley, W. Va

Many Houses in Metropolitan Area Book "The Deadlier Sex" Following Premiere

FOLLOWING the announcements of the booking of the latest Blanche Sweet production released by Pathe, "The Deadlier Sex," by the B. S. Moss Theatre, New York City, many of the finest theatres in the Metropolitan area have contracted for the picture. The Broadway Theatre run of the picture for one week started on March 14 and many exhibitors visited the theatre to see for themselves the manner in which the production went over. Important bookings resulted.

Among the important houses contracting for the picture are the Moss Regent and the Moss Flatbush theatres, B. F. Keith's Prospect, Academy of Music, Proctor's Twenty-third Street and Proctor's 125th Street, Harlem Opera House, Keith's Jersey City, Proctor's Mount Vernon and Proctor's Yonkers, Halsey Street, D. V. Picker's Rio Theatre, Adelphia, Seventy-seventh Street, Symphony, Fox's Nemo and the Majestic on Washington Heights.

In all of the big exchange centers the most representative exhibitors have either booked the picture or have arranged for a screening as soon as prints are available for them. The splendid success of the first two Blanche Sweet pictures released by Pathe, "A Woman of Pleasure" and "Fighting Cressy," have established the star on a firm basis in the best theatres and with every assurance that the third production, which is from the pen of Bayard Veiller, is of the highest standard of excellence.

A factor which is making the picture popular in many of the smaller cities and towns is the newspaper tie-up which has been arranged by the Pathe publicity forces. A series of articles on noted women of history prepared by Blanche Sweet under the title of "The Deadlier Sex" has been widely distributed among the newspapers of the country

Columbia City Council Rules in Favor of Liberal Sunday

THE city council of Columbia, Tenn., has passed an ordinance repealing the present Sunday closing law and permitting business houses to remain open on the Sabbath with the exception of two hours between 10 o'clock in the morning and noon. Whether or not this will also permit moving picture houses to remain open is not determined, but the motion picture theatre is regarded as much of a business industry as anything else.

In passing this ordinance Columbia is one of the first cities in the South to take this step once the Sunday blue laws had been placed in actual operation, and the result will be watched with interest by other towns and cities of the section.

Especially active against the repeal of the law were the various women's clubs of the city, several of them adopting resolutions against a repeal of the closing law.

Here She Is—All Put Together—Wanda Hawley, Realart's New Star.

The suspense is now over and we know that Realart's mysterious star personality is Wanda Hawley, whose many friends have long wanted to see her starred.

Survey Shows Twenty-Five New Theatres Due to Open in Cleveland Within Year

A SURVEY of the theatres now being built and on which actual promotion has been made in Cleveland reveals the interesting fact that before 1921 twenty-five new houses will have been opened. Two theatres to replace the Klaw & Erlanger and Shubert present houses, two Keith vaudeville theatres and more than twenty motion picture houses are included in the program of amusement enterprises to be established during the year. They will supply a seating capacity for 50,000 and the cost of them will be over $10,000,000.

Five new downtown houses having a combined seating capacity of 13,000 are now building or will go this year. One of the picture houses is Loew's State, which will seat 4,000 and will be the largest in the city. The other downtown picture theatre will be the Allen, which will seat 3,000.

Extending Theatrical District.

These two picture theatres, the Klaw and Erlanger and Shubert and one of the Keith houses all will be centered at Euclid avenue and East Fourteenth street. In fact, the entrances to all of them will be within a half block. This will extend the heart of the theatrical district up Euclid avenue three blocks, as the present district centers around the intersection of East Ninth street and Euclid avenue.

The survey also disclosed plans, hitherto unannounced, of the Loew interests for the building of five more theatres in Cleveland, three in the East End and two on the west side of the Cuyahoga River. The locations of these houses are not given out because all real estate and financial arrangements have not yet been completed. They will have a combined seating capacity of 9,000 and will cost over $2,000,000. Construction work will start about May 1.

The List in Detail.

The following is the complete list of theatres now building or about to be started in the city

Loew's State, pictures, Euclid and East Fourteenth street, 3,300 seats, $2,000,000; the Ohio, Klaw & Erlanger house, Euclid and East Fourteenth street, 1,500 seats, $5,00,000; the Hanna, Shubert theatre, Euclid and East Fourteenth street, $500,000; the Terminal, pictures, 236 Superior avenue, West, 600 seats, $50,000; Loew's Park, pictures, Euclid and East 101st street, 4,000 seats, $850,000; Keith's, vaudeville, Euclid and East 105th street, 3,000 seats, $1,000,000; Hoffman's Palace pictures, Euclid avenue and East 102d street, 1,500 seats, $400,000; Stratford, pictures, Hough avenue and East Eighty-fourth street, 1,500 seats, $225,000.

Five Points, pictures, St. Clair avenue and East 152d street, 1,500 seats, $100,000; Corlett, pictures, 12,705 Miles avenue, 1000 seats, $80,000; Buckeye, pictures, 11,621 Buckeye road, 1,000 seats, $80,000; Deutsch, pictures, Cedar avenue and East Seventy-ninth street, 1,000 seats, $80,000; three Loew theatres on East Side, pictures, 5,000 seats, $1,250,000; Allen, pictures, Detroit and West Sixty-fifth street, 1,800 seats, $300,000; New Lakewood, pictures, Detroit and Geil ave-pictures, Fulton road and West Forty-first nue, 1,800 seats, $250,000; New Lyceum street, 1,800 seats, $200,000; American, pictures, 3541 Fulton road, 1,000 seats, $125,000; Norval, pictures, 5302 Storer avenue, 600 seats, $25,000; Sommerfelt, pictures, 2221 Bridge avenue, 600 seats, $25,000; two Loew theatres on West Side, pictures, 4,000 seats, $1,000,000.

Another Moral Lesson Picture.

The next Frank Keenan picture will be another big moral lesson on the screen full of the drama and philosophy for which the actor's productions are noted. It will be released under the title "Dollar for Dollar," and reports of the first screening of the picture indicate that it will prove to be a repetition of the frequent Keenan successes.

"Treasure Island" to Have Extensive Book Publicity

IN addition to exploitation which can be effected through the Charles Scribner's Sons de luxe edition of "Treasure Island," exhibitors showing the forthcoming Paramount production of "Treasure Island," taken from Robert Louis Stevenson's famous novel, will have the benefit of similar arrangements made with M. A. Donahue & Company, of Chicago and New York.

Owing to the fact that there are no copyrights on Stevenson's works, various versions have been published. The edition of Charles Scribner and the more popular priced volume of M. A. Donahue & Company represent the standard forms in which the book is known and both concerns have agreed upon a wholehearted campaign of publicity co-operation when the picture is released early next month.

Standard Paramount Artcraft posters and photographs, both colored and in black and white or sepia rotogravure sheets, will be used to enhance the attractiveness of local bookshop windows in exploiting "Treasure Island." Charles Scribner's Sons have given instructions to all their branches and agents so that sufficient volumes will be available to present window display that will do justice to the picture and also meet the demand for copies of the book which is anticipated.

M. A. Donahue & Co., through its twenty-two branches, will inaugurate a special sales campaign during the intervening three weeks. Bookstores are being advised of the forthcoming production and are already evidencing their enthusiasm for the plan by placing orders for large quantities of books.

Largest and Smallest Settings Built for "Old Lady 31"

INTERIORS so widely contrasting as the Temple of King Solomon in Biblical times and a tiny frame dwelling on the New England seacoast were constructed at the Metro studios in Hollywood for the picturization of "Old Lady 31," the Lee Kugel stage success by Rachel Crothers, in which Emma Dunn is to be starred on the screen. The picture is now being cut and assembled.

The Solomon's temple scene was the largest ever constructed at the Metro plant on the Pacific Coast. It took up one complete enclosed stage, 90 by 150 feet, or a floor space of 13,500 square feet. Two hundred and fifty persons participated in the temple scenes, among them more than 100 dancing girls, houris and attendants of the harem.

The other extreme was represented in the cottage set, which was one of the smallest and most compact ever built on the Metro studio stage. It occupied a tiny corner. The setting represented the parlor of the modest home of Capt. Abe and Angie Rose, the two old sweethearts in "Old Lady 31."

for crowds S.R.O. 12

for crowds! S.R.O. 12

"Fine Feathers" to Set Off Loveliness of May Allison

BEFORE she starts work in her next Metro production, "Fine Feathers," May Allison will buy some. Which is merely another way of saying that Miss Allison will spend the next fortnight gathering together an assortment of spring raiment not only for street and house wear but to set off her loveliness in Eugene Walter's powerful drama.

Miss Allison is so nearly through her work in "The Cheater," a screen version of "Judah," the compelling stage drama by Henry Arthur Jones, that a few days at the most will see her endeavors before the camera completed. She has been promised a vacation of two weeks before starting "Fine Feathers." H. Thompson Rich is finishing the continuity of "Fine Feathers."

"The Cheater" was adapted by Lois Zellner from the Henry Arthur Jones drama and filmed under the direction of Henry Otto, with William Esmond doing the camera work. In "The Cheater" besides Miss Allison are Frank Currier and Harry Van Meter.

Get Prints of "King Spruce" Ready for Hodkinson Offices

PRINTS of "King Spruce," the Holman Day story of the Maine forests starring Mitchell Lewis and produced by Otto Bollman and Roy Clements for the Dial Film Company, are being assembled at the Republic Laboratories for early dispatch to the thirty-four Hodkinson branches. Simultaneous with the inauguration of a big advertising drive, trade showings of "King Spruce" will be held by all Hodkinson managers in the field.

A cast of merit was assembled to support Mitchell Lewis by Roy Clements, who directed the production. Chief in support of the star in the production, which is announced for release April 18, is Mignon Anderson. Melbourne MacDowell has a role commensurate with his ability. Arthur Millette, the ever-busy heavy, introduces a new brand of villainy.

An important part is in the hands of Betty Wales, a youthful artiste who has won her spurs on the screen after an enviable record on the stage.

Joe Ray, of the same rugged type as the star, gives a good account of himself as Tommy Eye. James O'Neil, Gus Soville and Frederic Herzog are seen to advantage in the minor roles.

To Seek Film Appropriation.

United States Senator Robert L. Owen, of Oklahoma, will seek an appropriation from Congress of $6,000 to be used in the printing and distribution of the Motion picture film, "Come Clean," and an appropriation of $9,000 for co-operation with the States in educational work in oral hygiene. His request will be made when the Senate takes up for consideration the legislative, executive and judicial appropriation bill.

"Crossed Claims" Is Carey's Next.

"Crossed Claims," a story by Tarkington Baker, is the title of the next story to be filmed by Harry Carey, Universal star, and will be directed by Reeves Eason. Much of this picture will be filmed on Harry Carey's ranch in St. Francisquito Valley, Cal. It is planned to release this feature about the middle of June.

Colonel Fred Levy and Lee Goldberg Complete Their "Swing Around Circle"

COLONEL FRED LEVY, president of the First National Exhibitors' exchange of Kentucky and Tennessee, and Lee L. Goldberg, the secretary, have just completed "a swing around the circle" in their territory that has undoubtedly been productive of more good for the motion picture industry in this section than can be estimated.

Col. Levy is president of the National Association of Retail Clothiers and as such was booked to attend the state convention of retail clothiers of Ohio, held in Cincinnati. He had also to attend the convention of Tennessee clothiers in Knoxville the same week.

"Now is the time for our trip," he said to Mr. Goldberg. "It couldn't happen better. We'll have to put two mental reels in our heads so we can run clothing and pictures at the same time, but I'm sure we'll be equal to that."

They made the first leg of their journey to Cincinnati. Col. Levy was honor guest of the Ohio clothing men. They met there many picture men of Northern Kentucky and I. Libson, of Cincinnati, who books for the Strand and Keith theatres in Louisville, and Godfrey Kotzin, of the Lyric Theatre, Covington.

Picture Men Meet Clothiers.

From Cincinnati they went to Knoxville where the convention of the Tennessee clothiers was in progress. W. E. Drumbar, manager of the Signal Amusement Company, and his associates met Col. Levy and through him met the Tennessee clothiers. The picture men and the clothing representatives became well acquainted and struck up a mutual interest that is certain to be productive of good.

From Knoxville Col. Levy and Mr. Goldberg went to Chattanooga. There they met Milton B. Ochs, editor and publisher of the Chattanooga Times and brother of Adolph Ochs, publisher of the New York Times. It happened that Milton Ochs had just been appointed state chairman by Gov. Roberts of the campaign to raise Tennessee's share of the fund for America's memorial in France to her soldier dead. Mr. Ochs was anxious to get the campaign presented on slides in the picture houses. At Col. Levy's suggestion he appointed Frank H. Dowler, Jr., of the Signal Amusement Company in Chattanooga and Knoxville, chairman for these cities; Tony Sudekum, president of the Crescent Amusement Company in Nashville, and Charles L. McElravy, of the Majestic in Memphis, chairmen for their cities.

Many Benefits Secured.

In Chattanooga they attended a Rotary Club luncheon which brought them in contact with the leading men of the city.

In Nashville Col. Levy and Mr. Goldberg met Tony and Harry Sudekum and the other leading picture men of that section. The visit to Memphis was equally pleasant. From Memphis they returned to Louisville.

In Col. Levy's talks to the clothing men of the two states he digressed sufficiently to tell about the picture industry and its importance in the life of the nation. Many incidental benefits were secured. For instance, in one city an important newspaper had failed to recognize the picture houses at their full value. Col. Levy and Mr. Goldberg were able to bring the paper to a full appreciation of the motion picture and henceforth the paper will hold to this policy.

Read the Reviews—from first to last the truth. Written by experts!

Four Roads to Leadership

1. Last Sunday, the New York Times quoted Moving Picture World's feature article in its February 21 issue on the use of motion pictures as evidence in California courts. Said the Times, "According to Moving Picture World——." And it does that often.

2. We received this week from a Baltimore photoplay editor a letter which termed our new "Clip and Paste" page a "knockout." Because, the writer said, "it's just the thing the theatre manager needs." Howard G. Ramsey, El Dorado, Kansas, has to pay for his own moving picture section in the local paper, and he uses "Rambles" and "Clip and Paste" for his news.

3. Evidence comes in from other cities in the form of theatre programs that "Rambles" is popular for snappy moving picture paragraphs. A San Francisco house, one of the finest in the country, has a theatre house organ, ninety per cent of whose comments on the films are taken from "Rambles."

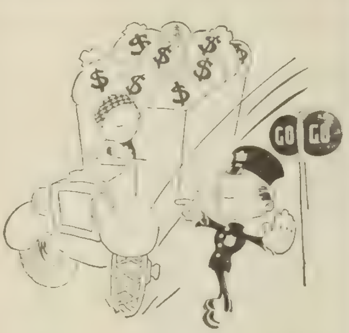
4. From the showmanship field we have this letter from the Grand Theatre, Massena, N. Y., dated February 3: "Gentlemen: For your information note that I have sold the above theatre to Mr. Frank Cutri & Co. I purchased the place twenty-six months ago for $4,000 and sold it for $10,000. The new owner took possession on February 1. So don't you think I made good to have built up such a business in this place in twenty-six months as to get $10,000 for it?

"I am very proud of your good Moving Picture World, as I believe if I did not have it I could not run a picture show. So I thank you very much for Moving Picture World. At present I am without the theatre, but I'm going into the game again as soon as I can find another place.

"Please remember that I cannot stay without Moving Picture World, so please change my address to the one I inclose.

"Respectfully yours,

"L. BENNY."



TO THE BANK

in the *Metro* Thirty-Six 1920 Model, is part of the daily routine of the exhibitor of *Fewer* and *Better* Pictures.

If you have too lean a mixture in your booking schedule, or the spark in your feature films is missing fire, or there's carbon in your cash register, try

THE RIGHT OF WAY
by Sir Gilbert Parker
starring
BERT LYTELL

THE WALK-OFFS
by Frederic and Fanny Hatton
starring
MAY ALLISON

SHORE ACRES
by James A. Herne
starring
ALICE LAKE

OLD LADY 31
by Rachel Crothers
starring
EMMA DUNN

THE VERY IDEA
by William LeBaron
starring
TAYLOR HOLMES

and start off on high along Box-Office Record Boulevard.

METRO

Associated Exhibitors Have Many Big Deals Pending; Want Highest Quality Pictures

ASSOCIATED. EXHIBITORS, INC., announces that, with numerous important arrangements pending, no product for circulation by the organization as yet has been definitely decided upon. The machinery of the association is working toward the acquisition of only the biggest and best photoplays it is possible to obtain, and according to one of the officers, no product will be announced until there can be not even the slightest shadow of doubt in the mind of any one as to the product's attractiveness.

This is in line with the Associated Exhibitors' announced intention and firm plan, according to the statements of Secretary H. H. Wellenbrink. It is known generally in film circles that all sorts of propositions have been put before the consideration of Associated Exhibitors. However, none of these possibilities as yet has materialized into concrete form. Many of them, it is said, may develop into most radical departures from antiquated motion picture precedents—precedents that in the past have proved weak in application, but strong in habit.

No Reliance on Precedents.

In the words of Mr. Wellenbrink, the Associated Exhibitors are not working on motion picture precedent. Rather, he says, are they building up and going forward on established values of business experience as applied successfully in any line of endeavor. He contends that chief of these business values, insofar as the motion picture industry is concerned, is the value of equitable dealing with the theatre owner.

"The issue of equitable dealing with the picture showman is paramount," said Mr. Wellenbrink, "and the very beginning of equitable dealing with the exhibitor is the acquisition for him of the best pictures. That is the first thing to worry about, for when an organization has big attractions to circulate it has a commodity for which an eager market is waiting. This obviously means that such a commodity will show a handsome profit for everyone concerned in its production, distribution and presentation.

Promise "Biggest Attractions."

"Highest class motion picture entertainment is one of the pillars of the foundation on which this organization is builded—for it must be on such a foundation that any stable motion picture enterprise is erected. And this enterprise is composed of builders —the exhibitors—whose very business existence demands that they build with granite-planned blocks rather than promise-colored mud.

"The Associated Exhibitors realize just what they are up against when they say that only the biggest attractions will carry their trade-mark. They know it is not a simple matter to live up to a promise of only the best. But they are wise men; they are backed by the financial resources to carry the plan through, and whether their output consists of one or 100 pictures a year, the exhibitor can rest assured that Associated Exhibitors' pictures will be the best motion pictures obtainable anywhere."

"Big Four" Receiving Many Contracts on Sennett Comedy

A VERITABLE avalanche of contracts poured into the office of Hiram Abrams, of the United Artists, last week, immediately following the announcement of the early release in April of Mack Sennett's latest five-reel comedy sensation, "Down on the Farm," which has been heralded every where by the executives of the "Big Four" organization who have seen it as a most spectacular comedy.

Louise Fazenda has the role of the rustic maiden whose charms excite the romantic impulses of a large-fisted, large-hearted farm hand and whose prospective inheritance no less excites the desires of the village Shylock trying to act like a Don Juan.

Thrills, laughter, suspense, travesty, satire, a tinge of burlesque of high art, and spectacle are combined in this sensational comedy that is as delightful as it is inspring and thrilling, it is said.

Hiram Abrams, of the "Big Four," has been most enthusiastic about this sensational comedy, and says that it is on a par with the type of production that has been distributed by United Artists.

Little Detroit Girl Guessed New Realart Star's Identity

RESULTS that were wholly unexpected are reported to have followed the three weeks' mystery campaign on Wanda Hawley which Realart Pictures Corporation conducted in the trade papers alone and directed solely toward the trade. A surprising number of queries was received from persons who are not exhibitors and not connected with theatres.

Realart officials expected that many persons would guess the name of the new star from the data about her career furnished in the advertisements. They were surprised, however, that most of the correct guesses were based upon the parts of photographs which were published. In the first advertisement two pages of the colored insert gave glimpses of Miss Hawley's features, feet, hands and head. It was three clues that prompted most of the right answers.

One of the most interesting answers was that of Miss Dora Tyler, 14 years old, of Detroit. Looking through the advertisements in a trade paper, she came upon the "Can You Put Her Together?" insert and immediately guessed Wanda Hawley from the eyes.

She took her guess to Jacob Smith, editor of the Michigan Film Review, and together they called on Ralph B. Quive, Realart's Detroit manager. Mr. Quive refused to divulge any information. Thereupon Mr. Smith wrote to the home offices, as follows: "In my paper this week I am running a little item about Miss Dora Tyler, 14 years old, who guesses Wanda Hawley as the star. She saw your ad in one of the trade papers and guessed it by the eyes. Great, how these kids can figure these things out. It goes to prove how closely people follow the movies."

Ziehm Reports Contracts Closed.

Arthur Ziehm, manager of the foreign sales department of Goldwyn Distributing Corporation, last week closed several large contracts for the handling of the third year series of Goldwyn pictures—Spain, Portugal, Mexico, Central America and Japan. The arrangements for marketing the Goldwyn product in the last named country were made by Geoffrey Nye, who is now on a tour of the far East.

The success of the first and second year Goldwyn pictures abroad has created a big demand for the new releases presenting stars who have already developed a considerable following in foreign lands. Distributors in Europe, Mexico and Central America are planning to back the star series pictures with extensive exploitation.

Margaret Dale Makes Screen Debut.

Margaret Dale, well-known legitimate actress, is making her motion picture debut in a new production, featuring Alma Rubens, now being made for Cosmopolitan Productions at International Studio, 127th street and Second avenue, New York, under the direction of Robert G. Vignola. Considerable secrecy surrounds the character and theme of the production, but it is said to be particulary timely and one of the most desirable pictures Vignola has made.

Finish First Fox Production with Vivian Rich in 18 Days

EIGHTEEN days of actual working time is the record set by Vivian Rich, the new Fox star, in completing her first production for William Fox at the California studios.

The previous record for completion of a production of this nature and length was established some time ago—also by a woman star—and totaled twenty-one working days. Miss Rich's progress in her first film for this producer, under the direction of Scott Dunlap, is a notable one.

The name of her first picture as a star is "Would You Forgive?" It is a drama of domestic life and furnished the actress a role that puts her ability to a much severer test than that which she met so successfully in appearance under the Fox banner—in the melodrama, "The Last Straw," which introduced Buck Jones as a screen star, and in which she was his leading woman.

The story, written especially for Miss Rich, is from the pen of Julius G. Furthman, one of the four writers recently added to the Fox scenario staff on the west coast. There are but four principals in the story, and the entire picture was filmed within the walls of the studios in Hollywood without loss of time on location work.

Supporting Vivian Rich are Tom Chatterton, Ben Deely and Lilie Leslie.

Winter Weather Just Suited "Law of the Yukon" Company

CHARLES MILLER and his company have arrived in New York City after three months spent at Port Henry, N. Y., where camera work on "The Law of the Yukon," his first production for Mayflower Photoplay Corporation, was practically completed.

Director Miller voiced an emphatic paean of praise for the winter that is passing. The blizzards which had worked suffering and great financial losses in various cities had been of incalculable value, Mr. Miller said, in obtaining the "frozen North" and Yukon effects which he desired. He recounted numerous experiences through which the company had passed, suffering few hardships despite the rigorous weather and passing through a severe influenza epidemic in Port Henry without one case of sickness in the company.

Mr. Miller's company left New York City on December 17. About seventy actors and actresses made up the company. Port Henry's solitary hotel was taken over entirely. Work was held up for the first ten days by the failure of the lights to arrive from New York City. But a start was made on the Alaskan village that was erected on location and when the lights finally arrived work started with a rush.

Snow and plenty of it arrived at about the same time. "From the standpoint of weather conditions," Mr. Miller said, "most of the members of the company were satisfied they were in the 'frozen North.' The village we had built was snowed under. We had to put runners on the front trucks of our automobiles and wear snowshoes."

Inter-Ocean Starts Big Advertising Campaign in American Trade Papers

THE first important step in the development of Inter-Ocean Film Corporation's plans for educating the American motion picture producer in general and the independent producer in particular to the value of placing their productions in the hands of an export house specializing in the distribution of American films in foreign territories, got under way this week in the first of a series of advertisements which are to be carried in American trade journals throughout the coming year.

This is in line with its policy recently made public through the trade press of inaugurating an extensive and far-reaching advertising and publicity campaign in behalf of the American motion picture export company, and to emphasize the advantages to be derived from the producer's association with such an organization. It is wholly apart from Inter-Ocean Film Corporation's regular advertising and publicity campaign which is now being conducted in the various foreign trade mediums.

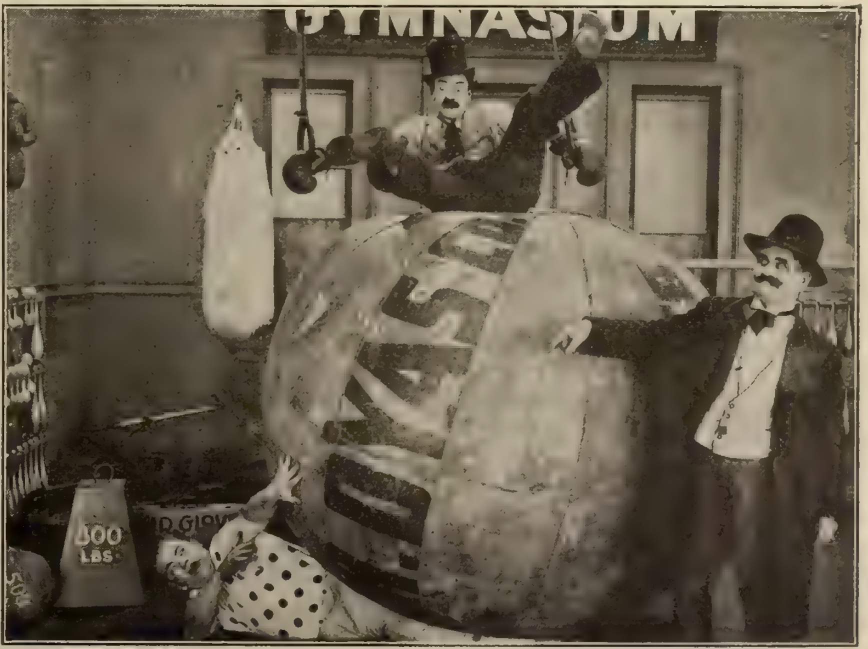
This is declared to be the first time in the history of the motion picture industry that a large American film exporting concern has attempted such a campaign in the American trade press. That it will be instrumental in producing the desired results both to the American producer and to the Inter-Ocean Film Corporation is a conclusion which Inter-Ocean officials have no hesitancy in affirming.

Time for Campaign.

"That the time is ripe for an educative campaign of this nature among American producers is commonly known in the industry," said an Inter-Ocean official, commenting on the company's new plans. "It has remained for the Inter-Ocean Film Corporation, however, to take the initiative and start the ball rolling.

"While the campaign will involve a large expenditure on the part of Inter-Ocean, we are appreciative of the reward it will bring in good will and increased business later on."

The campaign will be conducted by A. L. Feiman, who will also continue in charge of advertising and publicity in foreign trade mediums.



When the Heavyweight Becomes "A Lightweight Lover."

In Fox's Sunshine Comedy—P. S.—The 800-pound weight in the foreground weighs exactly three and one-half pounds.

Fairbanks Keeps Secret Nature of His Stunts in His Next "Big Four" Picture

FOR the first time since he entered upon a screen career Douglas Fairbanks has taken steps to prevent advance information from reaching the outside world as to the nature of his activities in his studios.

With his return from Arizona this week, together with the hundred members of his company who had been on location in the desert filming a number of the more important and thrilling scenes for "Mollycoddle," the next Fairbanks production for United Artists, the order was issued by the star to see that no loitering be permitted about the grounds of the plant and that every "set," whether on the stage or otherwise, be hidden from the view of outsiders.

The precautions are due to the fact that there are so many novelties being introduced in "Mollycoddle," which will cause even greater comment than the nightmare and flood episodes of "When the Clouds Roll By," and these two innovations to the screen have mystified the most hardened critics throughout the world.

Robert Fairbanks, manager of the productions of the organization, has followed his brother's instructions to the letter and things have been camouflaged to such perfection that even the eyes of the trained army aviators who continually fly over the film colony in Hollywood are deceived.

According to word which came to Hiram Abrams at the United Artists headquarters from John Fairbanks, general manager of activities on the Coast, it will be a miracle if Doug comes out alive before "Mollycoddle" is completed.

"No, I Ain't Gotta Union Card!"

Herbert Rawlinson, however, is some driver in his Flynn picture, "The Silkless Banknote," a Republic release.

Winchell Smith Believes Screen Offers Greater Creative Field for Dramatist

WINCHELL SMITH, who recently joined Metro's staff of authors at its studios in Hollywood, disclaims any special genius for writing, in spite of the notable list of successful stage plays to his credit.

"No, I never had any newspaper experience," he said. "Sometimes I feel that the less a man knows about the mechanics of literary work, the better he is equipped for dramatic writing. A man who writes phrases as people speak them and not as the copy books construct them is the man who gets the best dialogue."

Mr. Smith is now personally supervising the picturization for Metro of "The New Henrietta," the comedy he and Victor Mapes adapted from a play by Bronson Howard. Mr. Smith was first an actor and then a producer. He told how he came to write as well as act and direct for the stage.

"The man who was to dramtize a story which I was to produce backed out at the last moment. I got another man in with me and we wrote that play. It succeeded and I became a playwright."

His Plays Most Successful.

The play was "Brewster's Millions." Other plays credited in whole or in part to Winchell Smith are "The Only Son," "The Fortune Hunter," "The Boomerang," "The New Henrietta," "Turn to the Right," and "Lightnin'." Very successful productions in which he has had a hand, but which he has hitherto not been credited with writing, are "Officer 666," "Hawthorne of the U. S. A." and "The Three Wise Fools."

"Mostly rewrote them," he smiled, referring to his work as a playwright. "We did our real writing during rehearsals."

"The picture method will be slightly different for you," was suggested.

"Yes," he sighed, then laughed. "Do you know, I used to rehearse Miss Mathis in my stage productions. This morning I took my preliminary script for the picture to her and after she talked to me for a time about scenario writing I came out of her office feeling like a bloody schoolboy!

"I'm going to like motion pictures immensely," he confided at the end of his first day at the studio. "Here is a wonderful range for a man. On the stage there are only two or three ways of doing a thing where there are two or three thousand on the screen. The whole earth is here on your stage."

"The House of Toys" Under Production.

"The House of Toys," a society drama, is the "Flying A" special now under production at the Santa Barbara studio of the American Film Company. Daniel F. Whitcomb, himself the author of numerous original film stories and continuities, adapted the novel by Henry Russell Miller, and George L. Cox is directing the filming of this new photonovel. Assisting Mr. Cox is Sidney Algier, and S. A. Baldridge is the technical director.

"Sex," Starring Louise Glaum, Scheduled by Hodkinson Corporation for April Release

STARRING under the management of J. Parker Read, Jr., is resulting in one success after another for Louise Glaum, whose newest production is, "Sex," a drama from the pen of C. Gardner Sullivan and directed by Fred Niblo, through an arrangement with Thomas H. Ince. W. W. Hodkinson Corporation, the distributors of Mr. Read's Louise Glaum productions, announces the pre-release of "Sex" in the larger first run cities of the country as of April 11 and a vivid, intense advertising campaign is now launched for the production.

"Sex" is the drama of the sorrow and suffering that refines the soul of woman; the drama of experience without which no life is complete and of the great unknown, the great gamble that is life. It ranges from being before the eyes of audiences a drama of a hundred persons, these hundreds being typical of millions of men and women throughout the world. In a flash it narrows down to the life of two or three persons who live within reach and touch of your elbow.

Has Richnes of Pageantry.

In color, in crowd, in costuming it has the touch and richness of pageantry at moments and the next is confined with force to the picture of two women fighting the battle of their lives for their happiness. "Sex" is not the physical in life, but has been made to throb and live by Louise Glaum as the great allure; the great appeal of love, of heart-hunger.

Louis Glaum shows the liberality and democracy that have been responsible for her great success in the past year in the excellence of the cast of supporting players that she and Mr. Read have engaged for this production. Her supporting cast includes Myrtle Stedman, Peggy Pearce, Irving Cummings, and William Conklin.

To Be Given Wide Exploitation.

The W. W. Hodkinson organization has distributed the J. Parker Read, Jr., productions under the selective system of distribution. Each picture has received the attention of specialists. Each one has been kept free and clear of other pictures and handled as if it were the only picture to which the organization was devoting its nation-wide energies. "Sex" now in its turn receives such promotion and management. The picture is not available except in its most restricted form as of April 11. It is protected against such rush showings or imperfect exploitation by being turned over only to such first runs as guarantee it exclusive and liberal showmanship of the highest grade of advertising.

Prints of the picture have been shipped to thirty-two Hodkinson branches and trade showings are to be held in this number of cities on March 25.

for crowds! S.R.O. 12

National Association to Move Soon to New Home in New York Theatre Building

THE National Association of the Motion Picture Industry will on March 31 remove its offices to a suite in the New York Theatre Building, 1520 Broadway, from its present headquarters in the Times Building, where it has had a home since its organization in 1916. The increased activity of the association in all phases of the industry made it imperative that larger offices be obtained.

The new offices are on the Forty-fourth street side of the New York Theatre Building and are admirably arranged for the purpose of the association, which for a long time has been handicapped in its work by lack of room. Because of the present limited space it has been necessary to hold many of the important committee meetings away from the office.

The association is performing many functions which were not contemplated and solving many problems which had not been presented when it was organized. Its activity during the war days won the highest commendation from President Wilson and other officials, and its peace time activities, while perhaps not so conspicuous, are quite as important to the industry.

Expansion of Activities the Cause.

As an illustration of the increased activities, the film exchange committee and the committee on fire prevention regulation are co-operating in the work of finding suitable and adequate quarters for the exchanges in all the exchange centers. Thomas H. Butler has been placed in charge of this work and he and his assistants are in daily consultation with architects, builders and financiers who are coming to New York.

The work of the committee which is handling censorship matters had increased so much that last year it was necessary to change its plan of operation. Royal K. Fuller was named as executive secretary of this committee.

The Americanization committee, of which Franklin K. Lane, formerly secretary of the interior, is chairman, will have its offices on the same floor with the national association, and in that way there will be closer co-operation.

The association is generally recognized as the strong factor in the industry in this country, representing as it does 95 per cent. of the production and distribution of motion pictures. William A. Brady has been president of the association since its organization, Walter W. Irwin has been chairman of the executive committee and Frederick H. Elliott has been its executive secretary.

Pathe Reports 480 Days' Bookings on "Other Men's Shoes" by Chicago Office

EDGAR LEWIS' special, "Other Men's Shoes," has been responsible for the smashing of record after record hung up by Pathe Exchange, Inc., on its big specials, but none has been more noteworthy than the feat just accomplished with this attraction by the Chicago branch. One month after release date, and following the showing of the production in the leading Chicago first run theatres, the Windy City office on March 4 reported to the home office the booking of another 150 days in first and second run theatres in its territory. The total number of days received thus far by Chicago on the Lewis production is now 480.

Outside of Chicago proper "Other Men's Shoes" was booked during the drive conducted by Manager E. A. Eschman and which will continue throughout March, by the following theatres:

Hartley, East Chicago; Orpheum, Ottawa, Ill.; Empress, Peoria; Empire, Auburn, Ind.; Lyceum, Columbia City, Ind.; Palace, Muscatine, Iowa; Grand Opera House, Dubuque, Iowa; Colonial, Delavan, Ill.; Wigwam, Genesco, Ill.; Lincoln, Lincoln, Ill.; Temple, Mishawaka, Ind.; DeLuxe, Lake Forest, Ill.; La Salle, South Bend, Ind.; Orpheum, Elkhart, Ind.; Garden, Michigan City, Ind.; Princess, Monticello, Ill.; Riviera, Peru, Ill.

Chicago Theatres Booked.

The local houses booking the picture included the Delphi, Clark, Bowen, Shakespere, Kimbark, Lucille, Ben Hur, Victory, Stanley, Marshall Square, Vernon, Prairie, New Home, Illington, Broadway Strand, Atlantic, Boulevard, Halfield, Archer and Ewing.

In all other territories, "Other Men's Shoes" is surpassing the records established by all previous Pathe specials, not excepting "The Thirteenth Chair" and "Common Clay."

Among theatres booking the production during the past week are: the William Penn, Chester, Pa.; Palace, Ardmore, Grand, Pullman, Washington, D. C.; Paramount, Lewiston, Idaho; Empress, Spokane; Rialto, Loveland, Col.; Strand, Shelbyville, Ind.; Luna-Lite, Marion, Ind.; Majestic, Florence, Ala.; Rex, Bismark, N. D.; Opera House, Wadsworth, Ohio; Valentine, Defiance, Ohio; Royal, Upper Sandusky; Playhouse, Dover, N. J.; Empire, Rahway, N. J.; Avenue, Elizabeth, N. J.; Delphi, Detroit; Miami, Detroit, Wuerth, Ann Arbor, Crystal, Lakewood, Detroit; Majestic, Charleston, Pa.; Family, St. Mary, Pa.; Park, Franklin, Pa.; Palace, Hamilton, O.; Auditorium, Dayton, Rex, Middleton Ohio; Linthonian, Little Falls, N. Y.; Maetin, Globe, Ariz.; Forepaw's, Philadelphia; Poli's, Wilkesbarre, Pa., and the Opera House, South Bethlehem.

Already the minimum quota for "Other Men's Shoes" has been surpassed by virtually every exchange and the indications are that within a fortnight each branch will have passed the high market set for it.

Oil? Well! Well!

Guy Empey, Florence Evelyn Martin and Harry Burkhardt in Louisiana oil fields filming "Oil."

Three Patriotic Films To Be Released by Pathe Exchange in Month of April

FOR probably the first time in the history of the industry a great organization in the business will release three patriotic productions in one month. The Pathe Exchange, Inc., will release, during April, productions by J. Stuart Blackton, Edwin Carewe and Leonce Perret, and all of them are intensely patriotic in theme and virile American stories.

"Lifting Shadows," the Perret production featuring Emmy Wehlen, will be released on April 4; the Blackton production, "The Blood Barrier," with Robert Gordon and Sylvia Breamer, will be released on April 11, and on April 25 the Edwin Carewe production of Augustus Thomas' famous story, "Rio Grande," will be released.

The first of the pictures to be released, "Lifting Shadows," deals with the intrigues of a band of Russian conspirators against the safety and peace of the United States. The second, "The Blood Barrier," deals with the efforts of enemies of the country to make an officer of the United States army betray the secrets of his government. "Rio Grande" is a picture of conditions on the Mexican border.

Emmy Wehlan Well Supported.

In "Lifting Shadows," as in all three of the productions, entertainment is the first consideration and it is said to be a picture of high dramatic value. The settings are said to be on a magnificent scale and the lighting effects to be superb. As a young Russian girl, in love with a young American, Miss Wehlen is seen at her best. Stuart Holmes is the villain, the role in which he is so well known. The leading man is Wyndham Standing and Julia Swayne Gordon is also in the cast.

"The Blood Barrier" is from the pen of the late Cyrus Townsend Brady and was written in his most effective fashion. Sylvia Breamer and Robert Gordon are seen together in the picture and are supported by an able cast. Commodore Blackton has created a production of fine technique, the sets and mechanical effects showing some of the finest work of his career, it is said.

In "Rio Grande" a battle scene between Texas Rangers and cowboys on one hand and Mexican bandits on the other is shown.

April also will be a notable Pathe month for short subjects and comedies. On April 11 the new "Bringing Up Father" comedy, "Jiggs in Society," will be released and wide newspaper publicity of the filming of the McManus' comic strip has already resulted in strong bookings. The second Mrs. Sidney Drew comedy, "The Stimulating Mrs. Barton," will be released on April 25.

Ray Completes Organization of Staff; Appointing Well-Known Technical Men

WITH the addition of several well-known technical men to his staff this week Charles Ray has completed the organization of his studio personnel and has commenced to work on the introductory details incident to production at his new Los Angeles studios.

Mr. Ray who is entering upon a new era in his screen career, having begun independent production under the direction of Arthur S. Kane for release through First National, has gathered to his organization a staff of high priced technical experts. He declares that he will spare no expense to make his independent films of the highest standard possible, not only to justify his position as an independent producer, but to merit the faith which his sponsors have placed in him in their promises to the exhibitors of the country.

Have Unusual Qualifications.

In addition to Director Jerome Storm, Cameraman Chester Lyons, Studio Manager Wesley Gilmour and Isabel Johnston, continuity writer, Mr. Ray has appointed this week George E. MacCormac, formerly with Famous Players, as chief of the electrical department, and Frank Ormston as head of the art department.

Mr. MacCormac has been a year and a half with Famous Players-Lasky as head of that corporation's electrical department and he brings to the new concern undisputed talents in devising novel and startling lighting effects. He has had entire supervision of the wiring of Mr. Ray's Fleming street studios. An experimental laboratory has been built adjoining the plant where he expects to try out several original departures from modern methods of lighting.

Experienced Staff Proposes Great Things.

Mr. Ormston comes from a family of painters, and in addition to his studio work he is, in private life, an artist of note. He was in charge of the scenic department at the Boulevard Theatre, Caracas, Venezula, and on his return to the United States gained his first picture experience in the Edison experimental studios in New York. Following a brief return to theatrical work, Mr. Ormston became permanently associated with motion pictures, first with the Nicholas Power Company in New York and later with Universal, where he was in charge of the art and technical departments. Mr. Ormston was recently with the Lois Weber Productions for three years and a short time ago with the Lew Cody company as art director.

With Richard Willis as general manager, Albert E. Kidder, Jr., as business manager and with Arthur S. Kane in charge of all his eastern interests, Charles Ray has in back of him an experienced and efficient staff of business assocaites, all of which presages for the star a high standard in all departments of his production company and promises big things for his forthcoming films.

for crowds! S.R.O. 12

A Glimpse of the Morosco Studios in Hollywood.
Recently taken over by Realart to be utilized by Wanda Hawley, the company's new star.

Realart Takes Over Morosco Studios; Wanda Hawley to Make First Film There

THE Morosco studios in Hollywood, one of the largest and best equipped plants in the country, have been acquired by Realart Pictures Corporation. Realart will take immediate possession, and in addition will take over the present operating staff of the studio. The deal was concluded by Morris Kohn, president of Realart.

Wanda Hawley, the new star recently announced by Realart, will make her first production there and is scheduled to begin work shortly. The name Morosco is to be dropped. New signs have been made to mark the change. For the present no changes are said to be contemplated in the physical aspect of the plant.

Frank Garbutt, who constructed the studios about six years ago for the Bosworth Producing Company, will remain in charge under the Realart management. He has retained the staff of assistants which was previously employed there.

"Guarantees Excellence of Pictures."

"Exhibitors possibly will not immediately recognize the importance of this studio announcement," said J. S. Woody, general manager of Realart, "but it means a great deal both to them and to us. Now that we have our own plant exhibitors will know that our pictures are more truly than ever a Realart product all the way through. The change guarantees the future excellence of Realart pictures in keeping with the reputation of quality already established. Three productions at one time can be accommodated on the inside stage alone, and there is a large outdoor stage as well."

The studio buildings are located at 201 to 211 North Occidental Boulevard, and occupy ground on both sides of the street. The buildings are all of modern steel or concrete construction and present an attractive and most substantial appearance.

The building housing the covered stage is a steel structure, covers ground area of approximately 55 by 200 feet. The dressing rooms are located in this building and are in two tiers overlooking the stage.

40,000 Feet of Film a Day.

Near this building is a large carpenter shop with equipment in machinery from which material for building elaborate and large sets can be turned out.

A well-equipped laboratory, housed in a heavy concrete, fireproof building, is on the same side of the street. The laboratory is reputed to be one of the best on the Coast and has facilities and a working force capable of turning out 40,000 feet of film a day.

The open stage is located directly across the street and is about the same size as the closed stage. It is somewhat newer than the covered stage, however, having been built about three years ago. It is fitted in such a way that canvas can be stretched over the top to protect work in progress on it.

Frank Garbutt, the studio manager, has been responsible for developing the plant to its present state of efficiency. The principal members of Mr. Garbutt's staff are Will M. Ritchey, head of the production department; Mrs. Una Nixson Hopkins, art director; Jack Burrows, western traffic manager; Frank Biggy, superintendent of laboratory, and Walter Hansen, stage manager.

Miss Traverse Has New Type of Vehicle in Next Fox Film

ANNOUNCEMENT is made from the executive offices of Fox Film Corporation that William Fox, president of the organization, has decided to equip his star, Madlaine Traverse, with a type of role distinctly different from that in which she has gained an enviable distinction.

The first of the new parts selected for Miss Traverse will be found in the production upon which she has just started work at the studios in Hollywood. The story is known by the working title, "The Spirit of Good," and offers the star the role of a music hall singer. The title will probably be changed before release, but, as it suggests, the story deals with the uplift of the fallen, and enables Miss Traverse to draw on her versatility of character design and make-up. Denison Clift will direct Miss Traverse.

The principals to support Miss Traverse in her new picture include Frederick Stanton, Clo King, Dick LaReno and L. Hahn. The remainder of the cast is not yet announced. The story of "The Spirit of Good" is adapted from the original of Clifford Howard and Burke Jenkins, and the scenario is the work of Mr. Clift.

Dallas Sunday Closing Movement Dies Natural Death; May Repeal Ancient Law

THE Sunday closing movement in Dallas has died "abornin'." The moving picture shows will remain open, since no overt action will be taken against their proprietors by Dallas pastors who have been seeking to make them observe the much disputed state Sunday closing law.

On Monday, March 8, after a full morning of discussion, the Dallas Pastors' Association issued a report which, while urging fuller observance of Sunday, had nothing to say about Sunday amusements. The pastors' association was divided in its opinion in regard to taking action with a view to closing Dallas theatres on Sunday. The majority was against Sunday closing here, while other cities, notably Fort Worth, permitted the theatres to remain open. Dallas public opinion is strong for Sunday shows.

The pastors in their report disclaimed all intention to force their beliefs in regard to Sunday observance upon other people. They denied emphatically that they wished the joining of church and state. They said that their legal advisors had told them that the Dallas ordinance permitting Sunday picture shows as voted by the people was not legal, since it conflicted with the state law, and contented themselves with saying that laws should be obeyed by all thinking people.

The theatres will not close.

Fort Worth moving picture theatres were wide open Sunday, March 7, after being closed for the previous two Sundays. Business men of the city took a part in the discussions as to Sunday closing and urged that the theatres be allowed to remain open. The Fort Worth pastors receded from their stand in the matter and no prosecutions will be essayed.

The repeal of the Sunday law is likely to be brought before the Texas legislature at its next session, either in January, 1921, or at any special previous meeting.

SIMPLE SOULS

Take 90 Interiors in a Day.

Edward Griffith, director of the Vitagraph Company headed by Corinne Griffith accomplished the feat of taking ninety interior scenes in one day recently for Miss Griffith's latest picture, "The Garter Girl." The scenes were filmed in the Irving Place Theatre, at Irving Place and Fifteenth street, New York.

Earle Williams Starts Work on "Three Keys" on the Coast

FOLLOWING his completion at the Hollywood studio, of exterior scenes for "Captain Swift," the interiors of which he made at the Brooklyn studio, Earle Williams, the Vitagraph star, has begun active production on his first feature on the coast since his return. Mr. Williams' previous release was "The Fortune Hunter," the production of which caused his several months' stay in the east.

His new vehicle is "The Three Keys," a feature of high power, adapted from the novel by Frederic Van Rennselaer Dey. The scenario was written by H. Thompson Rich and Lucien Hubbard. Chester Bennett will direct the production.

A strong cast has been selected to support the star. Vola Vale appears as his leading woman. The rest of the cast includes H. A. Barrows, Frank Crayne, Rhea Haines, Lee Hill, John Elliott and Paul Wiegle. The story is based upon an exciting Wall street theme.

Fox Corporation Devises Plan to Guide Overhead Bank Lights by Radio System

THE slogan of William Fox, president of Fox Film Corporation, is efficiency. It is efficiency that has established his organization among the comparatively few motion picture producing companies occupying the front rank in the industry today.

With the removal of the executive offices and all departments of the firm from the Forty-sixth street location to the new Fox building on West Fifty-fifth street, Mr. Fox has been enabled to maintain a closer contact between the managerial and technical branches of his organization. One of the first steps taken by him since the change was to lay out plans for the rapid manipulation of the hundreds of overhead bank lights used in the mammoth studios, it is announced.

The existing system entails the slow process of moving the lights from one track to another by straight rails, curves and switches through the use of long push poles or ropes. For some time Mr. Fox has been considering the possibility of eliminating the waste of time in rearranging lights for interior settings. The regular method is not only awkward and slow, but occasionally results in breakage of the Cooper-Hewitt tubes.

Having read several articles in newspapers and magazines on the advance made in directing aeroplanes, torpedoes and ships by means of wireless outfits, it occurred to Mr. Fox that here might be the solution to his problem. He summoned his chief electrician and outlined the plan. Together they evolved a system for rigging up a wireless outfit on each overhead lamp frame and directing the lamp to the desired spot by means of a wireless sender installed on a desk on the studio floor.

With this new system completed, one need only operate a key in order to move a lamp to any position in the studio and much valuable time will be saved.

It is expected that this system will be in readiness prior to the date of the formal opening of the big studios, at which time there will be a grand celebration; in fact, there are hints of a dance at which the stars and principals then engaged in the making of pictures will mingle with the invited guests.

Announce Episode Titles of "The Silent Avenger" Serial

VITAGRAPH announces the complete list of episode titles for its new William Duncan super-serial, "The Silent Avenger." The statement punctuates the opening of the company's booking campaign for the big chaptered melodrama.

The titles are given as follows: 1—"The Escape"; 2—Fighting Back"; 3—"Within the Noose"; 4—Tearing Through"; 5—"Blotted Out"; 6—"The Hidden Blow"; 7—"Dynamite Doom"; 8—"The Crusher"; 9—"Into the Jaws"; 10—"Blades of Horror"; 11—"Shot Into Space"; 12—"Facing Eternity"; 13—"A Human Pendulum"; 14—"The Lake of Fire"; 15—"The Final Trump."

Vitagraph further announces that it has issued to the trade a complete campaign book of forty-eight pages and cover in colors, presenting an infinite variety of exploitation aids on this production. The book is replete with illustrations of the thrills that occur in every episode. It also presents an immense volume of news material and fact statement that may be employed in advertising and publicity.

Alaskan Exhibitors Seek First Rights to "Tiger's Cub," Starring Pearl White

THE exhibitors of Alaska at last feel they have a story of the territory in which they live that will be a true picture of Alaska. R. A. Thorne, veteran showman of the territory, heads the list of Alaskan exhibitors who have demanded the privilege of showing the Fox production, "Tiger's Cub" in the far north.

Charles Giblyn, the director and his capable assistants have left no stone unturned to make this picture truly Alaskan in atmosphere. William Fox has spared no expense to obtain accurate details in costumes and settings. The result is that the Alaskan exhibitors who from the first announcement of the story voiced their interest in it, and who have usually tried to avoid the so-called Alaska features, are now so enthusiastic about "Tiger's Cub" that they are already in the market for it.

The manager of the Empire Theatre in Juneau has requested that a print be rushed to him so he can show it while the legislature is in session in order that the senators and representatives may spread broadcast in a territory one-fifth of the size of the United States the good news that the real Alaska has reached the screen at last. Captain A. E. Lathrop, who controls a string of theatres in Valdez, Cordova, Seward and Anchorage, is after the Pearl White feature, as is George Kobe, of Nome.

William Fox employed exclusively men who have mined in Alaska and who have lived among the natives, the gamblers and the business man, and in the snow drifts of the trail. These men, carried with the company while on location at Port Henry, N. Y., and returning with it to the new Fox studios in New York, have tied themselves to Director Giblyn and the star, Miss White, every working minute of the day, observing the detail of dress, manner, custom and settings, thus assuring accuracy for the production in all particulars.

Simplex Distributors in New York.

Two of the distributing forces of the Simplex Company spent a busy week in New York looking over the many new developments at the factory and incidentally picking up a few valuable points on Simplex exploitation.

Bert Weddige, president of the Michigan Motion Picture Supply Company, Detroit, and Max Rubin, his assistant, are the two in question. Mr. Weddige while at the Simplex offices spoke very optimistically of the future Simplex business in his territory and announced his intention of going into larger quarters immediately and also arrange for the issuance of a monthly house organ with which to reach every exhibitor in his territory.

We Wonder Where Metro Got All the Nice Old Ladies.

All the elderly folks "chipped in" and presented Director John E. Ince with a silver cigarete case, with instructions that he must not use it while directing "Old Lady 31"

"The Woman and the Puppet" Shows What Geraldine Farrar Thinks of Mere Men.
It's getting serious, isn't it? Well, we'd better see her in this forthcoming Goldwyn

David P. Howells Says Exporters Who Quit Now Are "Deserting Under Fire"

TERMING his subject "the equivalent of desertion under fire," David P. Howells points out the grave future danger from what appears to be a concerted action by several film exporters to abandon their foreign affiliations and turn to other and less difficult phases of activity in the domestic film industry, as a result of the discouraging aspects given the export situation by the rates of exchange and rumors of increased production abroad.

Consternation and surprise now mark the thoughts of foreign renters and distributors as they watch the fast changing tenure of enthusiasm in American film export circles, according to letters and cables received by Mr. Howells within the last three weeks. Supplementing these direct evidences of concern over the recent change of front in this country, Mr. Howells has received advices from his own representatives abroad, who, as managers of his foreign offices in charge of European sales on First National Exhibitors' Circuit attractions, are in almost daily contact with the important exchange or distributing executives.

Situation Creates Perplexity Abroad.

"A summary of the questions and information I have had asked and given me," says Mr. Howells, "shows that the announced plans of several film exporters, wherein they are withdrawing from the export field and turning to other interests, have created genuine perplexity and wonder abroad. The European is quite different from the average American business man. To him a business or chosen field of commercial activity is a life work. Difficulties, problems and business reverses cannot, as a general thing, shake his confidence in the future. The American is different. He will readjust his entire business overnight, and he is less inclined than the European to pursue a profitless course for weeks or months, preferring to turn where money is to be made without years of time-marking.

"Present conditions may reduce our profits as an export house, and they may add greatly to the expense of operation, but we feel what should be a common responsibility among all American exporters who have solicited the confidence, good will and business of buyers abroad, that so long as the situation does not force us into bankruptcy, and so long as it enables us to continue without sacrificing everything we own or have, that we have a great duty and responsibility to discharge in aiding our foreign customers to fight the turbulence through to success.

Foreign Renters Continue to Buy.

"Wherever the facts have merited, we have readjusted our contracts with buyers in Europe so that they can continue as handlers of American pictures. We are trying in every way we can to lighten the pressure and to develop a more friendly and confident feeling, not toward ourselves especially but toward all American exporters. If the men who regularly send film abroad expect to get out of the export business the moment they find the going a little rough, and offering promise for the future instead of big profits on the instant, they are speeding the day when it will be exceedingly difficult for the exporters who stick and fight through to find anything like a normal market.

"European importers are pressed almost to the breaking point now. The absence of theatre development has kept down the consumption of American films, while production here has increased in volume. Still, the foreign renters have continued to buy, not for love, certainly, but as a business proposition and as the most important party to the success of the exporters in this country.

"The Proverbial Last Straw."

"Add to all the worries generating from these facts a complete rearrangement of the American export situation, and you have the proverbial last straw, which will decide the big foreign buyers to bend every energy to the encouragement of European-made pictures as a substitute, at far less cost and with far less worry and strain, for the American pictures they now import.

"All this is happening now, and it is going to have a dangerous retroactive effect on the American market. Exactly what the ultimate result in American film circles will be is impossible to predict, but it is certain, as a broad, national outcome, that American producers and American exhibitors will have to divide the cost between them.

"Now, if ever, is the time when every American exporter should stick tight to his guns, refusing to be frightened into desertion and exerting himself to the utmost to help his foreign customers to tide over the crisis and bring about an earlier remedy by giving the same consideration he expects."

for crowds! S.R.O. 12

Gibraltar and Hodkinson Heads Enthuse Over "Harvest Moon" with Doris Kenyon

PRODUCERS Theodore C. Deitrich and Arthur F. Beck of the new Gibraltar picture, Augustus Thomas' "The Harvest Moon," starring Doris Kenyon, for W. W. Hodkinson distribution, are more confident than ever that their new production will take its place among the big pictures of the year. This show of enthusiasm from producers, who are seldom given to praise of their product, is the result of the first private showing of "The Harvest Moon" held for executives of Gibraltar and the Hodkinson organization as well as a number of the East's most prominent first-run exhibitors, one of whom pronounced the Doris Kenyon picture: "The finest and best-done screen romance I have seen in years."

"The Harvest Moon," enacted amid new and novel settings, reflects the wide experience of its director, J. Searle Dawley, who, besides handling the megaphone, adapted the story for the screen.

Doris Kenyon's charm and winsomeness are given greater play in the new Deitrich-Beck production.

George A. Lessey, coaxed back to the screen from his work as a director by Mr. Deitrich, contributes a fine performance. Others who contribute worth while performances are Wilfred Lytell, Earl Schenck, Grace Barton, Daniel Pennell, Marie Shotwell, Mrs. E. M. Holland, widow of the famous actor, and Ellen Olesen, the Swedish stage celebrity.

Tears Flow More Easily After Laughter.

(From the St. Louis Globe Democrat.)

While the movie producers are seeking comedy plots why not try a reel or two depicting movie actors making out their income tax returns?

Reviews printed in Moving Picture World are written with authority by experienced craftsmen; written from the production exactly as it will be presented on the screen of your theatre.

Seven Companies Making Metro Specials; Six on West Coast and One in the East

for crowds! S.R.O. 12

SIX companies on the west coast and one in the east are getting under way on the big special production which will constitute the fourth round of Metro's "fewer and better" pictures series of photoplays adapted from stage successes and best-selling novels.

The fourth round of the "fewer and better" series includes May Allison in Eugene Walter's drama of a woman's love of luxury, "Fine Feathers;" Bert Lytell in a picture version of a colorful and gripping novel of India, by I. A. R. Wylie and entitled "The Temple of Dawn"; Viola Dana in the uproarious boudoir farce, "Parlor, Bedroom and Bath," from the stage hit by C. W. Bell and Mark Swan; Alice Lake in "An Outsider;" a second Herne play, this one by the daughter of the author of "Shore Acres," Julie Herne; a third all-star-cast melodrama from the Drury Lane Theatre in London; "Hearts Are Trumps," by Cecil Raleigh; Taylor Holmes in a picturization of one of the stage hits which contributed so much to William Collier's popularity, "Nothing But Lies," by Aaron Hoffman; and Mitchell Lewis, in the first of his cinema productions of four Jack London novels, this one being "Burning Daylight."

No Director Chosen for Walter Play.

No definite word has as yet been forthcoming from the Metro studios in Hollywood regarding the choice of director for the production of the Eugene Walter play, "Fine Feathers." This, it will be recalled, was produced several years ago in New York with a cast as notable as the success the play enjoyed. H. Thompson Rich has prepared the script for this striking play of American life.

"The issue of such a play as this on the screen today," said a Metro official at the New York offices this week, "is particularly timely. It is a play which follows with unswerving logic the result of extravagance."

Bert Lytell's part in "The Temple of Dawn" will come as a marked contrast to his last two characters, that of the immaculate and brilliant young Montreal lawyer, Charley Steele, in Sir Gilbert Parker's "The Right of Way;" and of the title character of "Alias Jimmy Valentine," the reformed crook, Paul Armstrong's great melodrama made world-famous.

Has Role of English Army Officer.

In "The Temple of Dawn" Lytell will be seen as an English army officer, Leigh Dering, who, through unfortunate circumstances becomes an outcast in India, and there later "finds himself." Arthur Zellner of the Metro scenario staff prepared this story for the screen, before leaving Hollywood for New York to join Maxwell Karger.

"Parlor, Bedroom and Bath" will be something of a novelty, too, for Viola Dana, last seen in "The Willow Tree," by J. H. Benrimo and Harrison Rhodes; and recently having completed "Dangerous to Men," from the drama by H. V. Esmond. Edward Dillon has been selected by the production staff at the Metro studios to stage the production. Chief in the support of Miss Dana in the cast of this boudoir farce by C. W. Bell and Mark Swan, is Eugene Pallette. A. P. Younger, of the Metro scenario staff, wrote the script from which Mr. Dillon will direct the piece.

In "An Outsider," by Julie Herne, daughter of James A. Herne, who wrote "Shore Acres," Alice Lake at the head of an all-star cast will be given the part of a manicurist. Lois Zellner has done the adaptation and continuity for the picture, but the choice of director has not as yet been made public.

Third of Drury Lane Plays.

"Hearts Are Trumps" is the third of the Drury Lane melodramas of the five Metro purchased last year while Richard A. Rowland, president of Metro Pictures Corporation, was in England. This third of the thrillers is the sole work of Cecil Raleigh, who collaborated with Henry Hamilton and Arthur Collins in the writing of several other big successes of the same sort. As the title implies one story deals with gambling, high social life in England, and intrigue, with a strong and appealing love interest skillfully woven through the story. Finis Fox wrote the scenario.

Aaron Hoffman wrote "Nothing But Lies" for William Collier after that stage star's hit in "Nothing But the Truth," which James Montgomery adapted for the stage from the novel by Frederic Isham; and the comedian repeated his triumph. Metro believes that the same repetition of humorous achievement will fall to the lot of Taylor Holmes, who recently bought and produced three stage comedy hits and produced them for distribution through Metro.

"Nothing But the Truth" and "The Very Idea," the latter by William Le Baron, have been finished; and "Nothing But Lies" will be in the course of production within the near future. This picture is being made by Taylor Holmes Productions, Inc., in the East.

Mitchell Lewis has Edward Sloman as director for "Burning Daylight," the Jack London story of Alaska and New York which will be the first of five such Mr. Lewis will appear in on the screen, for C. E. Shurtleff, Inc.

Hodkinson Reports Exhibitors Showing "The Sagebrusher" with Big Success

WHETHER it is the action and fidelity of the picture to Emerson Hough's novel or whether it is the heart story of a blindgirl's faith that is making Benjamin B. Hampton's "The Sagebrusher" such a big success with first run theatres everywhere even exhibitors are not able to determine. But the fact remains that the production is a record-making picture.

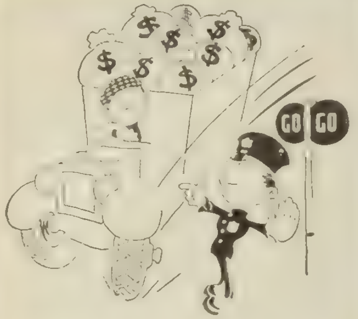
"Everybody responds to a great love story, the finest type of story that can be put in a theatre," says Charles H. Toy, a big Milwaukee exhibitor and he booked "The Sagebrusher" instantly for his Toy Theatre. Such theatres as the Liberty, San Jose; the Rialto and Lyric, Lincoln, Neb.; the Fuller, Kalamazoo, William Fox's American, Paterson, N. J.; the Star, Elgin; the Heyburn, Evanston; the Majestic, Rock Island, Ill.; the Virginian, Charleston, West Va., are repeating the public success that "The Sagebrusher" has won in Washington, Chicago, Los Angeles, Seattle, Butte, Pittsburg.

Although this Hampton production has been released but six or seven weeks there are not more than a dozen big cities in America at the present time that have not set play dates and announced the coming engagement of "The Sagebrusher."

C. E. Stillwell, the prominent Spokane showman who stirred the townspeople with a spectacular promotion campaign on Mr. Hampton's "Desert Gold" last Fall, duplicated that drive on "The Sagebrusher," the attraction at his Casino Theatre last week, resulting in an engagement that reached the high attendance mark set by the powerful Zane Grey picture.

She Might Be "Nobody's Girl" Now, But We'll Wager That Before Reel Five Is Over She's Somebody's "Prospect."

Plenty of sand in this National Pictures Theatres production with Billie Rhodes.



TO THE BANK

in the *Metro* Thirty-Six, 1920 Model, is part of the daily routine of the exhibitor of *Fewer* and *Better* Pictures.

If you have too lean a mixture in your booking schedule, or the spark in your feature films is missing fire, or there's carbon in your cash register, try

THE RIGHT OF WAY
by Sir Gilbert Parker
starring
BERT LYTELL

THE WALK-OFFS
by Frederic and Fanny Hatton
starring
MAY ALLISON

SHORE ACRES
by James A. Herne
starring
ALICE LAKE

OLD LADY 31
by Rachel Crothers
starring
EMMA DUNN

THE VERY IDEA
by William LeBaron
starring
TAYLOR HOLMES

and start off on high along Box-Office Record Boulevard.

METRO

Kansas Picture Showmen Getting Ready for "Live Wire" Convention in Wichita

THE Kansas Exhibitors' Association will enter its convention at Wichita, March 29, "under" as the leading citizens who welcome the visitors will say, "the most favorable auspices." This has been by far the best year that organization work ever had in Kansas.

The exhibitors have come nearer sticking together than ever before. The organization has maintained a membership of around 100; its committees have worked faithfully, and they have accomplished some real results.

At Wichita, it is hinted, there will be special interest in one subject; that is the election of officers. The program of work for the state association has been satisfactory; there will probably be no radical change in this respect. The officers have done well. No serious problem that is not already under process of action by the association, is arising in Kansas to require talk-festing at the convention.

Looking for "Speed Demons."

Consequently the exhibitors are centering their interest, for this convention, on the choosing of officers who will put the maximum amount of punch and pep into the association for next year. That's the keynote of all their talk now:

"Who can be elected who will keep us going in high all the year?" There is, it must be understood, no criticism of present officers in this attitude; there are only compliments, on all sides, for them, and the whole roster may be re-elected.

Kansas exhibitors in convention will have one bone to pick—that has to do with percentages. Perhaps not all the exhibitors are opposed to the percentage plan; many of them like it once in awhile—especially when the picture isn't sure fire.

Will Tackle "Percentage."

But mighty few of them like the percentage plan when the exhibitor has to guarantee a fair amount of rental, and then give the distributor part of the excess profits, too! The dissatisfaction over this exaction of a minimum in percentage contracts is queering the whole percentage game, it is said.

"Percentage playing kills initiative, especially when the exhibitor has to guarantee a minimum," said one exhibitor. "What's the use of trying hard to put it over, when the real money one makes by doing the job well has to be divided? For my part, I am willing to take the risk of paying rental, so that I will have the fruits of victory when I win big."

How One Man Operated.

The story is related of one exhibitor who took a percentage picture on which a minimum rental was required; he had reasons for showing the picture—his clientele expected it of him. But he wasn't enthusiastic.

He spent the minimum in exploitation, and did not turn his hand over to make the show a real success. He told friends that he hoped he would not take in much above the required minimum, because he hated so to divide those earnings with anybody. And he felt within himself that the more he lost on the picture, the heartier he would be in fighting against the percentage-with-minimum plan.

"Prince of Pines" Company Returns.

The members of the cast composing the company producing the special Selznick picture, "The Prince o' Pines," has returned from New Hampshire, where they had been making the logging camp scenes for the picture. Work was immediately started on the interior scenes at the Selznick Bronx studios.

Included in the members who returned from location were Burton George, director; Anna Lehr, Thurston Hall, Arline Pretty, Jack Costello, Bobby Agnew, William P. Davidson and the dog, Jeanne.

Los Angeles Critics Praise "Mystery of Yellow Room"

THE critics of Los Angeles newspapers have given unanimous approval to "The Mystery of the Yellow Room," an Emile Chautard production presented by Mayflower Photoplay Corporation, adding their praise to one of the most popular and successful showings in the city for many months.

The feature was shown at Tally's Broadway Theatre for a week and Mr. Tally was so pleased with the result that he wired J. S. Woody, general manager of Realart Pictures Corporation, that he was out to book the "Realart product whenever opportunity offered."

Writing in the Los Angeles Times under the heading "Tally Mystery Film Hits Bull's Optic," Grace Kingsley, a well-known critic, said: "Not since 'The Thirteenth Chair' have we seen such an absorbing, hair-raising, spine-tickling, detective play as 'The Mystery of the Yellow Room.'"

"A decided novelty among photoplays" is the manner in which May Markson, writing in the Los Angeles Record characterized the picture.

Vitagraph Reports Big Demand for "The Sporting Duchess"

FOLLOWING its feature run at the Broadway Theatre in New York, the Vitagraph super-feature, "The Sporting Duchess," of which Alice Joyce is the star, is reported to be making big headway from a booking standpoint.

Its pre-release run at the Broadway was marked by an avalanche of acclaim from reviewers. This advance notice apparently has found its way to the farthest corners of the country, and the exchanges report that the feature is in heavy demand.

In many localities the production has been booked to succeed Vitagraph's other current feature, "The Fortune Hunter," of which Earle Williams is star.

A notable fact relating to the picture is that an unusually large number of chain theatres have booked it. Some of the more important in the east and central west were among the first to get this subject on their schedule.

Names Mildred Harris Chaplin's Third.

It has definitely been decided by Louis B. Mayer that the third Mildred Harris Chaplin picture to be released through the First National will be "Old Dad," founded on the story of the same name by Eleanor Hallowell Abbott.

The story of "Old Dad" had its first publication serially in the Woman's Home Companion. It has not yet been decided when "Old Dad" will be released.

Deitrich to Produce "Oh, Henry!"

Theodore C. Deitrich, well known producer of motion pictures, starring Doris Kenyon, is to enter the field of spoken drama. His first production, already in rehearsal, is the farce-comedy, "Oh, Henry!" by Bide Dudley, co-author with Otto Harbach. Mr. Deitrich announces that his stage activities will not interfere with his motion picture production.

Neely Edwards Signs Three-Year Contract to Appear Under Management of the Cohns

JACK COHN has issued a deniel of a rumor to the effect that he and Harry Cohn, producers of the Hall Room Boys Comedies, have lost the services of Neely Edwards. Mr. Cohn explains that upon the dissolution of the Flanagan and Edwards combination, Edwards was engaged for the featured role in the series.

"Neely Edwards' personality and winning smile are largely responsible for his large personal following," says Mr. Cohn, "and it was because of this characteristic that we decided to retain him as the featured player. Flanagan is no longer with our company, but Edwards is under a three-years' contract with us. Hugh Fay, who has had long training in pantomime comedy, will support Edwards, appearing as Ferdie Hall Room."

Harry Cohn announces that the first of the new releases, "Oh, Baby!" is now complete, and the second, "This Way Out," is well under way, and will be sent East within a short time.

Neely Edwards is said to have scored a big popular success in his characterization of Percy Hall Room, in the releases which have been heavily booked in various territories.

State Rights Rapidly Sell on "A Dream of Fair Women"

"A DREAM OF FAIR WOMEN" is in great demand because it is something new and different," says Murray W. Garsson, general manager of the Foundation Film Corporation, in announcing the sale of several large blocks of territory for this special feature, which is being distributed through state right exchanges.

Several states were already sold, including the following: the Gardiner Syndicate bought for all of New York City, Albany and Buffalo; Royal Pictures, Inc., bought for eastern Pennsylvania and southern New Jersey; M. A. Lightman, of the Criterion Film Service, bought for North and South Carolina, Georgia, Florida, Alabama, Tennessee and Kentucky, and David P. Howells bought a block of far eastern territory as well as considerable other foreign territory.

"A Dream of Fair Women" is heralded as "something different, something new and novel." It represents the attempt of the producer to get away from the conventional, stereotyped motion picture. It presents four of the most beautiful girls in America, selected as the result of a contest held in three popular magazines.

"Everywhere I go I find the picture reaping a rich harvest for exhibitors," says Mr. Garsson. "It lends itself easily to exploitation not only in the form of competitions to determine the four most beautiful girls in the exhibitor's town or city, either through newspapers or photographers, but also in the co-operation which stores can give."

Rolfe Preparing to Begin on Second Olive Tell Film

HAVING completed "Love Without Question," the first of the series of six Olive Tell features for Jans Pictures, Inc., Director B. A. Rolfe is preparing to start work on "A Woman's Business" adapted from "Nothing A Year," a novel by Charles Belmont Davis.

Mr. Rolfe announces that the scenario is ready, sets and locations selected and a cast to support Miss Tell is being chosen. The star is cast as a modern society girl, and she will be supported by a number of well-known players. The locale and nature of the story call for elaborate interior sets, and Miss Tell will wear a number of stunning gowns.

"A Woman's Business" is said to be a modern dramatic story with genuine appeal, with a pretty love story woven around an interesting drama.

Marion Kohn Plans Effective Exploitation for His Films

STATE rights buyers handling short features produced by the Marion H. Kohn Productions will receive help in selling, distributing and exploiting these subjects.

"I propose to go to the limit with the state rights buyer with these productions," declares Mr. Kohn. "I'm a state rights man myself and I know that the short subject release needs just as much care in production and exploitation as the biggest feature. I want to make the state rights buyer my friends by co-operating with him fully in all his many problems. Then we will go after the exhibitor. With every contract we make we pledge the state rights buyer the best press notices, the finest of paper, exploitation hints that are new and noval and consistent advertising in the trade papers, aimed directly at the exhibitors."

The Marion H. Kohn Productions have already disposed of considerable territory, states Mr. Kohn.

Popular Players Featured in Newest Gayety Comedies

FORTHCOMING Gayety Comedies, which are released one a week through independent exchanges, feature two popular teams of comedians. "Twin Bedlam," written by Jack Jevne; "Dry and Thirsty," showing what happened to a young man who flirted with a bootlegger's wife; and "Parked in the Park," written by Billy Bletcher, all feature Billy Bletcher and Vera Reynolds.

In "Why Cooks Go Cuckoo," by Keene Thompson, George Ovey and Lillian Biron are featured. George Ovey appears as a chef whose main occupation consists in keeping on friendly terms with a trained oyster. Mr. Ovey and Miss Biron are also featured in "Good Morning, Nurse."

Completion of "Democracy" in Ten Reels Is Announced

DEMOCRACY, or The Vision Restored," described as a powerful ten-reel screen drama with a punch and a purpose, has been completed, under the direction of William Nigh, at the Thomas A. Edison Studio in New York City, according to the announcement of Lee Francis Lybarger, president of the Democracy Photo-Play Company.

"Democracy" was conceived by Mr. Lybarger, who retired as president of the International Lyceum and Chautauqua Association of America to produce this drama. During the past fifteen years he has lectured in forty-six states of the Union. Conversant with this subject from study and general observation, he peopled his theme with characters who struggle amid our own civilization of today. It is announced as a dramatization of humanity's fight for justice, right and freedom.

Nina Wilcox Putnam, well-known as a brilliant author, collaborated on the scenario, and William Nigh, who directed Ambassador Gerard's "My Four Years in Germany," screened the production.

Lamping a Vamp

Charlie Chaplin, though, is about to fall in Victor Kremer's "Burlesque on Carmen."

Bobby Vernon Is Featured in Latest Christie Special

THE latest Christie special, "Petticoats and Pants," featuring Bobby Vernon, is the twelfth of the series of Christie two-reelers, which were started just a year ago. This is also the first two-reeler in which Vernon has been featured, though he has been featured in many of the one-reelers.

The picture was written by F. H. Conklin, scenarized by W. Scott Darling, and directed by Bill Beaudine. Bobby Vernon appears as a rube, who is invited to the city by a group of "Follies Girls" who are touring the country. The girls are shown in a lavishly equipped cabaret, with Helen Darling as the leader. Bobby proves to be not as big a rube as he seems.

"House Without Children" in Buffalo.

The Family Theatre, Buffalo, N. Y., had one of its biggest 1919-1920 weeks with Robert McLaughlin's picture, "The House Without Children," February 29 to March 6. An extensive advertising campaign was waged in all of the daily and Sunday papers and the capacity of the theatre was taxed night after night.

Messrs. Cohen & Pearl, the distributors for up-state New York had a force of salesmen in the surrounding territory and booked all of their prints solid for five weeks.

Nathan Hirsh reports heavy bookings on ten prints in Greater New York and Northern New Jersey.

Lesser Buys "The Spoilers."

Robert W. Priest, president of The Film Market, Inc., reports that Sol Lesser has purchased from him the reissue state rights to William N. Selig's production of "The Spoilers" for the Inter-Mountain States, including, Colorado, Wyoming, Utah and New Mexico. This purchase gives Mr. Lesser several times more territory on "The Spoilers" than any other distributor, and incidentally registers next to the last territory throughout the world to be sold. Louisiana and Mississippi comprise the only remaining unit to be disposed of.

Fidelity Sells Four States.

M. J. Silver, of Denver, Col., has purchased the Colorado, Wyoming, Utah and New Mexico rights on the Fidelity Pictures release, "The Married Virgin," and expects to put same over as a road show.

"Tillie" Arouses Interest.

"Tillie's Punctured Romance," the six-reel comedy feature now being released on the state right market by Tower Film Corporation is announced as arousing a great deal of interest among exchangemen and exhibitors in every section of the country. Tower Film Corporation states high anticipations are being manifested in the box office success of the revival of this feature, on which an extensive exploitation campaign is being launched.

"Tillie's Punctured Romance" features five prominent comedy stars—Charlie Chaplin, Marie Dressler, Mabel Normand, Chester Conklin and Mack Swain.

Victor Kremer Presents "Skinner's Dress Suit"

VICTOR KREMER FILM FEATURES, INC., has secured the rights to "Skinner's Dress Suit," starring Bryant Washburn, for the United States and Canada. The titles have been completely revised and artistic decorations added in the form of backgrounds.

A comprehensive array of advertising material is now being prepared which includes an assortment of lithographs, 8 x 10, 11 x 14 and 22 x 28 lobby display, three styles of slides, heralds printed in two colors, an elaborate press sheet, and a distinct novelty in the form of a cut-out. This cut-out consists of a dress suit carrying on the shirt front the title together with a description of the play.

A novel exploitation campaign will be carried on for "Skinner's Dress Suit" for the interest of state right buyer and exhibitor as a part of a co-operative plan for the benefit of exchange men and showmen.

"Skinner's Dress Suit" is the first of a series of productions starring well known players which will be exploited by Victor Kremer Film Features, Inc.

Chatkin to Handle Sales.

Announcement is made by the Marion H. Kohn Productions that David J. Chatkin, junior member of the Kohn concern, will look after all sales, state rights contracts, and other matters relating to the distribution of the Kohn short subjects, while Mr. Kohn himself will have charge of production. Besides maintaining the San Francisco headquarters, the Kohn Productions will have large offices at the National studios in Hollywood, where the pictures are made.

National Engages Helen Howard.

Miss Helen Howard, who for a long time played important roles in "Flying A" productions, has been engaged by the National Film Corporation of America to play the feminine lead in a series of "polite" screen comedies.

Tyrad Buys "The Scar of Shame."

Tyrad Pictures, Inc., has purchased "The Scar of Shame," a five-part drama starring Lucille De Tar, supported by Florence Hackett, Charles Eldridge, Mabel Young and Alex Rene. This picture was secured by Matthias Radin, president and general manager of Tyrad, during his recent trip to California, and will be sold on the state rights market.

Zierler Buys Rights to Jans Film.

Sam Zierler, president of Commonwealth Film Corporation, New York, announces his company has secured rights for New York, to the first release of Jans Pictures, Inc., "Love Without Question," starring Olive Tell. Mr. Zierler, who has been in the exchange business for several years, is enthusiastic over this picture, and predicts that it will prove a great box-office success.

Lee F. Lybarger Describes Evolution of "Democracy—the Vision Restored"

THE photodrama, "Democracy—The Vision Restored," is announced as the fulfillment of an idea born in the mind of Lee Francis Lybarger during his college days and it found its first public expression in 1905, when he lectured on "Democracy and the Future" at the Miami Valley Chautauqua, in Ohio.

"Democracy has been the underlying thought and keynote of every lecture I have delivered in the course of my fifteen years as a Chautauqua speaker," stated Mr. Lybarger. "I have made it my life's work to bring to the minds of the American people a realization of the true meaning of Democracy. By personal contact with millions of people in forty-six states and territories I believe I have gleaned the essence and fundamental principles which are embodied in that all-powerful theme Democracy, which typifies Americanism.

"Every perplexing phase of our civilization has a democratic solution. I have endeavored to teach this interpretation of Democracy as a panacea to cure the ills which cause discontent in our great nation.

"With my theme built on the rock bottom foundation of true facts gained by first hand personal contact with the masses and classes of America, I have continuously developed it. In my ten-reel cinema epic 'Democracy—the Vision Restored,' I have embodied this completed theme. Backed by three thousand people, I founded the Democracy Photoplay Company, of Mifflinburg, Pennsylvania, in December, 1918, to produce a visual presentation of this thought drama. I engaged William Nigh, the director of Ambassador Gerard's 'My Four Years in Germany' to make this screen message and leased the Edison studio for production purposes. With a stellar cast of players, my copyrighted theme has been completed and is now ready to be released to the American public."

Lee Francis Lybarger

Noted lecturer and producer of "Democracy —The Vision Restored," a ten reel drama.

Real Whitechapel Characters to Appear in "Determination"

THE United States Photoplay Corporation has engaged Coster Dan and Coster Neilan to bring three other costers with them from England to appear in the Whitechapel scenes in "Determination." For the information of the American trade it is announced that a coster is a rough-and-ready person corersponding to the American pushcart pedler. Buck the Preacher and Mary the Saint, who are announced as reformed Whitechapel characters, are also under contract to help lend the Whitechapel atmosphere to "Determination." They will bring costumes typical of that section of London.

The corporation is now seeking ten acres of land on the Palisades in New Jersey for a studio site. It is intended to start four companies working on four pictures at the same time. The corporation will take over the E. K. Lincoln studio for two years on June 1, and will begin production work fifteen days later.

Harry McRae Webster will direct "Determination." Others who will assist Captain F. F. Stoll in this work will be John L. McCutcheon, co-director, and Herbert L. Messmore, technical director. Captain Stoll says that real Whitechapel characters correctly costumed will be seen for the first time in "Determination."

Harry Edwards Promoted.

Harry Edwards has been named production manager of the Christie Film Company by Al Christie, its president and supervising director. Edwards has served two years as assistant to Al Christie, having joined the Christie forces three years ago and missed one year of studio work while in the navy. He formerly appeared in Christie Comedies, playing opposite Betty Compson, and is well known in the studio colony. He now has charge under Al Christie of the production activities of seven directors.

Third Cunard Film Titled.

Grace Cunard's third Marion H. Kohn release, "A Daughter of the Law," is a two-reeler dealing with the "moonshine" traffic. This picture, which was made in the National Film Corporation of America's studios, was written by Miss Cunard. She also directed. Miss Cunard is supported by Cole Herbert in all her Kohn pictures.

New Title for Polly Moran Film.

The title of the second Polly Moran one-reel slapstick comedy, produced by the National Film Corporation of America, has been changed from "Dollars and Scents" to "A Scrambled Romance," according to Joe Brandt, National's eastern representative.

Chicago Rialto Books Hank Mann.

The new Rialto Theatre, in Chicago, is the latest first-run house to book the Hank Mann Comedies, distributed by the Arrow Film Corporation. Dr. W. E. Shallenberger, president of Arrow, announced that bookings of this popular series into the Rialto followed the showing of "The Blacksmith" at the Capitol, New York, and five solid weeks in first-run downtown houses in Boston.

"Unscrambling Egbert" a New Comedy.

Roger W. Fowler, of Fowler Films, and his staff have gone to Fentress, Va., claimed to be a heretofore undiscovered "location," to stage a rural screen comedy, "Unscrambling Egbert." Murray Leinster, a short story writer known to magazine readers, is the author.

With the desire to produce an innovation in screen comics, Mr. Leinster, who was born in the Virginia village, has drawn his country characters from real life, as he has known them, and has woven his plot around these people.

Live News from Everywhere

Buffalo Bulletins

Churches Feature Pictures.

IT is beginning to look like Buffalo exhibitors are going to have the churches to reckon with as competitors on Sunday evenings. Last Sabbath the Rev. Frederick Cortland Wagner, of the East Presbyterian Church, South Division street, showed "As a Man Thinks" to accompany his sermon from the pulpit, and now comes along the Calvary Church on Delaware avenue with Mary Pickford in "Rebecca of Sunnybrook Farm," which was shown Sunday evening, March 14. Buffalo exhibitors better wake up!

Garden Changes Name.

The Garden Theatre, so far as the name is concerned at least, has ceased to exist. It opened as a motion picture house Sunday, March 14, under the name of the Empire, with William Farnum in "The Adventurer" as the feature. Prices are 20 cents in the afternoon and 30 cents at night. The Empire is ideally built for a picture house, all the seats being on one floor. The house has played burlesque for several years.

Loew to Replace Warehouse.

Loew Theatres, Inc., has filed plans for the erection of a warehouse at 510 Washington street to cost $65,000. Upon completion the building will be occupied by the Household Outfitting Company. This company now occupies a warehouse in Washington street standing on one of the parcels of property purchased by the Loew interests upon which the new theatre will be erected.

In order to secure the consent of the furniture company to a termination of its lease on the building the theatre company consented to acquire an adjoining piece of property and erect a warehouse which the furniture concern might lease. The filing of the plans for the new building is the result. Work on the structure will begin at once. The new Loew theatre will be one of the largest and elaborate in the chain.

Warns Amateur Picture Operators.

Dewitt L. Marten, of the Moving Picture Machine Operators' Protective Union, has issued a warning to proprietors of small picture houses and to churches and schools where moving picture machines are operated by boys that the state law provides that such an operator must be of age and should have an operators' license. It is pointed out that the proprietor of a small moving picture house was recently convicted of violation of the law, and both the exhibitor and the operator, a minor, were fined for operating a machine without a permit.

The law, Mr. Marten said, is also applicable to all amateur operators whether they operate the machine for profit or not. The maximum penalty for a violation of this statute is $100 fine and three months imprisonment, or both.

Installs Ladies' Orchestra.

Elmer C. Winegar, manager of the Central Park and Premier theatres, has installed a ladies' orchestra in the former house at Main street and Filmore avenue. The move has proven a most popular one. Special concert programs are given before the opening of the show each evening.

Old Globe Now Auto Store.

The old Globe Theatre at Main and Ferry streets, is now a high-class automobile agency, the Sentinel Motor Corporation having remodeled the theatre into an attractive showroom. The Globe was one of Buffalo's first picture houses, but always had a rather stormy career.

Maxine Theatre Being Remodeled.

The Maxine Theatre in Seneca street is being remodeled and redecorated, and will have a gala opening Easter week. The house is having an addition built on it which will give it a much larger seating capacity. George Hall and George Haney are proprietors of this house. The new house, the Capitol, being built by these exhibitors will open Easter Sunday.

Pretty Girl Competitions.

Samuel Carver, manager of the Family Theatre, put on a "pretty girl" scheme in conjunction with the showing of "Mother, I Need You." He arranged with a local photographer to take the photos of the entrants.

Reproductions of the photos were thrown on the screen. A trailer will be made of the photo of the selected beauty and shown at the Family.

Morgan Buys Variety Theatre.

William A. Morgan has purchased the property at 740-742 Fillmore avenue, which adjoins the W. A. Morgan & Babcock, Inc., property at Broadway and Fillmore. The deal includes the Variety picture theatre. Wincenty Bielanski was the owner of the Variety.

Pushing New Hertel Theatre.

The Hertel Theatre Corporation is pushing the work on their new theatre building on Hertel avenue, between Norwalk and North Park avenues. W. F. McDonald is head of the company. The steel is on the ground and going up as fast as weather will permit. Several stores have already been rented in the building.

Attractive Elmwood Program.

"When your spirits wane and even the baby won't make you laugh come to the Elmwood for the treatment that revives and makes you look upon life with a more cheerful aspect," says Manager Bruce Fowler in the March 14 issue of the Elmwood program. The Elmwood issues an attractive little vest pocket edition bulletin of the week's attractions which through a large mailing list is put into thousands of homes in all parts of Buffalo.

Shea Metropolitan Going Ahead.

With the return of P. B. McNaughton, president of the Shea Amusement Company, from Palm Beach plans for the new Shea Metropolitan Theatre are expected to go ahead with speed. Actual construction work on the mammoth Buffalo picture institution will start May 1, said Harold B. Franklin.

Hoosier Happenings

New Cinema for Evansville.

THE Standard Realty Company, with a capital stock of $1,000,000, will erect a motion picture theatre at the corner of Main and Sixth streets, Evansville, in the near future, according to plans announced this week. The incorporators of the company are F. H. Gruneberg, A. F. Brentlinger and O. H. Olson, who also are associated with the Bankers and Merchants Theatre Company, of Indianapolis.

Work on the new theatre will start about April 15, according to Henry Dreier, Evansville representative of the company. The building will be an eight-story structure and will be one of the finest of its kind in the Middle West. The upper part of the building will be used as a hotel.

With the announcement of the building of this theatre came the announcement that a New York company is seeking a theatre site in Evansville for the purpose of erecting a combined vaudeville and motion picture theatre at a cost of $500,000. Three downtown sites are now under consideration, it is understood.

Loew House for Indianapolis.

Work preparatory to the construction of the new theatre building, to cost more than $500,000, was begun this week on the site in Indianapolis that has been leased for ninety-nine years by the Marcus Loew Realty Company. The theatre will be erected on the east side of Pennsylvania street extending from Court street north to the Fletcher American Bank Building. The property has a frontage of ninety-three feet in Pennsylvania street and a depth of 202.5 feet in Court street, extending in the shape of an "L" around the rear of the bank building. Plans call for a seating capacity of 3,000.

Mogantown Theatre Burned.

Fire destroyed the motion picture theatre operated by J. S. Knight, Morgantown, last week, causing a loss estimated at approximately $3,000. The loss is partly covered by insurance. The fire started after midnight and apparently had been burning for some time before it was discovered. All of the equipment of the theatre was burned.

The Dulls Buy Another House.

The Colonial Theatre, Bloomfield, has been sold by Carl Shertzer to W. B. and W. A. Dull. W. A. Dull is a banker in Wilshire, O., and is said to be interested in several motion picture theatres in that state. His son, W. B. Dull, who recently returned from extensive service overseas, will move to Bloomfield from Indianapolis to take charge of the Colonial.

Quits Grocery to Run Theatre.

Newton A. Culbeck, a grocer of Nappanee, has closed out his store and has leased the motion picture theatre that is being erected in Goshen by Samuel R. Spohn. When completed, the new theatre will be one of the most attractive in that section of the state.

Denver Doings

Screen Club Will Hold Exposition.

THE motion picture industry in miniature will be on exhibition in Denver this spring at a convention of the moving picture men to be held under the auspices of the Rocky Mountain Screen Club. All phases of the industry will be shown exhibitors, exchange men, operators and all other attaches who attend.

The screen club is composed of moving picture men in all branches of the industry from Colorado and adjoining states. Combined with the exhibition will be a convention of theatre men from all parts of the state and the entire Rocky Mountain region.

A movie ball, to which a number of stars now on the Pacific Coast will be invited, will be the social wind-up of the convention. The screen club is arranging for special railroad rates for out-of-town delegates.

Tabor Grand's New Hours.

A new policy, affecting only the hours of the shows, has been adopted at the Tabor Grand. Vaudeville will be shown three times daily, at 3:45, 8 and 9 o'clock, but the show, augumented by moving pictures, will be continuous from 1 p. m. to 11 p. m.

American Legion Benefits.

With the proceeds of the week going to the American Legion, business was excellent last week at the Princess. The attraction was "Dangerous Hours." The lobby of the playhouse was elaborately decorated for the occasion.

Norma Talmadge Asked to "Frat."

Members of the Sigma Delta Chi, of the University of Colorado, have invited Norma Talmadge to enact a part of one of her stories at Camp Neosho, Evergreen, Colo. This site is sacred to the frat and considered one of the most beautiful spots in the West. Miss Talmadge is a great favorite with the frat members, thus the request.

Patron Sues Theatre for Sprain.

Because she sprained her ankle while leaving the Sterling Theatre, Greeley, while the house was in darkness Mrs. Nellie Johnson has brought suit against the Moore and Graves Amusement Company, lessees, Denver, for damages of $1,200. She claims her foot caught in a hole in the aisle carpet.

Pittsburgh Paragraphs

Showman Prints His Own Paper.

H. B. KESTER, of the Cameraphone Theatre, East Liberty, Pittsburgh, made press agents, house managers and the movie fans of East Liberty sit up and take notice March 6, when he issued a special four-page newspaper, announcing Eugene O'Brien, the popular Selznick star, in his latest feature, "His Wife's Money," for a week's showing, beginning March 8.

An edition of 5,000 copies was published, with the entire issue edited and prepared by J. Howard Lichtenstein, exploitation representative of the Select-Selznick Enterprises.

In addition to the featuring of the current attraction Mr. Lichtenstein played up the Goldwyn picture, "The Street Called Straight, which comes to the Cameraphone the week of March 16, and also the picture for the week of March 22, when Olive Thomas appears in "Out Yonder." The issue was also complete with interesting data of moving picture stars, with the result of drawing capacity business to the Cameraphone Theatre during the past few days.

The paper was distributed by boys dressed in white coats, with the name "Cameraphone" painted down the front of the coat, while on the back the following appeared:

"Cameraphone," Week of March 8; Eugene
O'Brien in "His Wife's Money," a Selznick Picture.

This alone was an exploitation stunt that attracted attention to the feature advertised and brought its percentage of business.

Beautiful House in Oil City.

With the new seats arriving for the (McCartney's) Penn Amusement Company's new motion picture palace, Oil City, and most of the elaborate changes required in transforming the big building to its proposed purpose completed, there is good reason for the expectation that the formal opening will take place within the next six weeks at the latest.

When the public is admitted for the first time it will see one of the most complete and up-to-date motion picture houses outside of the larger cities in the country—one that possesses notable devices for the safety of the patrons. These include foundations that are capable of sustaining many tons more weight than could possibly be placed on the floors, elaborate system of fireproofing, many more exits than the law requires, electric wiring and heating appliances of the latest and most approved character for places of amusement, besides an elaboration of convenience and elegance for patrons.

The screen is 18 by 22 feet and at either side the cathedral organ is installed in chambers, a grill work of ornamental mesh permitting uninterrupted emission of the music. The seats are of circassion walnut, with iron standards. There are 614 on the first floor and 302 upstairs.

The Penn Amusement Company are the owners. In this company are such men as W. A. McCartney, H. A. Tuller, Oil City, and R. B. Taft, of Cattaraugus, N. Y.

Fairbanks Opens Tarentum Palace.

The new Palace Theatre, which cost $200,000, erected by the Palace Amusement Company at Tarentum, Pa., was opened February 28, with Douglas Fairbanks in "His Majesty the American" as the attraction. The house is beautiful, with 560 seats, and a real credit to the town. They turned 'em away on the opening night, and are continuing to do so. A five-piece orchestra furnishes the music. The officers of the company are John McGinley, C. K. Nichols and W. L. Brown.

Rowland and Clark Shake Up Staff.

The acquisition of the Strand Theatre of Erie, Pa., to the chain of the Rowland & Clark theatres has resulted in quite a shake-up among the managers. William J. Bernardi, formerly of the Savoy, Pittsburgh, whose long connection with the R. & C. Enterprises earned him the much coveted position, drew the Erie assignment.

Ferguson, whose first name must be "Fergy," for that is all he is known by, even by his associates, is keeping the box office working smoothly at the Plaza. Harry Thomas, young in years but old in experience, has been elevated to the post of assistant to Jerome Casper at the Liberty Theatre.

Charles Smith, best known impressario in the local territory, has the managerial reins at the Savoy. John A. Reilly, whose "Fighting Irish" has made the Belmar Theatre one of the most successful of the R. & C. chain, will occupy the post of manager of the Strand henceforth. Reilly is the dean of R. & C. managers, and there never was a more popular man in the R. & C. employment.

Duquesne to Have New House.

A. H. Berg, of the Maryland Theatre, Duquesne, Pa., is erecting a large new house there, to be called the Liberty, which will be completed about May 1. U. T. E. equipment will be installed in the projection room.

Old Showman in Titusville.

Mr. Schweitzer has taken over the Orpheum and Grand theatres at Titusville, Pa., from Robert Fulton. Mr. Schweitzer is an old showman, having formerly operated amusements in Pittsburgh.

Two West Virginia Items.

Mr. Cool, of the Court Theatre, Kingwood, West Va., has remodeled his theatre, has put a new marquise in front of his house, and also added a confectionery store to his lobby.

The Dixy Theatre at Morgantown, West Va., has been closed, and is being converted into a bank.

Lombardis of Du Boise Sell Out.

The Lombardi family (brothers and sisters), owners of the Empire Theatre, Du Boise, have sold the house to Homer Alsworth, of Clarion, the new owner having taken charge on March 1. Mr. Alsworth is an old exhibitor, having conducted houses in Latrobe, Oil City and Butler. Miss Lombardi, who was in the city recently, states she will contract for a picture house, but it has got to have a capacity of 1,000 to 1,500. No more small theatres for her, she says.

Eddie Johns Goes to Wilmington.

Eddie Johns, formerly manager of the Wonderland Theatre, Fifth avenue, has been transferred by his employers to another one of their houses at Wilmington, Del. E. J. Harkins is now looking after both the Lyric and the Wonderland theatres here.

Wilmerding Exhibitor Dies.

H. C. Estep, formerly manager of the Grand Theatre at Wilmerding, died recently at his home in Pittsburgh, aged 57 years. Pneumonia was the cause of his death.

News Briefs and Personals.

A. J. Simon, formerly manager of the Strand Theatre, Oakland, is now in charge of the William Penn Theatre, North Side.

Charles Miller, well-known Pittsburgh film salesman, is now on the road for the Hodkinson exchange.

C. A. Feinler, of the Virginia Theatre, Wheeling, W. Va., will have an all Robertson-Cole week, beginning April 5.

Theodore Flocos who, with George Stratigos, is part owner of the Regent Theatre, Etna, has sold his Winkinsburg real estate holdings and expects to leave in a month for Greece.

Baltimore Brieflets

Will Rejoin Metro Scenario Staff.

KATHERINE KAVANAUGH, of Baltimore, who has been doing free lance writing in this city for several months and who formerly was a member of the Metro scenario staff, will rejoin the staff of writers of that company again this summer. Miss Kavanaugh will probably write a prologue for "The Forbidden Woman," starring Clara Kimball Young, when that production is shown in Baltimore.

Another Reichenbach Idea.

Miss Kavanaugh saw the feature at a private showing in New York recently, and a plan was outlined by Harry Reichenbach, personal representative of Miss Young, to have her write a prologue for the play and have the acting performed by Baltimore talent; the cast to be made up of Miss Kavanaugh's pupils. The student who closely resembles Miss Young will assume the role of the star.

The stage will be set for a short play, in keeping with the scenes of the picture, and the players will represent characters in the feature. Miss Kavanaugh has been conducting a dramatic and motion picture school in Baltimore, and Hilda Rose, who played the leading part in "Love's Crossroads," a picture produced by Miss Kavanaugh in Baltimore, has been engaged by Equity and has the star role in a publicity story being produced by this company.

Ordinance for Theatre Passed.

The ordinance giving permission to John T. Murphy to build a moving picture theatre at 1610-12-14 Druid Hill avenue, was passed by the City Council of Baltimore March 8. There was some opposition to this measure from Warner T. McGuinn, representative of the Fourteenth Ward. The ordinance is now awaiting the Mayor's signature. It is understood this will be a colored playhouse.

Out-of-Town Notes.

H. Clay Evans, who represents the company operating the San Toy Theatre in Lonaconing, Md., and also owns the Empire Theatre in Frederick, Md., has now taken over the Opera House in the latter city.

The management of the Garing Theatre in Greenville, S. C., which was recently damaged by fire, will repair the structure, and the estimated cost for the work will be $10,000.

The Strand Theatre, Fayetteville, N. C., which is operated by H. T. Drake, is to be enlarged, according to plans now under way.

Benefit at Parkway.

In order to purchase linen and clothing which was lost in the fire which damaged the St. Vincent's Male Orphan Asylum February, 1919, a benefit performance was given at the Parkway Theatre Sunday afternoon, March 7. L. A. DeHoff, supervising director of the Whitehurst Theatrical Enterprises loaned the playhouse for the occasion and personally arranged the program of moving pictures and had charge of the performance. The music was furnished by St. Mary's Industrial School Band, and the affair was held under the auspices of the Ladies' Auxiliary of the Asylum. An appeal for funds was made by the Rev. Hugh Monohan and there was community singing of patriotic songs.

Cincinnati Cullings

Photoplays In Old Standard.

CINCINNATI'S newest first-run photoplay house, the Boulevard, Canal and Vine streets, which was formerly the Standard Theatre, opened March 14 with "The Beloved Cheater," in addition to presenting for the first time "Lost City of the African Jungles." The largest pipe organ in any theatre in Cincinnati and the only gold-fibre screen for reflection of pictures are the features of the theatre. Manager Fisher has announced that none but the highest type of pictures will be shown at the Boulevard Theatre.

Another Theatre for Avondale.

The Engler Apartment building at 3462 Reading Road has been purchased by Charles Schaengold, moving picture magnate, for the purpose of opening another motion picture theatre in Avondale. The building occupies a lot of ground immediately adjoining the Avondale School, with a frontage of about 50 feet on Reading Road and extends approximately 159 feet to the rear. Mr. Schaengold said plans for the new theatre will be announced later.

Five Feet of Film Offers.

Mary Milburn, starlet in "Angle Face," Victor Herbert's play, which appeared at the Grand Theatre last week, received two offers before leaving this city for Indianapolis from producing companies to enter the movies. Miss Milburn is considered the smallest woman appearing on the legitimate stage today, her height being five feet.

Thornton Brothers Make Merry.

Mat Thornton, booker at the Cincinnati branch of the Goldwyn Corporation, was one of the happiest exchangemen in this city last week. The occasion for this was the meeting of his brother, Bernard Thorton, comedian with the "Angle Face" company. This was the first time they had met for five years.

Going Back to Grease Paint?

Eugene Sheridan, superintendent at the Family Theatre for the past three years, has resigned that position. Mr. Sheridan was formerly a vaudeville actor, and his many friends believe he contemplates returning to the stage. Mr. Sheridan refused to make public his future plans.

600 Square Feet of Fine Art.

The Fine Arts Film Exchange, whose offices are in the Strand building, has leased floor space of 600 square feet in the Film Building, located at Pioneer street and Broadway, for a yearly rental of $750.

Bower Back—On Crutches.

Oscar Bower, Cincinnati resident manager of the Goldwyn Corporation, who has been suffering with a broken leg for the past month, made his appearance at the office last week on crutches. Mr. Bower is feeling fine, but it will be some time before he will be able to do without the props.

Films Fighting Bolshevism.

W. W. Rowland, president of the Film Board of Trade, Chamber of Commerce, said the country-wide screen campaign to combat Bolshevism would be started March 31 in all the leading motion picture houses in Cincinnati. Trailors for the news films are to be used in an effort to "Win America For Americans," he said.

Lisbon Gets Associated Franchise.

The management of the Walnut, Strand and Family Theatres has concluded negotiations for the Southern Ohio franchise of Associated Exhibitors, Inc. This means that they will handle every picture released by this organiaztion.

In allying himself with this association Manager Libson of the three theatres becomes part of one of the most influential factors in the industry.

"Shakespeare" Gets Into Pictures.

A motion picture theatre, to be known as the Shakespeare, will be built on the east side of State avenue, near Eighth street, by the Shakespeare Amusement Company, organized recently. The company was organized by persons formerly interested in the Waldorf Amusement Company, which ran the National Theatre, this city.

New England News

Hub Company Producing Photoplay.

THE Hub Cinemagraph Company, Boston, has secured Stanley J. Worris to head its scenario department and take complete charge of making the adaptions and writing the continuity for its productions. Eugene Sue's story of the underworld, "The Mysteries of Paris," is the first.

Ed. Cornell is now engaged in making the photodrama in eight reels at the company's studio, Winthrop, Mass. It will require about two months to complete.

Mr. Worris is a member of the staff of the Boston American and has been freelancing scenarios since 1917. Before joining the staff of the Boston paper he was in the scenario department of the New England and Historical Feature Film Company.

Barre Film Theatre Burned.

Park Theatre at Barre, Vt., owned by Black Theatres of New England, Inc., was destroyed by fire, along with the adjoining Zanleoni Block. The Barre fire department was handicapped by the high wind and deep snow but succeeded in keeping the flames within the two buildings. The fire started from an overheated furnace.

No Change in Leominster Houses.

Thomas and Rosina McEvoy, proprietors of the Gem Theatre, Leominister, Mass., have decided not to take over the Music Hall, also a Leominster moving picture theatre operated by Daniel O'Keefe. The McEvoy's had deposited a forfeit of $1,000 on the property, but Charles O. Amazeen, the owner, returned the money to Mrs. McEvoy.

The McEvoys had archtiects-over from Fitchburg, but found it would take $30,000 to remodel the Music Hall in accordance with McEvoy ideas. "This expense would make the deal bigger than we care to handle just now," said Mrs. Evoy.

San Francisco Sayings

THE Exhibitors' Protective League has been formed by theatre owners in Northern and Central California with a membership of about 100. Meetings are being held weekly at No. 240 Golden Gate avenue, San Francisco.

The officers are D. S. Markowitz, president; H. Gobish, vice-president; N. K. Herzog, recording secretary; Miss Bessie Morris, assistant recording secretary; Robert A. McNeil, financial secretary; Sam Gordon, treasurer, and A. S. Newburgh, attorney.

Committees have been appointed with these chairmen: Executive, L. Freitas; publicity, J. Clark; grievance, Mrs. F. E. Smith, membership, R. M. Ford, and by-laws, Frank R. McCauley. The charter will be held open for members until April 15.

Producers Invade San Francisco.

Several moving picture companies arrived in San Francisco during the second week of March to secure local settings. Some plan to remain for a considerable period. Bessie Barriscale, formerly of the Alcazar stock company of this city, is here with a company of ten, which includes Mr. and Mrs. Forrest Stanley, Jack O'Shea and W. C. Cabanne.

Anita Stewart is paying this city her first visit, arriving recently with a party of ten to work on "The Yellow Typhoon." Bessie Love and company is here to secure scenes for "The Midlanders," her first picture for the Andrew Callaghan Productions, under which name the star's own company is operated.

The production is being directed by Ida May Park and Joe de Grasse. Others in her company are Jack Donovan and Truman Van Dyke. R. A. Flynn has arrived here with a party of fifteen to make pictures for the Fox Film Company and William Russell and Eileen Percy are expected this week.

Several companies are working in the mountains east of here, the recent snowfall having made the taking of winter scenes possible. The Vitagraph Company has a company headed by Pauline Stark working at Truckee, and Thomas Ince has a company there headed by Hobart Bosworth. The Metro Company is producing Jack London's story, "Burning Daylight," in San Francisco's winter playground.

Moving Picture Concerns Incorporate.

The Famous Players-Lasky Corporation of California has been incorporated at San Francisco with a capital stock of $12,000,000 by J. A. Pritchard, M. Christman, I. M. Golden, V. B. Clement, S. F. Walter, J. P. Meehan, H. G. Rosebaum, G. Vizzard, H. Shanks, G. R. Huff, W. A. Mead, J. M. Bettincourt, Sydney Cohen, A. Lauricella and J. J. Partridge. The purposes set forth cover the entire field of the film production and exhibition business.

The Pacific Motion Picture Studios has also been incorporated in this city, the capital stock being placed at $100,000. The directors are W. O. Edmunds, L. C. Hutt, Herman Lubfin, O. H. Stolberg and W. J. Cerlett.

Gets Rights to Kyne Stories.

C. E. Shurtleff, who last year secured the film rights to all Jack London stories, has just completed arrangements whereby he has secured exclusive screen rights to the stories written by Peter B. Kyne, plus all the stories that Kyne will have published within the next three years.

New Policy for Frolic Theatre.

Under the direction of Manager B. A. Goodman the Frolic Theatre has been renovated and redecorated throughout with new lighting and projection equipment installed. In the future nothing but first-run pictures will be shown there. The orchestra will in future be heard at all performances, instead of evenings only.

San Francisco Film Exports.

The importance of the port of San Francisco as an export center for moving picture films is steadily increasing. The last available report of the Customs House showed that these were averaging about 3,059,484 feet a month, with a valuation of more than $100,000.

Daylight Saving Plan Up Again.

The Board of Supervisors of San Francisco are preparing to take action at an early date on the proposition of adopting a daylight saving plan along the line of the one followed nationally during the war. In addition to there being some public demand for such a measure the acute power shortage is cited as being a factor in favor of the plan.

Brief Trade Notes.

J. C. Cohen, head of the Consolidated Amusement Company, Honolulu, T. H., has returned to his San Francisco headquarters from a brief trip to the Islands.

F. J. Alberti, who transacts a supply business at No. 94 Golden Gate avenue, San Francisco, is now doing business under the name of the F. J. Alberti Distributing Company.

Bernat Jaulus, one of the leading musicians of San Francisco, has been engaged as director of the Rialto Theatre orchestra.

The Majestic Theatre, Sacramento, Cal., has been remodeled and transformed into a modern moving picture house.

The New Liberty Theatre, Healdsburg, Cal., has been opened by T. Tucker.

T. Casey, at one time manager of the Tivoli Theatre, San Francisco, has been made manager of the Sun Theatre, succeeding Abe Markowitz, who has resigned to devote attention to his Crescent Theatre Company interests.

Morning Matinee for Night Workers.

The management of the Westwood Theatre, Westwood, Cal., a lumber town in the northern part of the state, has instituted the plan of putting on a matinee at eight o'clock in the morning for the benefit of the men who work on the night shift in the mills.

Theatre Company Incorporated.

The Napa Theatre and Realty Co. has been incorporated at San Francisco, Cal., with a capital stock of $50,000 to build and conduct a theatre at Napa, Cal. The directors are Vincent Aaron, G. Kane, L. Keyes, C. T. Patterson and A. I. Newburgh.

Southwest Showmanship

Another House for Sumter, S. C.

A CHARTER has been granted to the Hills Rex Theatre, of Sumter, S. C. The capital stock is $15,000 and the incorporators are Roland G. Hill, president; W. B. Hill, vice-president; J. C. Hedgpath, secretary and treasurer. A new motion picture house will probably be constructed at Sumter by this company.

Carolina Producing Corporation.

The Hamilton Producers Film Arts of North Augusta, S. C., has been granted a commission by the Secretary of State. The corporation is capitalized at $10,000 by G. H. Shelton Hamilton, of North Augusta, and Lillian R. Gordon and Thomas R. Gordon, of Augusta, Ga. The company's business is set forth as to "make and manufacture motion pictures, to buy and sell motion pictures and to operate motion picture exchanges."

To Educate with Films.

The Chattanooga High School Parent-Teachers' Association is raising funds for the purchase of a motion picture machine to be installed in the new high school at Chattanooga. Plays especially suitable to be seen by children of high school age will be shown when the machine is ready for operation.

Two More Lynch Houses.

The S. A. Lynch Enterprises will construct two new theatres in the near future at Gadsden, Ala., and Griffin, Ga. Sparklin & Gondolfo, Inc., of Washington, D. C., have drawn plans for both structures. Several other motion picture houses are planned for the South by the Lynch people this year, some of which are already under construction.

Read Exchangemen's News on other pages and get the live-wire gossip sent in by our correspondence from the leading distributing centers.

Among Busy Exchangemen

Universal's Branch Located by Vote of Picture Showmen

WICHITA, Kan., a great town, center of the oil industry, center of a fine agricultural territory, a town that moving picture exhibitors and exchange men like to visit, is to have a real exchange. The Universal will open a branch there about April 1. Wichita has been an important moving picture point for many years, but somehow has never been hit upon for distribution of pictures on the scale that the Universal will give it.

The Wichita office will be a branch of the Kansas City office, but in effect it will be a direct distributing office. Exhibitors will deal directly with the Wichita office, which will have in its own rooms the films with which to fill orders.

It will have the same stock as Kansas City, though possibly not so many copies.

Harry H. Buxbaum.

Recently made New York exchange manager for Famous Players-Lasky.

H. Buntley, now office manager at Kansas City, formerly at Omaha with the Universal, will be manager of the Wichita exchange.

Location Chosen by Vote.

The exhibitors of western Kansas chose Wichita as the location for the Universal exchange which will serve western Kansas business. The Universal had carefully studied the field, and had decided that an exchange for western and central Kansas should be established either at Salina or at Wichita.

Salina is a very important distribution point for many lines of merchandise; it is near the center of the state, and is well served by railroads. Wichita is about the same location east and west as Salina, but farther south. The railroad service of Wichita is, perhaps, more extensive than that of Salina.

The advantages were about balanced between the two cities, the more central location of Salina offsetting some favorable features of Wichita. The fact that Wichita was much the larger city was not an important consideration in the company's judging of merits—the chief consideration being service to exhibitors.

In order that the decision might not only be satisfactory but pleasing to a majority of the exhibitors who would be served, the Universal sent a questionnaire to all the exhibitors in the territory to be allotted to the Wichita office. The large majority of the replies favored Wichita. With letters received urging that Wichita be chosen, and promising to come in there as often as possible to trade with the proposed exchange, the Universal was sure that Wichita was the destined site for an exchange.

K. C. Universal the First In.

The Universal was the first exchange to establish itself in the new film exchange building in Kansas City. It has the entire second floor, and also is using space in the basement floor for store room. The building is not completed, and visitors find their way through a maze of scaffolding—but the coast is clear as far as hazards are concerned.

The exchange has been able to effect an especially convenient arrangement. Executive offices, four of them, are on the west side of the building, with windows on the side street. The bookers have fine rooms with large windows on the Main street side.

J. C. Calvert, formerly in charge of the Universal at Omaha, reached Kansas City in time to move the exchange, and to put his ideas as to arrangement into effect. Manager Calvert took a few live ones with him from the Omaha office—H. Huntley as office manager, W. Hoover and S. Epeley as salesmen. Mr. Hoover used to operate the Twelfth Street Theatre in Kansas City, so finds many old friends to welcome him.

Goodman Becomes Assistant Manager.

From the Republic branch office in Philadelphia comes the news that C. S. Goodman has been appointed assistant manager. The office also reports a number of bookings of the Williamson subsea picture, "Girl of the Sea." Exploitation ideas have been planned for this release in the Philadelphia territory.

Dresner, Being "From Missouri."

Abe Dresner, of the Exhibitors' Film Exchange, never believes anything he does not see, and when a bunch of New Yorkers at the Washington Elks Club started in to tell of the height of the snow piles in New York, Abe's hair stood up on end and he said:

"Boys, yuh gotta show me."

He told his wife Harry Crandall wanted him to pick out some new features for exhibition at the Metropolitan, and he went to New York "on business." He saw the snow, according to Joe Morgan, of the Metropolitan, and he describes it in his own inimitable way while the bunch sit in the draft of electric fans.

Whitaker Loops Country's Loop.

Vivian P. Whitaker jumped into Washington the other day after a visit to all of the Selznick exchanges with the single exception of Boston. He went across the continent from New York and back home via New Orleans and the Southern centers. He was accompanied by Mrs. Whitaker.

Buffalo "Game Hunters" in Utica.

The Utica convention is on the tongues of every Buffalo film man. Buffalo was honored by having one of its exhibitors, Ira M. Mosher, manager of the Palace Theatre, re-elected to a vice-presidency of the state league. A journey around exchange row, however, brought out one very prominent fact, and that is "that a great time was had by all," some to their sorrow and some to their glee.

By reading between the lines it seems that "the links" were overcrowded with participants in the "African Golf" tournament and that Bill Hart missed an opportunity to shoot some very realistic "Red Dog" scenes. However, all declare that the convention was the most successful in the history of the state league.

F. P.-L. Renews Exchange Lease.

Allan S. Moritz, manager of the Buffalo Famous Players-Lasky branch, announces that the lease on the present offices in Franklin street has been renewed for another year, as a protection, in case the new exchange building is not ready for occupancy at the expected time. When the office is moved into the new structure the present offices will be sublet.

Exchange Screens "Turning Point."

P. H. Smith, First National manager, screened Katherine MacDonald in "The Turning Point" in Shea's Hippodrome, Buffalo, Friday evening, March 12. The showing was attended by several local exhibitors and newspaper men.

Bert Adler Visits Buffalo.

Bert Adler, Realart exploitation man, was the guest of Henry E. Wilkinson, Buffalo manager, for the week end, March 12. While in Buffalo Mr. Adler discussed plans for exploiting "Soldiers of Fortune," which it is expected will soon be shown here. Mr. Adler reports exhibitors throughout the country strong for real exploitation.

Plans Elaborate Screen Showing.

Frank S. Hopkins, Buffalo manager of the Universal office, is planning an elaborate screening of Priscilla Dean in "The Virgin of Stamboul" on March 20. It is probable that the Arab patrols of Ismailia Temple and Zuleika Grotto will be invited to attend in full regalia to give the proper atmosphere. Mr. Hopkins is planning an elaborate publicity campaign to put the feature over in this territory.

Eddie Hayes in Gotham.

"Eddie" Hayes, Robertson-Cole chief in Buffalo, attended the R. C. convention in New York the week of March 15. Hayes reports booking H. B. Warner in "A Fugitive from Matrimony," with E. O. Weinberg, manager of the Strand Theatre, for first run in Buffalo. Weinberg is planning a special lobby display for this production.

Al Becker Visits His Mother.

Al Becker, of the Becker Theatre Supply Company, Buffalo, was in New York the week of March 8 to visit his mother, who is confined to her bed on account of illness. While in New York Mr. Becker conferred with Simplex officials and visited the projection departments of the leading Broadway houses.

in Big Distributing Centers

Showman Boosts Dempsey Serial.

"I want to tell you that I have never used a serial but one day, but this one, 'Daredevil Jack,' with Jack Dempsey, I have signed for three days, and only because of the quality. Anyone that wants an O. K. on this serial, refer them to me." So wrote Fred C. Bitner, manager of the Havens Theatre, Olean, N. Y., to Manager C. A. Taylor of the Buffalo Pathe office, following his showing of the Pathe serial in Olean. Mr. Bitner reports the serial went over like a shell from a Big Bertha. Mr. Taylor has engaged Bryon Interbitzen, formerly with Independent Films Company, and John Predari, formerly with Famous Players in Salt Lake City, as new members of his sales staff.

Hayes Establishes Record.

Three first runs one week and two the next is the record made by Eddie Hayes, Buffalo Robertson-Cole manager. Mr. Hayes was visited by F. G. Sliter, eastern supervisor, during the week of March 1. During his stay here Mr. Sliter and Mr. Hayes called on the leading exhibitors in Buffalo and also journeyed to Rochester for a day.

Aurora Mardiganian Coming.

P. H. Smith, manager of the First National exchange, announces the coming of Aurora Mardiganian, herself, to Buffalo territory for an engagement of eight weeks with the presentation in the various towns, and possibly in Buffalo, of "Auction of Souls." Accompanying Miss Mardiganian will be the First National publicity marvel, Lieut. Jim Anderson, who had all Utica believing that Anita Stewart was really on her way to the state convention and that a big snowstorm at Detroit was the only thing that inhibited her from arriving on time. Such a man should be able to convince "the sticks" that daylight saving is a good thing.

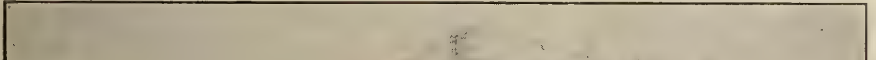
Flood Catches "Buck" Taylor.

The annual spring flood in the South Buffalo district this year was so extensive that it took in the home of C. A. Taylor, Pathe manager, with the result that "Buck" played the role of skipper in going to and from his domicile. Donned in hip boots, "Buck" worked all one night in an effort to keep the waters from moving his "domus" into another section of the city.

Gardiner, Inc., Film Activities.

T. R. Gardiner, president of Gardiner Pictures, Inc., of Buffalo and Albany, has bought the Magnet Film Exchange, 729 Seventh avenue, New York, where Mr. Gardiner will assume active management at once. This company has bought the state rights on Murray Garsson's "The Blindness of Youth," "Tillie's Punctured Romance" and "A Dream of Fair Women." With less than one-third of the state covered, Gardiner Pictures, Inc., has secured the U. S. rights on "The Lost Battalion." This feature film and a band of Overseas Jazzophiends has proven a popular attraction. Twelve more companies will be organized at once.

Send Us the News of
YOUR EXCHANGE
Keep the Boys Posted



New Haven Exchanges Will Have This Film Building.

Famous Players-Lasky have leased the first two stories. To be built by J. P. Kilfeather of granite and Indiana limestone. It will comply with all requirements of the Underwriters and the N. A. M. P. I. It will cost over $500,000, and will house all New Haven exchanges.

West Coast Hustlers Making Records in Their Exchanges

C. C. Thompson, formerly with Robertson-Cole, is now manager of the San Francisco Hallmark branch, succeeding Sol Davis, who has been made manager at Dallas, Tex., of Special Pictures Corporation.

George Chamberlain, of the Independent Film Exchange, has secured the world rights to "The Pageant of San Francisco," a five-part production made by the Pageant Film Company.

Coming East With Big Feature.

Frank A. McDonald, of the Sun Film, Inc., will visit Los Angeles and soon go on to New York with "The Heart of the Cumberlands,' for which the world rights have been purchased. He expects to remain East for two or three months disposing of State and foreign rights to this production and purchasing other pictures for his Pacific Coast film exchanges. William Hussey, of Los Angeles, will look after his San Francisco interests during his absence.

H. S. Meyer, for several years connected with the San Francisco office of the World Film Company, and its successor, the Republic Distributing Corp., as assistant manager, has left for Seattle, Wash., to become manager of the office of the latter concern. He has been succeeded at San Francisco by Harry Schmidt.

Floyd St. John "On His Own."

Floyd St. John, who recently left the Republic Distributing Corp. to start a cooperative film exchange, has opened headquarters at 105 Golden Gate avenue.

Harry Carney, formerly with Pathe, is now with the All Star Features Distributors as salesman. This concern is now distributing Al. St. John comedies and is about to release Vivian Martin's first state right production, "Husbands and Wives." It has taken over twenty-four features from Hallmark and is also handling the Rothacker scenics.

Friedman Visits Old Haunts.

Henry E. Friedman, formerly connected with the Washington office of the World Film Corporation, visited a number of his old friends in Washington last week. Mr. Friedman left Washington June 1, 1916, for Chicago as assistant manager of the Pathe office there.

Later he became branch manager and returned to the East to become connected with one of the film exchanges in New York City. He left the business about a month ago, and his new activities brought him to Washington on a visit. Friedman was one of the best known film salesmen in this territory, earning the nickname "Tarheel" because of his connection with the North Carolina Exhibitors' Exchange.

Philadelphia Touches Live Wires.

The Electric Theatre Supply Co., one of the oldest independent exchanges in Philadelphia, has removed to new quarters at No. 1309 Vine street, where they will occupy the entire building. The Electric was organized about 1898 by Harry Schwalbe, the present treasurer of the newly organized First Pictures Corporation, who is the proprietor and is being managed by L. B. Bache.

A significant change in the policy of the Electric has been its entire divorce from big feature productions to short reel subjects exclusively. Over $20,000 has been spent on the new building, with the result that today the Electric is without doubt one of the classiest exchanges on Vine street. The interior offices are of colonial design and finished in old mahogany.

All of the employes of Metro, Philadelphia, paid a visit to their manager, "Bob" Lynch, at his home last Saturday, where he has been confined during the past two weeks with a severe cold. "Bob" being the life of the office is being very much missed.

Harry M. White Is Honored.

Harry M. White, chairman of the Motion Picture Group, of the Philadelphia Chamber of Commerce, and manager of the Goldwyn, was presented with a handsome silver and copper hammered cigarette case at a luncheon given at the Arcadia Cafe on February 26, in appreciation of his untiring efforts in the interests of the organization. Bob Lynch is responsible for the planning of the affair, while John Clark was elected to make the presentation speech.

Exchange Doings Around Detroit.

Harry A. Ross, for the past three years Detroit manager for Famous Players-Lasky, has been promoted to assistant general sales manager with headquarters at the home office. He has already assumed his new duties.

The employes of the Detroit exchange presented him with an English kit bag upon his departure. Mr. Ross did splendid work in Detroit, bringing up the efficiency of the office to where it enjoyed the reputation of the best conducted exchange in the entire Paramount circuit.

Charles W. Perry, assistant to Mr. Ross, succeeds him as manager. He was formerly with Pathe in Detroit and Boston, and in the early days was an exhibitor in New England.

Frank Stuart succeeds William A. Kent as assistant manager of the Select exchange in Detroit. Mr. Stuart has heretofore done the bookkeeping and was former manager of the local general exchange. J. O. Kent continues as Detroit manager for Select.

Jess Fishman, of the Standard Film Service, Detroit, is preparing for a big campaign on "The Lost City" serial, which he predicts will bring higher rentals and greater gross business than any serial ever released in Michigan.

J. O. Brooks with Pathe.

J. O. Brooks has been appointed feature sales manager of the Pathe office in Detroit. Mr. Brooks has been feature salesman with the local exchange since he was discharged from the government service, being for over eighteen months in charge of the Liberty Theatre, Camp Custer, Mich.

Ralph Quive, Realart manager in Detroit, is back after spending a week at the home office, conferring with Mr. Kohn, Jack Woody, Jack Ragland and Jay Gove. Mr. Quive now has 100 per cent. more enthusiasm than he ever had.

W. N. Skirboll, Detroit Metro manager, says he has taken more 100 per cent. Metro contracts in the past thirty days than he took in the first three months of the season.

Young First Past the Post.

J. H. Young, Vitagraph's salesman in Detroit, won first honors in the recent competition which ended February 21, covering a period of four weeks. This was for the entire country and it makes Mr. Young, who is new in the film business, the best Vitagraph salesman for new business.

J. M. Duncan, Vitagraph manager in Detroit, reports that he has secured first-run booking at the Washington Theatre, Detroit, for Alice Joyce in "The Sporting Duchess," and Earl Williams in "The Fortune Hunter," one week on each. Both will play there in April.

The Detroit office of the Republic Distributing Corporation will shortly move from the sixth floor of the film building to the fifth, where it will occupy space with the Select exchange. The Republic selling and office staff will remain intact, the Select merely doing the physical distribution. Dave Mundstuk, Strand Features, Detroit, operating independently, left for New York March 14 to look over the state right field.

Canadian Exchange Activities.

Following the return to Montreal of Capt. J. B. MacKay, managing director of the Anglo-Canadian Picture Plays, Ltd., Montreal and London, from the British Isles, where he had gone to complete arrangements for the sending to Canada of pictures from many British studios, announcement was made at Montreal that the Anglo-Canadian company had arranged to send representatives to India, Australia and South Africa to open negotiations for business features.

Pritchard Back to the States.

R. E. Pritchard, director of publicity for the Allen Theatre Enterprises, Toronto, has resigned to return to New York City, where he was formerly associated with Motion Picture News. He has been succeeded at Toronto by W. H. Worden.

John S. Bowen, formerly with Select at New York, has become the auditor of the Select Pictures Corporations, Ltd., with office at Toronto, where he succeeded G. Mauer, who has returned to New York.

James Davidson, formerly with Regal Films, Ltd., and Specialty Film Import, Ltd., Toronto, has joined the sales staff of the Toronto Select office.

The Exhibitor's Distributing Corporation, Toronto and other cities, has secured the Canadian rights for the Vivian Martin special, "Husbands and Wives." This company has also secured "The Prodigal Wife," a Screencraft production, for Canada.

Vincent McCabe Makes the Round.

Vincent McCabe, of Toronto, Canadian general manager for the Fox Film Corporation, has made a six-weeks' tour of the Canadian West, where the Fox company has established its own exchange branches. The new offices at Winnipeg, Calgary and Vancouver are already securing a nice share of business. It was the first trip for McCabe over the Canadian territory that has become covered in a direct manner by the Fox corporation.

Picked Up Around Pittsburgh.

John McAleer, formerly of Pittsburgh, where he was manager of the Universal exchange, is back from New York. He will have charge of a branch of the Circle Film Attractions, which handles a number of feature productions.

A. V. Birkholm, representative of the Nicholas Power Co., New York, spent several days recently with Manager France of the Pittsburgh U. T. E.

Mr. Bernstein is the new manager at the Pittsburgh Fox office. He was formerly assistant manager at the Fox Philadelphia branch.

F. C. Sumner, of the controller's office of the United Picture Exchange, New York, spent several days at the Pittsburgh branch recently.

Signs Up "The S. R. O. 12."

W. A. McCartney will open his beautiful new theatre in Oil City in about two weeks, and it is said the debut of the latest addition to Oil City's list of theatres will occur under the most auspicious auspices. Michaelson, of Pittsburgh Universal, had the honor of having Mr. McCartney sign the first contract for pictures for the new theatre—the "S. R. O. 12."

St. Louis Exchange Notes.

Charles M. Winston, exploitation director for Famous Players-Lasky Corporation at St. Louis, has left for New York to assume a position as assistant exploitation manager. Charles Raymond has succeeded Mr. Winston in the St. Louis office of F. P.L.

Charles Desberger, formerly local manager for Realart Pictures, has succeeded Fred. Keller as St. Louis manager of Robertson-Cole Distributing Corporation.

Charles Wesling, district manager for Pathe Exchanges stationed at St. Louis, has left for New York.

Baltimore Exchange Notes.

"Big Ben" Abrams, a well-known film salesman in this territory, has now become associated with Republic. He has gone South to act as division manager of serials for this company, his territory including Washington, Atlanta, New Orleans and Dallas, Texas.

H. M. Williams, Universal salesman, took a trip over the Pennsylvania territory during the week of March 8 and got many names "on the dotted line."

Myer Woolfert, formerly with the Universal, and now with Pathe, has been succeeded at the Baltimore Universal office by Samuel G. Smith, who formerly managed the Liberty Theatre, Salisbury, Md.

During the week of March 8, Simon Feldstein and Myer Woolfert, of Pathe,; L. D. Lyon, of Realart, and George Lyon, of Vitagraph, made a trip over the Eastern Shore of Maryland territory.

Owen D. "Nick" Weems, is now making a trip over the Cumberland and vicinity territory for Goldwyn.

Denverite Doing Dry White Way.

David L. Townsend, general sales manager for the Art-O-Graf Film Company, Inc., Denver, accompanied by his wife, is doing Broadway, New York, and, according to letters received by Denver friends, is making many new friends in the movie world. Townsend attended the convention of the independent producers and then went to New York for recreation.

Another Cleveland Exchange.

A new exchange has opened in Cleveland. It is the Essenel Productions De Luxe Co., Inc., and a woman is the president. She is Miss Loraine B. Leibtag. The exchange is located at 607 Belmont Building, and is handling Essanay reissues with Richard Travers, Haylor Holmes, Jack Gardner, Bryant Washburn and Henry B. Walthall.

Louise Glaum's Human Document Story Is Interrupted by the Nameless One

By EDWARD WEITZEL

IN many ways a publicity promoter is an asset to a moving picture star, but he isn't a bit of use to an interviewer when one of these human interrogation points is after simple facts rather than seeking to record the spectacular flight of a soaring, not to say daring, fancy. I found this out when I interviewed Louise Glaum the other day. Her enterprising press agent made the preliminary arrangements and offered to be present when the interview took place. Said I to myself: "All right, young man; but this affair is for the sole purpose of picking up a few little anecdotes about Miss Glaum that may interest the public, and you're not going to ring in a lot of publicity about her latest picture." It took quick work to head him off.

Twenty-four Important Items.

I'm not going to give him the satisfaction of using his name in this article, but the moment the introduction was over and we were seated in Miss Glaum's suite in the Claridge, he started to get in his best professional touches, and directed my attention to a number of photographs on the table.

"Here are some of Miss Glaum's pictures in the costumes she uses in 'Sex.' Isn't this stunning?" he demanded, and held out a photograph of the actress that would make any woman with a leaning toward Paris gowns, stop, look and wish for one like it.

I pretended to give the photograph a careless glance and tossed it back on the pile. Turning to Miss Glaum with my most reassuring smile, I spoke as one who had no interest in such matters:

"Tell me something about yourself that will make a good story," I began.

"Tell him about your twenty-four gowns for the new picture!" put in eagerly the one who shall be nameless. "Here is the latest thing in dancing frocks. Miss Glaum wears this when—"

Circumventing a Space Grabber.

I merely waved the picture aside.

"We may as well come to an understanding at once, young man," said I. "This is to be an interview and not an excuse for grabbing space to advertise the wardrobe of your star. The contents of a press sheet is very important matter when printed in the proper place, but I want short, human documents about Miss Glaum that smacketh not of the publicity stunt."

Once more I turned my back on the nameless one. "Have you a straight picture, Miss Glaum?" I asked.

"Only this one with my dog," replied the impersonator of the "Lone Wolf's Daughter," picking up an "at home" picture of herself sitting on a bench under a tree and holding an alert looking Boston bull in her arms.

"Fine dog * * * where is he now, out in California?"

"Yes. Poor little fellow, he broke his leg and I had to leave him behind."

"Tell Mr. Weitzel about the part he was going to play in 'Sex'," came promptly from the Los Angeles word-juggler, who was turning over the leaves of a scrap-book and giving out signs of a feverish desire to read aloud one or two dozen articles of his own composition touching upon the merits of the Glaum releases.

The Rebellious Rompers.

For the third time I turned to Miss Glaum. "Will you kindly ask this publicity person of yours to leave the room or henceforth hold his peace?" I almost implored.

"A press agent who holds his peace can't hold his job," interjected the irrepressible one, before Miss Glaum could reply to my request. "And it's straight goods about the dog's part in 'Sex,'" he added.

Once more I endeavored to pursue my interview with Miss Glaum:

"If anything of an amusing nature really did take place while you were at work upon the picture, I know that your many admirers would be delighted to learn the particulars," I remarked, in an attempt to imitate the choice speech of your carefully schooled society reporter.

"Several funny things happened," replied Miss Glaum; "but the most amusing little human document I recall was a five-year-old child we used in another picture. The little girl was as bright as a new pin and a born actress, but her mother instinct completely ruined quite a number of feet of film when she came on in one scene, leading a three year old boy. The little fellow was wearing a pair of rompers, and looked so cute and cunning. His sister was supposed to be very proud of him, and she did this so naturally that we were all charmed with her. But when the cameraman started to take the scene, the little tot put in a piece of business that broke all of us up and made a retake necessary. Just as she got well on with her brother she discovered that one side of his rompers had become unfastened and she immediately dropped on her knees and proceeded to make him shipshape. The scene itself was a serious one, and when we grownups couldn't restrain our laughter there was nothing to do but retake the scene."

"She didn't get scolded for it, of course!"

"Not the first time; but that pair of rompers was cursed with buttonholes that were too large for the buttons, and one side or the other would manage to come unfastened before the scene was completed. The little girl would try her best to take no notice of the expose but modesty always triumphed over art, and down she would go on her knees and repair the damage."

Miss Glaum laughed heartily at the recollection of the incident, and so did I. But the nameless one looked pained.

"Oh, I say, Miss Glaum," he protested with near-tears in his voice, "he can't use that story: It's about an old picture. Please tell Mr. Weitzel about your Boston bull and why he didn't appear in 'Sex.'"

A Sad Home-Coming.

The owner of the dog looked pensive, and again picked up the "at home" picture.

"We were all terribly disappointed," she said. "The poor little fellow knows so many clever tricks that we concluded to use him in the photoplay, and Mr. Sullivan, the scenario writer, wrote in a part for him. The day before we were to start rehearsing his scenes he ran away, a thing he had never done before. He was gone two weeks and when he did return his leg was broken. We couldn't wait for it to mend, and so his part in the picture had to be cut out."

"But that didn't hurt the picture any!" spoke up the faithful dispenser of important information. "And Miss Glaum's two dozen gowns that she wears in 'Sex' are the finest examples of the Paris dress-maker's art ever brought to this country."

Determined to shut off this stream of eloquence by the only possible means, I brought the interview to an abrupt close and bade Miss Glaum good afternoon. As I stated in the opening paragraph, no publicity promoter can put it over on me when I'm after a human interest story. It may be his duty to get the name of his star and her latest picture into print as many times as possible, but he must get along without any help from me.

A Shady View of Miss Glaum and Her Pet Boston Bull Pup.

A special part was written for him in "Sex," but his debut was halted when he broke his leg.

"Gunfighter's Delight."

Shown by Lewis Stone and Marjorie Daw in Marshall Neilan's First National, "The River's End."

Another Bernard Durning Picture.

Exhibitors and public were informed this week that Bernard Durning, who made an "overnight hit" in "When Bearcat Went Dry," the motion picture which was distributed by World Film Corporation, and who followed up his success by another winner under the title of "The Gift Supreme," distributed by Republic Distributing Corporation, is shortly to appear in a new feature called "The Sowing of Alderson Cree." In this production it is announced that Pauline Stark will be his leading woman.

Robert Warwick ana Dorothy Gish in Famous Players Pictures for March 14

ROBERT WARWICK in "Jack Straw" and Dorothy Gish in "Mary Ellen Comes to Town" are the Paramount Artcraft feature releases announced for March 14. Both are comedies, the first named being an adaptation of W. Somerset Maughan's stage play.

As adapted by Olga Printzlau, the central figure of "Jack Straw" is an iceman who falls in love with one of his customers, the pretty daughter of a hard working clerk and a mother with social ambitions. There is nothing especially deep or significant in such a story, but through the excellent character delineation of Robert Warwick something most delightful in the realm of screen comedy is said to have been achieved. The production has the added benefit of having been directed by William De Mille, who is now engaged in making special productions for Paramount Artcraft bearing his own name.

As Mr. Warwick's leading woman, Carroll McComas, erstwhile stage favorite, was chosen, this being her first appearance in pictures in several years. The cast also includes J. Monte Dumont, Charles Ogle, Sylvia Ashton, Helene Sullivan, Frances Parks, Lucien Littlefield and Robert Brower.

As in the case of all the preceding pictures which Dorothy Gish has starred in, Elmer Clifton directed "Mary Ellen Comes to Town." Wells Hastings, author of "Turning the Tables," wrote the scenario. The old story of the country maiden hall bedroom, longing for the bright lights, journeys to a New York York hall bedroom with high ambitions and a wicker suitcase, is tempted without falling and then returns, disillusioned, to a little village, is said to be given a brand new and uproarously funny twist—several of them, in fact—by the vivacious somedienne.

Ralph Graves is Miss Gish's leading man, and the support includes Adolphe Lestina, Charles Gerrard, Kate Bruce, Raymond Cannon, Rhea Haines.

Warn of Maryland Censor Rules.

Warning has been sent out by the Washington Exchange Managers' Association to its members to observe carefully the rules of the Maryland board of censorship, which require the Maryland censor's seal to be affixed to all reels going into the state. Failure on the part of the shipping and inspection departments of exchanges to comply with this regulation, it is pointed out, is apt to result in annoyance to exhibitors in Maryland, and, possibly, legal entanglements with the board of censors.

Holding Rentals to Set Sum Is Mistake, Says Exhibitor

EXHIBITORS who hold rentals down to a set sum a week and then make their attractions fit into this amount are making the mistake which prevents really big profits, according to Manager McAtee, of the Elk's Theatre, Mahanoy, Pa. Mr. McAtee is a recent convert to the idea that success lies in booking according to the drawing powers of a production with the cost estimated on a percentage basis.

Until recently Mr. McAtee booked on the proposition of keeping rentals for the month about even with the total for previous months. As far as this permitted him, he booked the better class of pictures, for he made a fair allowance out of the earnings of the theatre for rentals. About two months ago the First National Attraction, "Auction of Souls," was exploited by several theatres in the larger cities near Mahanoy and three or four patrons of the Elk's asked Mr. McAtee if he intended showing it.

He inquired about the rental for a two days' showing and was told it would be $125. He refused to pay this price because it was above his allowance. After a discussion in which the salesman stated that the picture would draw $200 a day even if it was shown in a barn, a proposition was made to show it in Mahanoy, the distributor to get 62½ per cent. of the first $200 and 50 per cent. of everything above $200. Mr. McAtee accepted this proposition because the percentage on an average two days' business would pay the distributor about the price he had been willing to pay in flat rental.

The two days' showing resulted in an income of nearly $400 and the First National exchange got nearly $100 more out of these receipts than the $125 rental asked for the two days. No special exploitation was done, so Mr. McAtee figures that if he had investigated the drawing power of the picture first he would have been $100 better off.

Annual Film Rentals Paid by Showmen in Southeast Total Over $12,000,000

THE tremendous growth of the moving picture industry in the seven southeastern states is clearly indicated by estimates given out at the southeastern district publicity offices of Universal Film Exchanges, Inc., at Charlotte, N. C., which place the annual film rental paid by exhibitors, representing the income of the distributors, at more than $12,000,000.

These estimates are based on the film rental of an average picture, and do not include the rentals paid by the exhibitors to the distributors for the "added attractions," which item would amount to several millions more. Neither is the cost of advertising matter included in the estimates.

In the seven southeastern states there are 982 theatres which exhibit motion pictures. North Carolina has 178, Georgia, 176; Virginia, 153; Florida, 131; South Carolina, 128; Alabama, 109, and Tennessee has 107.

According to the population of the towns, there are 495 theatres in towns of 2,000 population or less, 133 theatres in towns of 2,000 to 4,000, 114 theatres in towns of 4,000 to 10,000, ninety-four theatres in towns from 10,000 to 25,000, sixty-eight theatres in cities from 25,000 to 50,000, thirty-two theatres in cities from 50,000 to 100,000, and forty-six theatres in cities from 100,000 to 165,000.

These estimates indicate that the daily rental charges paid by theatres in the southeast to exchanges is $35,000, or $250,000 a week, for average productions. A compilation of figures including the feature attractions would show a much larger amount than this.

For the presentation of these picture plays many millions of dollars is invested in theatres, varying from the converted store room in the small town to the palatial theatres of the larger cities. Thousands of persons are given employment by these institutions and a tremendous sum is received at the box offices each day in admission charges. While no estimate could possibly be made that would show the exact attendance figures, perhaps 2,000,000 would come pretty close, this including only the motion picture houses in the southeast.

The important film distributing cities of this section are Atlanta, Jacksonville and Charlotte. There are thirty exchanges in Atlanta, fourteen of which do business on an enormous scale, while Charlotte has six and there are several in Jacksonville.

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SIMPLE SOULS

RUBBERNECKING IN FILMLAND

Who Will Donate Portrait of His Nibs Ananias for the Studio Publicists?

By GIEBLER

IT has been a quiet week. No scandal—nobody has busted into the limelight with a scheme to revolutionize the industry. The one hundred and eighty-nine companies that are fully organized and willing to start shooting as soon as some one puts up the money are still figuring, but making no new statements.

No collection of eminent directors or eminent anybodies have formed an association of any kind. No one has sprung into the arena with a glad cry and a set of blueprints for a studio big enough to house all the movies under one roof.

No big or startling news of any kind—the absence of which allows some throbbing facts that otherwise might have been crowded out, to be spilled to an expectant, and I hope, a grateful world.

Multum in Parvo.

For instance: Priscilla Dean got burglarized of a lot of her keepsakes and jewels; Lila Lee is wearing one of the new hats from Paris, the kind that have glass flowers on them; Sid Grauman has had his hair cut; Eddy Polo set 'em up to a dinner to Jim Corbett; Bessie Love has been sick; Mae Marsh, who was ill, is much better and able to work again.

Wallie Reid is so tickled over the hit he made in "The Rotters" at our Little Theatre that he's going to step over to the regular stage for a while; Shirley Mason, while on a location trip, stopped off at Santa Ana, our local Gretna Green—and had her only wisdom tooth pulled by the Santa Ana dentist.

Jack Dempsey has gone to Tehachepi for location stuff; the Farnum brothers, Bill and Dusty, are away on a fishing trip; Bob Brunton has bought a new nickel-plated automobile; Frank E. Woods wants it known that he is not conducting a school for scenario writers, as has been reported by Mrs. Rumor.

Book Shower Suggestions.

The Studio Publicists, who held a meeting recently in honor of truth and George Washington, have adopted George as their patron saint because of his reputation for veracity, but we understand that they are still on the fence as to whether they will have a cherry tree couchant and a hatchet rampant on their coat of arms, or a Joshua tree and a pair of scissors, suggested free gratis by the Rubbernecker.

There is talk of a book shower to be given to the publicists very soon by the photoplay and dramatic editors of our fair city. As a guide to what would be most suitable for the occasion, I would suggest the works of Baron Munchausen, Marco Polo, Sir John Mandeville and the writings of Doc Cook in handy reference size.

Vick Is "Work Brittle."

Ted Taylor, the able editor of the Mouth Organ, the official journal of the publicists, is already the proud owner of the complete works of Jo Miller, which he allows the other members to use when the occasion arises, which is often. So that book is not needed. Any one who has contemplated blowing himself for a copy of Jo to take to the shower may take an illuminated portrait of Ananias or Sapphira, to hang on the wall instead.

I went out to the Charles Ray studios this week. A busy place, a regular beehive, running over with carpenters, plumbers and electricians.

Richard Willis, general manager of the new plant, and one of the fastest steppers in the industry when it comes to hustling, was going faster than I've ever seen him go. Dick is "work brittle," as we used to say back in Missouri when describing someone who was troubled with industry. I'd like to see anybody try to tell him that Rome wasn't erected in a day—they'd have a job making him believe it.

A Rapid-Fire Inspection.

Dick took me all over the place, though and showed me the improvements that have been made and the new ones that are going on. I didn't get more than half of it, however; he would point out a new dressing room or a new laboratory, and by the time I had poked the Neck around the corner to get a little inside look, he'd be way over yonder somewhere, explaining about the new battery of eighty studio lamps, or the shower bath system, or the new glass stage that is 70 feet wide and 120 feet long, with a 20 by 20 pool in the center or something like that.

I got enough, however, to convince me that the place is modern and up to date in every respect, and that every facility will be on hand to produce the kind of big stuff that is planned.

$1,000 a Minute.

Charlie's first release, which is now being made, will be George M. Cohan's great success, "Forty-five Minutes from Broadway," and the Charles Ray Corporation paid more than $1,000 for each minute of the forty-five for the privilege of putting it on the screen.

I did not get to see either Charlie or his director, Jerry Storm, since they, like most of the colony, had taken advantage of the fine weather to go traipsing around on location. But I met Albert A. Kidder, Jr., the business manager of the company, and looked at his and Dick Willis' new offices, and met Chester Lyons, the electrical and lighting expert, and Wesley Gilmour, the studio manager, all of whom seem to be well matched with Dick Willis in his love of work attitude.

In Search of Perfect Peace.

Personally, I do not understand how anybody can have such low tastes, but if work makes people happy, far be it from me to do anything but pat them on the back and say "Go to it, boys!"

After leaving the work-agitated atmosphere of the Ray studios, I went out to Lasky's and hunted up Art Reeves of the publicity department.

"Art," I said, "is anybody out here making any of them slow pictures, where the people just kinda creep along, or is somebody maybe shooting a close-up of the hero looking long and lingeringly in the eyes of the heroine? I want to look at something restful."

"No," said Art, "but I can show you a scene that is very interesting, and it will be restful because it is dead—there are no actors in it."

Hit the Bulls-Eye of Memory.

Art used to be the star sport writer on one of our leading journals before he went into the movies, and knows all about newspaper offices; and I knew what he meant by saying the scene was interesting the moment we reached it.

The set was made to represent the city room of a daily paper and it was perfect.

"A Dark Woman Is Going to Cross—" Well, You Know What All the Palmists Say.

Bebe Daniels looking into the future for Wallace Reid and "Fatty" Arbuckle, all Paramount players.

"What do you think of it?" asked Art, after I had looked it over.

"They've done it at last," I said.

The set was the realest thing I ever saw. There was the curved desk of the city editor; the clothes horse file for copies of "our leading contemporaries"; the tall brass cuspidor that is regarded as more of an ornament than a receptacle in the average "City" room; the copy table, the mustard jar paste pots, the green eye-shade of some poor devil of a rewrite man who had stepped over to Mike's Place for a little something to make the night seem less long and the stuff that came to his hand seem less stale.

"As Sweet as Violets."

The set is being used for a Wallace Reid film called "What's Your Hurry?" a Byron Morgan automobile story. Sam Wood, who is directing the play, had just finished with the action and taken his players elsewhere.

There were no actors in the set until Art Reeves and I got there, and then I'm afraid we both acted up a little. It was like a couple of old fire horses smelling smoke.

We stirred up the paste pots—the stuff was sour, but was sweet as violets to us. I put the eye-shade on and read some proof, and Art sat down at the city editor's desk and looked tired, like all city editors look.

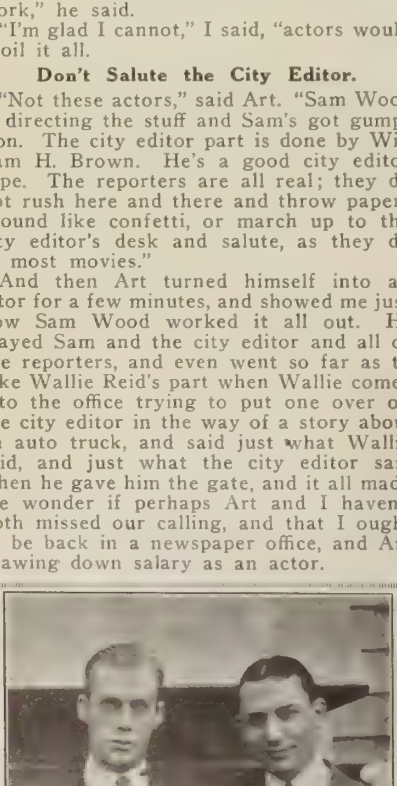
"I'm sorry you couldn't see the actors at work," he said.

"I'm glad I cannot," I said, "actors would spoil it all.

Don't Salute the City Editor.

"Not these actors," said Art. "Sam Wood is directing the stuff and Sam's got gumption. The city editor part is done by William H. Brown. He's a good city editor type. The reporters are all real; they do not rush here and there and throw papers around like confetti, or march up to the city editor's desk and salute, as they do in most movies."

And then Art turned himself into an actor for a few minutes, and showed me just how Sam Wood worked it all out. He played Sam and the city editor and all of the reporters, and even went so far as to take Wallie Reid's part when Wallie comes into the office trying to put one over on the city editor in the way of a story about an auto truck, and said just what Wallie said, and just what the city editor said when he gave him the gate, and it all made me wonder if perhaps Art and I haven't both missed our calling, and that I ought to be back in a newspaper office, and Art drawing down salary as an actor.



Suppose the Gong Rang?

Al St. John, Warner Brothers' star for Paramount comedies, and Benny Leonard swap lies on old times.

Progress of Kenneth McGaffey Marked by Much News Concerning Mary Pickford

ON March 12 Kenneth McGaffey, personal representative of "Our Mary" Pickford, arrived in New York. His progress from the coast had been duly noted by correspondence of Moving Picture World in Denver, Pittsburgh, Baltimore and other "high spots" between here and there.

Mr. McGaffey made stops among other cities in Salt Lake, Denver, Kansas City, St. Louis, Fort Worth, Dallas, Houston, New Orleans, Atlanta, Cincinnati, Pittsburgh, Washington and Baltimore. In all of the places visited the Pickford representative declares he found exhibiting conditions of the best. In Texas he found the houses opening at 10 o'clock in the forenoon and continuing until midnight. New theatres are going up "all over." As to conditions in Los Angeles, Mr. McGaffey said the last winter had been a busy one for everybody. With a straight face he insisted there was not to be secured in any of the stores of the Studio City such an article of directorial equipment as a pair of puttees or a megaphone.

It is Mr. McGaffey's first visit East in five years. He admits he is a confirmed Californian. In fact, four days after his arrival he was anxious to be starting on the return journey, which will be by way of the northern route. Boston will be the first stop on leaving New York.

The records show Mr. McGaffey "missed no bets" as he Pullmaned across the continent, and it is safe wagering local newspapers have printed evidences of his activities in the cities he has visited. He is in New York incidentally to book passage for Miss Pickford, who goes to Europe, probably in June, to produce three pictures. Generally his mission is to meet exhibitors and learn first hand what they desire most in the way of Pickford productions.

Denver Hails Its "Native Son."

Denver Correspondence.—Kenneth McGaffey, business manager for Mary Pickford, was a visitor in Denver, while en route from Hollywood to New York City. "Mac," as he is familiarly known in Denver, where he worked on local newspapers for a number of years, was surprised with the advance the industry is making in Denver. "Mac" declared that he remembered when all the exchange offices used to be second-floor establishments and was surprised to see the long line of up-to-date offices on Welton street.

Pittsburgh Notes Bird of Passage.

Pittsburgh Correspondence.—Kenneth McGaffey, personal representative for Mary Pickford, spent a day in Pittsburgh recently, with Manager Moore, of the United Artists branch in Pittsburgh.

Baltimore Interviews the Gentleman.

Baltimore Correspondence.—On his way from Los Angeles, Cal., to New York City, to arrange and book passage on one of the ocean liners for Mary Pickford's forthcoming trip to Europe, Kenneth McGaffey, Miss Pickford's personal representative, stopped over in Baltimore March 11. Mr. McGaffey was interviewed by the Moving Picture World representative at the Emerson, where he was stopping, after having been introduced by Bernard Depkin, Jr., manager of the New Wizard and five other houses in Baltimore.

Problem: Is an Ocean Wet or Dry?

"Due to the fact that many people are preparing to visit Europe this year it is hard to obtain accommodations for the trip," said Mr. McGaffey.

"Does Miss Pickford care to travel on boats with or without bars?" asked our correspondent.

"That doesn't enter into the problem at all," smiled Mr. McGaffey, "for Miss Pickford simply wants comfortable surroundings."

Discusses "Percentage" of Fans.

Mr. McGaffey went on to state that according to the latest statistics, the number of people who see moving pictures each week equals 25 per cent. of the population of the country.

"The number that attended the moving pictures before the war was 15 per cent. each week, during the war it increased to 18 per cent. and now it is 25 per cent. And the number of people who have attended each month equals the entire population of the country."

Three pictures will be produced by Miss Pickford while she is in Europe, according to Mr. McGaffey—two in England and one in France. Then he and the rest of her friends hope she will give herself a rest and take a six months' vacation.

Auburn Theatre Drops Prices to Ten Cents for Experiment

THE high cost of exhibiting motion pictures has effected a decided change in prices at the Morgan Theatre, Auburn, N. Y., and strange to say this change is not upward, but downward. The Morgan is a large house, and as the increasing cost of film has warranted an upward trend in admission prices, there has been an increasing number of vacant seats. Competition is by no means lacking in Auburn. Manager McAvoy doped it out that he had either to buy cheaper films or increase his receipts.

To cut the quality of his show always hurts a good showman, so he decided to make an effort to get more money first. It seems that the prices charged were over the heads of Auburn people, who apparently preferred the cheaper houses with possibly not such good pictures. Mr. McAvoy finally decided to make a sweeping cut in his prices, reducing every seat in the house to 10 cents, plus war tax, and to make an effort to keep these seats filled all the time.

He put his plan before the public through the press and from the stage and screen. He announced that he was now paying $236 for Mary Miles Minter first run Realart pictures, whereas he formerly got the same star in American pictures for $50. His clientele likes the star, so he felt compelled to book her. He put it to the theatre-goers directly that he can and will book such expensive first runs at a fair profit on a 10-cent admission, if attendance keeps at a high mark. During the past few weeks the experiment has proved entirely satisfactory.

Leopold Sutto in New York.

Leopold Sutto, special representative of the Gevaert Company, Antwerp, Belgium, arrived in New York on March 14 on the steamship La France. M. Sutto was accompanied by the Gevaert Company expert, M. Van den Broeck. The Gevaert Company is one of the leading European manufacturers of raw stock, having been in business for twenty-five years. The company, which supplies all of the European countries, is known for its solidity and conservatism. It makes a specialty of colored stock. M. Sutto, who is stopping at the Hotel Astor and whose Paris address is 9, Place de la Bourse, expects to be in New York several weeks.

for crowds! S.R.O. 12

To Handle "Children Not Wanted.

An announcement deemed of special moment to exhibitors was made this week in connection with the feature, "Children Not Wanted," starring Edith Day, which has been advertised in the trade press. It is to the effect that Republic Distributing Corporation, of which Lewis J. Selznick is advisory director, will distribute the production.

"Children Not Wanted," which is described as a feature built first as a box office attraction and later to please the public, was secured by Republic from Crest Pictures Corporation, of which Carle Carlton is general manager. The story was written by Stuart Sinclair especially for Edith Day.

Republic Branch Heads to Be Present at Selznick Meet

MANAGERS of the Republic branch offices are to be included in the second annual convention of the Selznick managers which will be held at the Astor Hotel beginning April 5, according to an announcement made by Briton N. Busch, president of the Republic Corporation.

This decision was reached after a conference held by Lewis J. Selznick, Mr. Morris and Briton Busch. In view of the fact that the topics of discussion at the convention will deal largely with the expansion of the Selznick interests it was deemed especially advisable to bring together the representatives of the Republic organization with those representing the Select interests.

Republic branch managers are expected to arrive in New York on April 4, the day before the opening of the convention and have been instructed to arrange their business so as to make this possible.

Dorothy Dalton Begins on New Play.

After a vacation of two weeks Dorothy Dalton has commenced work again at the Fifty-sixth street studio, New York, of the Famous Players-Lasky Corporation. She is still occupied with the stage production of "Aphrodite," which keeps her busy nights and matinee days. The title of the picture is "This Woman—This Man," by Avery Hopwood, one of the best known of American plays. "This Woman—This Man" was produced in 1908 with Carlotta Nillson in the leading role. It is one of the first plays written by Avery Hopwood, author of "The Gold Diggers," which is making such a big success in New York this season. Harley Knoles will direct.

Dempsey Serial Going Strong.

"Doubling up on Dempsey" is the order of the day says the serial sales department of Pathe in an announcement which states that precedent was never so completely ignored by any serial offered by that company previous to "Daredevil Jack."

Reports indicating that the demand for the "Daredevil Jack" serial could be met only by holding the episode over for a longer run than originally intended are not rare. The Lyric Theatre, Tiffin, O., played the first episode on March 1. The management conducted a newspaper advertising campaign of the showing and anticipated a big crowd, but apparently realization was rather greater than anticipation, for early the next morning the exchange received a wire requesting that the booking be extended.

Pathe Names First Run Theatres Which Book Harold Lloyd's $100,000 Comedies

WITH the release of "Haunted Spooks," fifth of Harold Lloyd's $100,000 two-reel comedies, set for March 21, and with the sixth and last of the initial series about completed, Pathe is now prepared for the first time to name the principal first run theatres booking the comedies.

In a partial list of first-run accounts on the Lloyds will be found the following theatres and circuits:

Crescent and Signal companies, Nashville; Colonial, Birmingham; Republic, Jacksonville; Capitol, Macon; Signal, Knoxville; Old Mill, Dallas; Mission, Amarillo; Empire, San Antonio; Prince, Houston; Palace, Fort Worth; Lone Star, Ranger; Majestic, Wichita Falls, Texas; Lubliner & Trinz Circuit and Riviera, Chicago; Palm, Rockford, Ill.; Colonial, Fort Wayne; Auditorium, South Bend; Rose, Chicago; Empress, Peoria; Lincoln Square, Decatur; Auditorium, Indiana Harbor, Ind.; Princess, Dubuque; Family, Davenport; American, Moline; Princess, Aberdeen, S. D.; Orpheum, Minot, S. D.; Jewel, Sioux Falls, S. D.

In the New York territory the big theatres plyaing Lloyd's includes the Strand, Rialto, Marcus Loew Circuit and Proctor's Fifth Avenue, of New York City; Strand and Keith's Prospect, Brooklyn; Hamilton, Yonkers; Palace, Richmond; Garden, Waterbury; Olympia, New Haven; Plaza Palace, Bridgeport.

In the New England territory, the first big-run accounts are: Modern, Beacon and Washington, Boston; Orpheum, Malden; Strand, Providence; Waldorf, Lynn; Owl and Royal, Lowell; Capitol, Springfield; Empire, Fall River, Casino, New Bedford; Rialto, Lawrence; Strand, Portland; Waldorf, Waltham; Poli's, Worcester.

Throughout the remainder of the country, Lloyd is being featured by these theatres: California, Los Angeles; Hoyt's, Long Beach, Cal.; Strand, Pasadena; Gayety, Springfield, Ill.; West End Lyric, St. Louis; Portola, Mission and Fillmore, San Francisco; Strand, Fresno; Liberty, San Jose; Majestic, Reno; Leland, Albany, N. Y.; Palace, Schenectady; Proctor's, Troy; Top, Syracuse; Union Square, Pittsfield, Mass.; Blackstone, Pittsburgh; Cameraphone, East Liberty, Pa.; Columbia, Erie; Strand, Altoona; Liberty, Wheeling, W. Va.; Strand, Cincinnati; Columbia, Dayton; Virginia, Charleston, W. Va.; Colonial, Columbus; Princess, Springfield, Ohio; Alamo, Louisville; Strand and Orpheum, Cleveland.

Hippodrome, Warren, Ohio; Dome, Youngstown, Ohio; Strand and Bank, Akron; Alhambra and Empress, Toledo; Alhambra, Canton; Faurot, Lima; Grand, Newark, Ohio; Strand, Tulsa, Okla.; Third Street, Easton, Pa.; William Penn, Chester, Pa.; Lorenz, Bethlehem; Savoy, Wilmington; Lyric, Reading; Hamilton, Lancaster; Strand, Scranton; Savoy, Wilkesbarre; Hippodrome, Allentown; Victoria, Harrisburg; Stanley Circuit, Philadelphia; State Street, Trenton, N. J.; Dauphine, Mobile, Ala.; Jewell, Beaumont, Tex.; Metropolitan, Washington, D. C.; Colonial, Richmond, Va.; Wells, Norfolk, Va.; Liberty, Kansas City; Wichita, Kan.; Electra and American, Denver; Lyric, Casper, Wyo.

Palace, Trinidad, Col.; Liberty, Colorado Springs; Rialto, Pueblo, Col.; Strand, Omaha; Colonial, Lincoln, Neb.; Princess, Sioux City; Liberty, Council Bluffs; Clemmer, Seattle; Liberty, Tacoma; Rex, Pocatello, Idaho; Pinney, Boise, Idaho; Circle, Indianapolis; Luna Lite, Marion, Ind.; Liberty, Terre Haute; Wysor, Grand, Muncie; Luna, Lafayette, Ind.; Gladmer, Lansing, Mich.; Majestic, Kalamazoo; Washington, Detroit; Majestic Garden, Grand Rapids; Franklin, Saginaw, Mich.; Regent, Battle Creek; Garden, Flint, Mich.; Strand, Dodge, Iowa; Pastime, Iowa City; Newark, Newark, N. J.

Proctor's, Newark; Capital, Elizabeth; Lyric, Paterson; Superba, Raleigh; Rivoli, Columbia, S. C.; Broadway, Charlotte, N. C.; Amuzu and Winston, Salem, N. C.; Strand, Ithaca, N. Y.; Strand, Buffalo, N. Y.; Olympia, Buffalo, N. Y.; Victoria and Regent, Rochester, N. Y.; Majestic, Elmira, N. Y.; Strand, Milwaukee; Majestic, Beloit, Wis.; Rex, Oshkosh, Wis.; Rex, Racine, Wis.; Liberty Amusement Co., Spokane; Liberty, Walla Walla; Imperial, Great Falls, Mont.; American, Butte; Regent, Billings; Gem Amusement Co., Little Rock, Ark.; Victory, Fort Smith, Ark.; Liberty, Portland, Ore.; Oregon, Salem, Ore.

Term Used in Tennis and Salmon Fishing: "Good Net Game."

Here the salmon have the call in Goldwyn's "The Silver Horde," just elevated to rank of a special.

Alice Lake Just Returning from "Shore Acres."

Young Metro star flanked by Antonio Moreno, serial star, and S. V. Jacobs, Los Angeles representative of the Northcliffe publications.

Optimism, Not Pessimism, Should Rule in Discussions of Foreign Conditions

ARTHUR ZIEHM

Manager of Goldwyn's Foreign Department

IT appears to me that recently there has been a tendency to paint the foreign market, as it concerns American producers, in unnecessarily dark colors. A number of film men, whose word carries weight in the trade, have subscribed to views that are likely to have a depressing effect on our producers and exporters, whereas a careful consideration of the situation should lead to more optimistic conclusions.

Take the matter of unstable foreign exchange, as it is one of the causes most frequently advanced for the fear of a long period of difficult financial relations with European countries. Granting that foreign exchange has been and still is in a chaotic state, there is no reason to suppose that the condition will be a factor for any considerable period.

Are American Producers Timid?

As near as I can figure, well informed business men in other lines quite as dependent upon European trade as the motion picture producers and distributors, believe that there is nothing at all extraordinary about the money markets of the European countries in the first stages of recovery from the demoralizing effects of a devastating war. Even at the present time the exchange in all foreign countries is showing unmistakable signs of improvement, and it can be only a question of time before it returns to a healthy state. Why magnify a temporary situation into a permanent menace?

Then there is the question of American pictures competing with those of European make in their home territory. Well, what of it? Have American producers suddenly become so timid that they fear competition instead of welcoming it as a spur to renewed effort?

Competition Steadily Increases.

Of course there will be competition. Italy and Germany even now are making high-class films, and as the industries regain their balance we may look for more and better pictures than ever came from the European studios, even in their palmiest days before the war. Most assuredly, however, this does not mean that there will be no room for films of American make, providing they are good.

It does mean, though, that our producers will be obliged to abandon their dream of continuing what has come close to a monopoly of the foreign market. Rather too frequently for the good of the trade, foreign buyers, forced to purchase American products, were treated with a "take it or leave it" attitude, and if they are a trifle resentful it is not surprising.

Need Very High-Class Salesman.

The customary way to meet competition, and the way characteristic of American industry, is to beat the other fellow at his own game. Instead of counting upon our goods to sell themselves because there are no others to buy, we will be obliged to send high-class salesmen into the field, men who are really familiar with the countries they are covering. They must speak the language and know the customs, tastes and business methods of the people with whom they are dealing. Salesmen of this stamp will overcome whatever prejudices have arisen against American producers.

Then, of course, the quality of American films must be maintained at a high level and permitted to grow with the times. Instead of merely watching each other, the men who set the standards in film production will have to recognize that they are in competition with the guiding geniuses of the great European studios, who will not be content with merely following our lead in devising artistic improvements.

But, after all, is not a situation such as this entirely healthy and inspiring, rather than a cause for gloom? Speaking as a representative of the Goldwyn corporation, I may say that our own relations with foreign countries are on a basis of friendly understanding that causes no fears for the future. Any company that cannot face competition is not likely to live long under any circumstances.

Mooney Plans European Trip; to Investigate Conditions

PAUL C. MOONEY, general sales manager of the Anita Stewart, Mildred Harris Chaplin and Louis B. Mayer Productions, will start for Europe shortly in the interest of these companies and others who have not been divulged. He plans on remaining abroad for at least three months, during which time he will visit England, France, Italy, the Central Powers and the Scandinavian countries.

The primary object of Mr. Mooney is to open foreign markets for the Anita Stewart productions, Mildred Harris Chaplin productions and other productions he is to handle. He will also pave the way for the big exploitation campaign which has been planned in connection with "In Old Kentucky" in England and on the Continent.

"The unsettled condition of the foreign market at the present time makes it almost imperative to secure first-hand information regarding conditions as they really are over there," said Mr. Mooney. "Every one returning from abroad brings a different story of these conditions, but all seem to agree that American producers must act promptly and energetically if these conditions are to be changed materially for the better."

New York to See "Virgin of Stamboul."

The new Universal-Jewel production, "The Virgin of Stamboul," starring Priscilla Dean, will have its initial public showing at the B. S. Moss Broadway Theatre, New York City, Sunday night, March 21. The picture is booked in that theatre for an indefinite run. Advance exploitation stunts of unusual magnitude and success already have made the picture known to metropolitan film fans.

The presentation of the picture will be accompanied by an elaborate stage and musical setting, as well as by additional schemes by which the interior of the theatre will acquire an Oriental atmosphere.

Florence E. Turner in Radin Pictures.

Florence E. Turner, popularly referred to as "The Vitagraph Girl," will be seen in a one-reel comedy entitled "Stenographers First," to be sold to state right buyers by Radin Pictures. Miss Turner, in point of service, is one of the oldest favorites in pictures today.

SIMPLE SOULS

Committee Opens New York Office.

The Americanization Committee of the Motion Picture Industry, of which Francis K. Lane, formerly Secretary of the Interior, is chairman, has opened New York headquarters in Room No. 1, 1520 Broadway. William A. Ryan, who has been associated with Secretary Lane for a long time, has been appointed executive secretary of the committee and will be in charge of the New York headquarters. The activities of the committee has necessitated the opening of the New York office.

Heavy Advance Bookings on "Bringing Up Father"

BACKED by a newspaper campaign of national scope and by the long standpopularity of the "Bringing Up Father" comic strip which appears in more than 400 newspapers in the United States, the new International comedies based on the comic of McManus are destined for immediate success, according to early reports to the Pathe Exchange. Many important bookings have been recorded for the first comedy which will be released on April 4.

"Jiggs in Society" is the title of the first comedy to be released, and it is a fast moving story of the adventures of the long suffering Jiggs at the hands of his wife, Maggie, and her friends in high society. The comedies are being made at the Christie Studios under the personal supervision of Al. Christie.

A live story created from several of the cartoons of McManus is the basis of the first comedy, and in it Johnny Ray, in the character role, and Margaret Fitzroy as Maggie have an excellent opportunity to show what the nature of their work in future offerings will be.

Exploitation and advertising will back the comedies to the limit, for the efficient organization of International co-operating with the newspapers running the comic are in a special campaign to popularize the screen appearance of Jiggs.

Capitol Theatre Signs Up Booth Tarkington Comedies

CLOSELY following the enthusiastic reception given the first of Booth Tarkington's "Edgar" comedies which had its initial showing in Los Angeles, comes the announcement that Goldwyn Pictures Corporation has booked the series to the Capitol Theatre, New York. "Edgar and Teacher's Pet," as the opening episode is called, is scheduled for the week of March 21, when it will be made an important part of the bill.

That the "Edgar" Comedies should be selected for a place of featured prominence on the Capitol program is a convincing testimonial to the quality of the screen stories being written by America's foremost interperter of boy life and directed by E. Mason Hopper at the Culver City studios.

The second and third episodes have been completed and will be ready for distribution soon, but it is not announced at what intervals they will be shown at the Capitol. It is certain, however, that not many weeks will elapse between the presentation of the instalments.

Mayer Adds to Scenario Staff.

Ethel Gillette, one of the best known writers of scenarios and continuity for the screen, has been added to the staff of the Louis B. Mayer forces in Los Angeles and is now engaged in writing continuity for Anita Stewart and Mildred Harris Chaplin.

Miss Gillette is the daughter of former Governor James N. Gillette, of California, and is a graduate of the Leland Stanford Junior University.

Picture Showmen Pay Association Dues by Using Advertising Slides on Screen

KANSAS has about 100 members in the state association, all of their dues being paid on the dot. The association expects to increase the membership to include the number of exhibitors in the state in the next year or so. And all their dues will be paid on the dot, too!

Fifty-two dollars a year, each. No collection letters sent out by the secretary, no receipts. The treasurer always has the money on the first of the month.

The members pay their dues by running a slide at every performance, advertising a Kansas City breakfast food. The breakfast food manufacturer pays the association the dues of each member monthly. That's the answer. And it works like a charm. Fifty-two dollars a year is a dollar a week—a small price, for most exhibitors, for running an advertising slide. But the price is not unreasonably low, after all. For the exhibitor is saved numerous small expenses that possibly would total the difference this dollar and is usually three or four or seven dollars.

For instance, he doesn't have to do any bookkeeping on these slides.

For instance, he doesn't have to do any bookkeeping on these slides; no collection from advertiser. The details of handling the slides are wonderfully simplified—every two or three weeks a new slide comes in, with it a postage stamp which he affixes to the mailing box, putting the slide just run into this box, and sending it to the post office. That's all.

And that process not only gives him the dollar a week credit, but also acts to pay his dues, too. For the advertiser takes care of the detail of paying the dues. It sends a list each month of the members who have used and properly returned the advertising slides, the list corresponding to the amount of money transmitted.

There are some theatres in Kansas which have never run advertising slides. These are running the "membership dues slides," however, and here's the reason for that:

The slides are not filled completely with advertising of the breakfast food. One-third of every slide exploits the Kansas State Association of Exhibitors, and only two-thirds mention the breakfast food. Thus, the exhibitors get slides at no cost to themselves or the association, fresh slides every two or three weeks, which promote the interests of the state association.

"We wouldn't run the slides, nor make such an arrangement, if the slides bore nothing but advertising," said a mebmer.

It is hinted that perhaps a better contract than $52 a year per picture house running the slides, can be made with an advertiser for next year. A mighty fine contract it would be for the advertiser, at a pretty long price—automatically getting his slides into the theatres of all members of the state association, with a minimum of bookkeeping, and a maximum of good will!

It is also suggested that similar contracts might be made with advertisers in widely different lines, to produce revenue for the association, or as a means whereby the association might produce direct revenue with little trouble for the members.

Business in South Now Normal.

The influenza epidemic which swept the South recently and played havoc with some exhibitors has subsided to a marked degree and business is rapidly assuming normal conditions, according to reports from the Selznick southern branch offices.

Many of the theatres in the Carolinas and in Georgia which were closed have again opened. Towards the close of the epidemic it became apparent that theatregoing had little or nothing to do with the spreading of the disease. In fact, very few of the Atlanta houses were closed because health authorities did not favor closing.

Word has been received that the Owen Moore production, "Sooner or Later," has made a decided hit in Birmingham. This is the report of the manager of the Alcazar Theatre there.

Read the Live News Pages!
Keep Your Eye on the Industry.

"Now, Look at Him—He's Your Father—There! That's Good.

So says Perry Vekroff while he directs "Trailed by Three," Beck serial, to be released by Pathe.

Use Care in Booming "Sacred Flame"

This Schomer-Ross Production Must Be Treated With Care to Most Fully Realize on a Story Which Differs from Average Plays

By EPES W. SARGENT.

EXHIBITORS who offer the Schomer-Ross production of "The Sacred Flame" along conventional lines will not realize the full value on their investment. It is a "different" production and must be advertised as such, not only to warn those who might be disappointed if they come expecting to see the average melodramatic story, but more to get the attention of the larger class of playgoers who seldom attend the picture shows, but who will be interested in a story by Abraham Schomer.

This is the big point you want to remember in planning your advertising. Both your regulars and those who seldom come will be interested in a picture by Schomer whose "Today" was a sensational success on the stage and almost equally strong on the screen. Tell that this is another study of New York life, different from, but as powerful as "Today." Tell that it reflects a condition not unusual, particularly in Jewish life, the education of man at the expense of a woman who becomes interested in him. But be careful not to convey any suggestion that this interest is of an improper sort.

Emphasize the Human Side.

Tell that today there are hundreds of young men who are fitting themselves, through college courses, for better careers at the expense of some woman; generally their fiancee. Tell that this is the story of a school teacher who becomes interested in the career of a man who cannot push himself to the front and who gets behind him and advances him to a position as corporation lawyer. Then tell that he meets a society vamp whose money attracts him —and leave the rest to curiosity.

Tell clearly what the story is. Tell that it is not a cheap melodrama, but a study of the real life of men and women who walk the streets of every city and town. Tell that Mr. Schomer has given realism to the theme idealized by Griffith in "True Heart Susie." If you used that Griffith production, get your patrons interested in the difference in treatment. The theme is the same but the technique is utterly unlike. Don't let them get the idea it is the same thing, but emphasize that it is something very different in all but the central idea. Get them interested in a comparison of methods.

Start with Teaser.

Start in with the teaser cuts reproduced on this page and which will be found in the press book. In the press book you will find the suggestion that the name of the house appears above each section of the cut. Ignore this. Run the cuts without the house name the first day, stipulating that the three shall appear upon different pages, or if time permits start with cut number four (the last third) the first day, run two (the first third) and four the second, the three on the third day and the three assembled and with the house name, on the fourth. Make this the break of your full advertising and go on with some of the other advertisements suggested in the four pages devoted to the ready-made displays. And remember that if you have not time to send for a mat or cut, you can take the clip copy to the printer and at least give him an idea of a display type advertisement which will be better than his own thoughts on the matter. These advertisements are so well prepared you cannot do better than to follow them.

But back your displays with press work, for this is a story you can sell best through appeal to the intelligence. The title will win the non-readers, but you have such ample material for appeal to the more intelligent that you will lose out if you do not get your appeal over. If you do not advertise and so cannot command the use of the reading columns, put your presswork on throwaways. Work the "meanest man" angle, with or without a stunt. For a stunt offer a short season pass to the first man who will confess that he is the meanest man and who will consent to be introduced to your patrons as such. Make this introduction a few days before the first showing, and make it the basis of a brief talk on the play. You might use this same angle for a newspaper contest.

Where the local laws prohibit teachers from marrying, you can play this angle strong, pointing out that if the heroine had not been forced to hold back her whole career might have been changed. You might put it to a vote of the audience to decide whether or not she was unfortunate in not being able to marry Lionel, offering a prize for the best argument in support of the decision or a prize each for a decision for and against. In this case tell the story well in advance and let the discussion that will ensue help to advertise the play.

Here's a Lobby Idea.

If you are ingenious work a lobby stunt. Build a hollow pedestal with a top higher than the heads of your patrons. Inside place lights to illuminate ragged strips of salmon colored chiffon, tacked around the opening, to suggest flame. Use an electric fan to give motion to the flames, but cut in a flashing device to alternately throw on and off the current, so that the flames rise and sink. Then letter a card to the effect that "The Sacred Flame Never Dies," which will give the keynote to your story. Put the lamps inside of the pedestal, with reflectors and use four or five red lights, two yellow and one blue. You can get a really striking effect as the flames rise and fall.

The plan book letter stunt, for which you can get an electro, is a good one if worked right. Use a good quality of letter paper and print as nearly as possible in imitation of handwriting. Violet paper and purple ink will be better than white and black. Perhaps your printer can help you to pick up a job lot from the supply house or your local stationer may have some dead stock he may be willing to sell cheap.

Don't Be Undignified.

Avoid the flashy, sensational stunts as not in keeping with the play. Flash will keep from your house the class of patrons whose business will mean most to you at the time and later on. Make your appeal prominent, but not cheap. You want chiefly to reach the men and women who think, and you cannot attract these with chalked sidewalks and similar stunts.

Your chief selling points are the distinction of the author, the dignified and vital angles of the play, and Emily Stevens. Keep this always in mind. The human interest side will reach the unthinking, and they will be pleased, but you want chiefly to direct your appeal to the better class among your patrons and possible patrons. To do this you must keep in character and not disgust them with ballyhoo stuff. You have plenty of chances for this with other productions. Make this work the right way. Make it add to the reputation of your house.

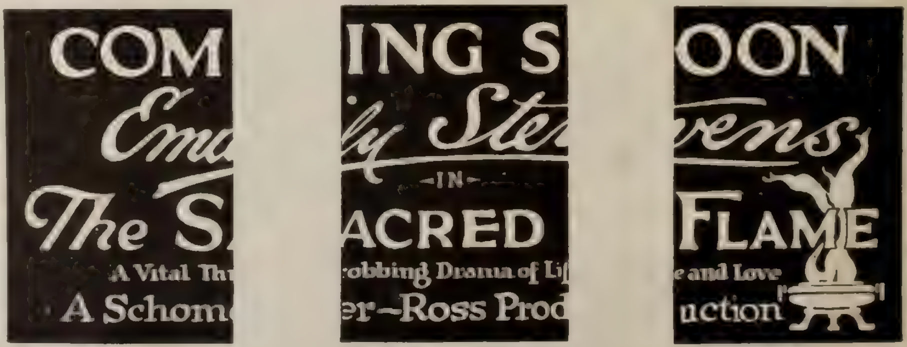
Get after them with such lines as "A story of the moment by the author of 'Today,'" or "A story of the conditions we find on every hand." Bear down hard upon the fact that the story is out of the usual run; that it is written by a man who dissects life as the surgeon gains facts from the human cadaver.

Use Lobby Pictures.

Use a profusion of lobby pictures both in the lobby and in windows. Use heralds generously, being careful to see that they get into the right hands. Use a mailing list even if you do not usually employ such a medium, and add to your steady patrons any church or school list you can obtain. Give a special after-school performance for teachers and print their opinions even if you can do no better than to letter them on a lobby sheet.

Get the exchange to copy for you some of the best subtitles for use on lobby cards and in your advertising. Show the sheet to the school principals and ministers. These titles will help to convince them that this is a story out of the ordinary. Then tell them that the production is simple and direct, with a close adherence to real life and living conditions. Get these people in a receptive frame of mind and they will pass the word along where it will do you the most good.

Advertisement.



Shuffle the Cards to Suit Yourself.

A novel three-section teaser display for the Schomer-Ross "The Sacred Flame," to be used singly or all in one issue. The idea is both new and clever.

Marion Davies Preparing for Next Play.

Having completed her work in "The Restless Sex," at International Studio, 127th street and Second avenue, New York, Marion Davies is preparing for her next Cosmopolitan Productions' starring vehicle. The story is "Buried Treasure," by F. Britten Austen and appeared in Hearst's Magazine for January. It is a romantic adventure tale of the Spanish Main brought up to date, and it has an unusual psychic twist to it. Norman Kerry, it is announced, will play the leading male role opposite Marion Davies.

Brown Leaves Clark-Cornelius to Go with David P. Howells

COLVIN W. BROWN has resigned his position as assistant treasurer of the Clark-Cornelius Corporation, and on Monday, March 22, will become associated with David P. Howells, Inc. Mr. Brown entered the motion picture business as manager of the Chicago office of Exhibitors' Trade Review, and later became assistant manager of advertising for the Mutual Film Corporation. He succeeded Terry Ramsaye as chief of the advertising department when the latter resigned to organize Kinograms.

Mr. Brown continued in charge of all Mutual advertising and publicity during the time that concern functioned under its merged title of Exhibitors' Mutual Film Corporation. When the heads of the Clark-Cornelius Corporation withdrew from Exhibitors' Mutual and organized their present company Mr. Brown was made assistant manager.

Quimby's Presence Required in New York; Cuts Stay on Coast

F. C. QUIMBY, general manager of Associated Exhibitors, Inc., has cut short his stay in Los Angeles and now is on his way to New York. Mr. Quimby was here for only a few days. He stated that he had intended to remain for some few weeks, but that his presence was required in New York at once in connection with the contemplated consummation of several arrangements of vital importance to Associated Exhibitors, Inc., and of deep interest to the industry at large.

During his stay here Mr. Quimby explained to many prominent picture folks the plans and purposes of Associated Exhibitors, Inc. It is said that several of the biggest stars and producers have evidenced a much deeper than passing interest in the organization represented by Mr. Quimby, and that news of the affiliation of several of these with the association may be forthcoming soon.

Universal Has Fans for the Fans.

Universal has arranged a fruitful tie-up with a large manufacturing company whereby 1,000,000 pasteboard fans have been printed bearing pictures of various Universal stars, in all shades and colors.

These fans are being distributed in 50,000 and 100,000 lots to the various Universal exchanges. Any time an exhibitor runs a complete Universal program, he will receive these fans to give away to his patrons on that day.

Masi Directs Kaufman Subject.

Philip W. Masi has been added to the staff of directors now engaged in filming the Herbert Kaufman editorial subjects, it was announced by Myron Selznick, head of production of Selznick Pictures. The Kaufman series is under way at the Fort Lee studios of Selznick.

The Shadows Are Lifting—She Sees His Love.

Emmy Wehlen and Wyndham Standing in a "lovely" moment from Pathe's "Lifting Shadows."

Pathe's February Business Established New Sales Record, Says E. R. Pearson

THAT February, the shortest month of the year, has established a new high record for the business of Pathe Exchange is taken as an emphatic indication that the policy of "selling the salesman" is the strong productive principle of scientific business getting. Paul Brunet, vice-president and general manager, points to February as the promise of what may be expected during the rest of the year with a perfectly functioned system of sales and the strong personal element of achievement fostered by Elmer R. Pearson, director of exchanges. Mr. Pearson points out that though February consisted of only twenty-two banking days, yet the total cash business exceeded any previous month, with the exception of November and January, and it "rubbed" those two months' records very close.

"Seven or eight of our branches had the biggest month's business in February, exceeding their highest previous month by goodly margins," says Mr. Pearson. "Quite a number of theatres throughout the United States were closed during February on account of the "flu." Our reports indicate that very few theatres now remain closed on that account.

Feature and Serial Business Increase.

"The feature business continued to increase in the most gratifying manner. 'Other Men's Shoes,' released on February, is establishing a wonderful record, bookings thereon to date exceeding any previous Pathe feature release by over 100 per cent.

"Serials also are showing splendid business increases, particularly 'Daredevil Jack,' which has a volume of bookings to date far exceeding any previous serial. And most gratifying of all is the fact that not one single disappointment has been called to our attention, whereas we have been in receipt of hundreds of telegrams and letters from all over the United States which are one in the statement that box office receipts on this serial are far above that of any previous serial. In a great number of cases box office records are being established in excess of similar engagements on any kind of film.

"The Harold Lloyd two-reel comedies are still giving great satisfaction at the box office and continue to secure many new contracts each week.

March Is "Brunet Month."

"March is one of the best months in the business and for Pathe it is likewise 'Brunet Month.' This year we are offering over $6,000 in prizes to our managers and sales men of the four winning branches, and all indicating to date point to a month's business that will exceed any previous record by anywhere from 30 per cent. to 50 per cent. We therefore have every proof that exhibitors are not unmindful of the tremendous efforts we are making to release nothing but the very best film of its kind that money and genius can produce.

"It is also our opinion that our customers appreciate our attitude of co-operation —our open booking policy—and are refraining entirely from competing with them in their province. It distinctly is our opinon that the producer has his sphere, the distributor another and the exhibitor yet another, and that the best interest of all are conserved by each sticking to his own knitting. And, by all means, if our industry is to develop properly, and increased box office receipts be maintained, the exhibitor should remain independent and competitive. All our efforts will be concentrated on making the exhibitor's independent position stronger."

"Pity the Poor" Gets Under Way.

Work on the producing of the screen version of the editorials of Herbert Kaufman is progressing smoothly according to Myron Selznick. The latest "Kaufman Weekly" to be started is "Pity the Poor," and Wray Physioc is handling the directorial megaphone on this one. No expense is being spared in producing these pictures, Mr. Selznick states.

"Do You Know the World's White Roof Tree? Do You Know That Windy Rift?"
Pearl White starts on the trail from Arctic City, N. Y., to Keene, N. Y., where she staged a benefit performance to aid "flu" sufferers while working on her next Fox, "The Tiger's Cub."

Robert Louis Stevenson's Stepson Tells Origin of "Treasure Island"

AS a guest of the Famous Players-Lasky Corporation at a private showing of Maurice Tourneur's production, "Treasure Island," which will be released on April 4, as a Paramount Artcraft Super-Special, Lloyd Osbourne, stepson of Robert Louis Stevenson, lingered long in the projection room after the final scene had faded from the screen and he told many reminiscences of the great author as he knew him.

"The picture has preserved completely the spirit in which Stevenson wrote 'Treasure Island,'" Mr. Osbourne said. "Mr. Tourneur has done a splendid piece of work. The battle between the pirates and Dr. Livesey and his supporters gave me as great a thrill as it did when my step-father first read me the story from his manuscript. I confess I came with fear and trepidation for I had heard that a girl was to play Jim Hawkins, but Miss Shirley Mason gives a performance which I do not believe could be excelled."

He Claimed 750 Readers.

Asked how "Treasure Island" came to be written, Mr. Osbourne said:

"Years ago when I was a little boy of 12, I was spending my holidays in Scotland with my mother and my step-father. He was an unknown and unsuccessful author named Robert Louis Stevenson, who wrote books that never passed beyond one small edition, and whose gay acquiescence in failure cost me many a childish pang. I knew his books were very poor, for being a great reader I had toiled through every one of them.

"Indeed, they were so uninteresting that I even wondered he had as many as the 750 readers he claimed. Feeling that he ought to do better, I often timidly remonstrated with him, pointing out that, while he wrote beautifully, his fault seemed to be in the choice of subjects. But his only answer was to burst out laughing and then to tell me with humorous impressiveness that there was certainly one thing he would never be—and that was a popular author.

How the Idea Originated.

"The thing that puzzled me was that he was as fond as I of Mayne Reid, Fenimore Cooper, Jules Verne and Marryat; it was not as though he didn't appreciate good books; and certainly none of the 750 readers of 'An Inland Voyage' could possibly have recognized in him the Indian, or frontiersman, or explorer, or naval officer (with accompanying midshipman) landing with secret despatches on a hostile coast which served to give such delight to our walks together and always brought me home in such a glow of romance. That idolized step-father of mine was the most inspiring playfellow in the world, which made it seem all the sadder that he was unable to write a book worth reading.

"We lived in a small house that was known the neighborhood by the somewhat depressing name of 'the late Miss McGregor's cottage'; and here one rainy morning it, and, with his affectionate interest to be tinting the map of an island I had drawn. Stevenson came in as I was finishing it, and, with his affectionate interest in everything I was doing, leaned over my shoulder and was soon elaborating the map and naming it.

"Oh, for a Story About It."

"I shall never forget the thrill of Skeleton Island, Spy Glass Hill, nor the heart stirring climax of the three red crosses! And the greatest climax still when he wrote down the words 'Treasure Island' at the top right-hand corner. And he seemed to know so much about it, too—the pirates, the buried treasure and the man who had been marooned on the island. 'Oh, for a story about it,' I exclaimed in a heaven of enchantment, and somehow conscious of his own enthusiasm in the idea.

"Then after writing in more names he put the map in his pocket, and I can recall the little feeling of disappointment I had at losing it. After all, it was my map and had already become very precious owing to its association with pirates, and having been found in an old sea-chest that had been lost and forgotten for years and years.

Read First Chapter in Bed.

"But my step-father took it away, and the next day at noon I was called up mysteriously to his bedroom (he always spent the mornings writing in bed), and the first thing I saw my beloved map lying on the coverlet. Still wondering why I had been summoned so specially, and not a little proud and expectant, I was told to sit down while my step-father took up some sheets of manuscript and began to read aloud the first chapter of 'Treasure Island.'

"Thus one of the greatest, the most universal of all romances came to be written, and that I should have had a share in its inception has always been to me a source of inexpressible pleasure. Of course, in any case Stevenson was destined to become famous; sooner or later his genius was certain to receive worldwide recognition; yet had it not been for me, and my trumpery box of paints, and possibly my insistence on his writing something 'interesting,' there would have been no such book as 'Treasure Island.'"

"Thirtieth Piece of Silver" Ready for Distribution Soon

A NEW American photonovel, "The Thirtieth Piece of Silver," is in the final stages of production. A triumph of art work on the titles adds the last touch of perfection to a special which gives the producers a great sense of satisfaction in anticipating its future.

The plot in itself is unusual, a product of the study and genius of a well-known author, Albert Payson Terhune. The thirtieth piece of silver, which is the base of the story, is the only existant coin of those infamous talents for which the Master was betrayed by Judas, and which he afterward remorsefully turned back to the high priests. This historical relic, locked away in his cabinet by the young man who had a penchant for such curios, with the pre-emptory order of a Bluebeard to his bride forbidding her to touch it, brings much troube into an otherwise idea home. Around this incident is built an unique and captivating plot. The action is quick and convincing. The heroine is carried unscathed through compromising predicaments which hold the spectators under tense excitement. Resort to a crystal gazer brings mystery and humor to the fore in generous proportions.

A strong cast which includes Margarita Fisher, King Baggot, Lillian Leighton and Forrest Stanley, directed by George L. Cox, have made a superb picture from Mr. Terhune's novel. The American announces that it will be ready for distribution in a few weeks.

William Dunn Again a Villain.

William R. Dunn, who played the villainous cousin in "Respectable by Proxy," also is cast as the emotional heavy role in "The Blood Barrier," J. Stuart Blackton's coming Pathe release. "The Blood Barrier" was the last screen story written by Dr. Cyrus Townsend Brady before his death.

for crowds! S.R.O. 12

Effect of Export Situation on Trade Is Now Being "Grossly Exaggerated"

By GUS SCHLESINGER
Manager of the Department of Foreign Film Sales, Inter-Ocean Film Corporation

OF the many important and perplexing problems with which the motion picture industry has had to contend since the cessation of hostilities, undoubtedly the most pressing and acute is the present outlook in foreign film circles. While everywhere the cry is being made for the stabilization of foreign trade between the United States and other countries, the present economic upheaval has caused a radical depreciation of foreign exchange and according to some exporters is threatening to strangle the very life of commercial enterprise. In fact, the exchange has reached such an astounding low rate that a feeling of grave uncertainty is held by many in financial circles.

While speculation is rife as to the outcome of the problems that at present beset the foreign market, it is obviously apparent that the situation is only temporary, and that in due course of time conditions will return to normal. While the export situation is in a critical stage, its effect on the trade has been grossly exaggerated. I arrive at this conclusion after a thorough study of the foreign market and on the counsel of merchants who are financially involved in other commercial pursuits and who have experienced the same difficulties in exports.

Our Films Will Always Predominate.

Foreign exchange, according to its financial definition, is the bridge over which payments for trade between different countries is effected. The bridge to my mind has had to bear a larger burden than it could safely carry and consequently has bent beneath the strain. As soon as the bridge is rebuilt things will assume a different aspect. We are at present going through the reconstruction period and must continue to do business as if the bridge were strengthened.

American motion pictures will never be supplanted by native product entirely. There is no need of worry on this point. While no one questions the reports that have been received from foreign territories regarding increased production in these countries, the fact remains that American pictures will always predominate and be greatest in demand. The American producer is better equipped technically, artistically and financially to make finer productions than his European and South American confreres.

The reason for this is obviously apparent; during the war the American producer continued producing while his European friend was forced to shut up shop. This placed America four years ahead of any other country. The facilities for production in America are also greater, and accessible to all producers. In other countries, however, production is still in its experimental stages.

Should Continue Exporting.

I personally believe that we should continue to export motion pictures, and the fact that Inter-Ocean Film Corporation is doing as large an export business now as ever in its history, confirms my belief in this respect. I do not believe that the foreign outlook is as terrible as it has been painted and I repeat that, while I am cognizant of the fact that we are passing through a critical period, I am positively certain that it will soon be over with and that exports will resume their natural course.

Partly counterbalancing this abnormal situation are the statements from American producers that they will make fewer and bigger productions during the year of 1920. This necessarily means that the motion picture supply will be materially reduced. Better pictures will undeniably insure a permanent market for the American product.

Faith Is Needed.

If it is true that the export market is suffering from a relapse in foreign exchange, then the thing to do is to extend a helping hand now. Nothing could better demonstrate the unshakeable faith of America in its hope for the expansion of foreign trade, and the only tangible method of emphasizing this faith is by continuing to export motion picture films in larger quantities than ever before.

Engaged Players for National Film.

Walter Miller and Grace Darmond, two well-known film players have been engaged for parts in "The Invisible Divorce," according to Harry Rapf, West coast production manager for the Selznick interests. These two players have been engaged to support Walter McGrail and Leatrice Joy, the two leading players in this third National Picture Theatres production. All of the principals of the cast for this production have been selected, although there are a number of minor parts yet to be filled. Tom Mills is directing the picture.

Selznick and Republic Make Changes in Office Locations

IN order to establish a closer relationship between Select and Republic executives and to insure a greater efficiency in various departments, several important department transfers were made last week in the home offices in New York of the two organizations by Lewis J. Selznick.

The Republic executives moved their offices to the Select home office building, 729 Seventh avenue, and a number of the departments which were formerly in the home office building are now occupying the offices given up by the Republic officials, which are at 130 West Forty-sixth street. The transfer of these departments is the result of a plan which General Manager Sam E. Morris has contemplated for some time.

Briton N. Busch, president of Republic, and George Meeker, Republic sales manager, now have offices at 729 Seventh avenue. The Select auditing department, under Comptroller M. C. Howard and the purchasing department, under C. C. Ryan, have been moved to the Forty-sixth street building.

The suite of rooms formerly occupied by the legal department, Konta, Kirchwey, France & Michael, will be used for executive offices and the law staff has been assigned the suite of rooms on the sixth floor of the Seventh avenue building. The advertising, art and still departments, have been moved to Forty-sixth street.

Cutting Hammerstein Picture.

George Archainbaud, Selznick director, is supervising the cutting and titling of the latest Elaine Hammerstein production, made by Myron Selznick. This production was finished a few days ago and is titled "The Shadow of Rosalie Byrnes."

No. 1—"Waal, Wat a Ya Gonna Do 'Bout It? Huh!" No. 2—"Now, Beware! I Am of 'The Deadlier Sex.'"
Two typical scenes from Pathe's latest production starring Blanche Sweet.

American Buys Rights to Famous Tales of Romance, Ambition, Peril and Humor

AMONG the recent purchases effected by the American Film Company are the picture rights to "Their Mutual Child,' by Pelham Grenville Wodehouse, "The Blue Moon" by David Anderson, "The Thirtieth Piece of Silver" by Albert Payson Terhune, "The Week End," by Cosmo Hamilton, "Payment Guaranteed" and "The Gamesters" by Lois Zellner. A few of these stories have already been filmed and have been marked up on the "Flying A" calendar for release to follow Samuel Merwin's novel, "The Honey Bee," which was chosen as the medium for Mme. Marguerita Sylva's initial appearance on the American screen.

"The Thirtieth Piece of Silver," which will soon be ready for distribution by Pathe, is said to be one of the "neatest, most compact and unique plots ever screened." The story centers on an old coin in the hands of an up-to-date society man whose penchant for coin collecting supersedes everything else in his life, even his love for his hard-earned young bride.

Romance, Thrills and Humor.

"The House of Toys" was written by Henry Russell Miller. The book is at this writing in scenario form in the hands of George L. Cox, a director of the American at the Santa Barbara studio. It is a strong drama of love and ambition, a picture of empty, superficial existence, a fragile structure, under which the author builds a foundation of worth-while living.

"The Blue Moon" obtains its name from a gorgeous pearl, and the setting is among the pearl hunters on the Wabash flats of Indiana, who furnish the author with a new type and fresh inspiration. Paramount interest lies in the pearl hunters, a reckless, dangerous breed of river-men, their mode of life and their strang occupation, from which develops a romance crowded with action, mystery and heroism.

Through "Their Mutual Child," a 1919 novel, the American's silversheet will poke fun at eugenics and the attempt at bringing up children according to mathematical rules.

In Cosmo Hamilton's "The Week End" the American will present a fast-moving love drama which attempts only to be mighty entertaining and amusing. What a pretty witch of a girl can't do at a week-end party, especially if she is being harassed by an unwelcome suitor, backed by her very proper parents burdened with constant memory of Mayflower antecedents, is not worth telling. And Cosmo Hamilton's heroine isn't slow.

Hillegass and Snyder Open Aurora Theatre at Pennsburg

THE New Aurora Theatre, Pennsburg, Pa., is being advertised as the largest playhouse in the Perkiomen Valley. The New Aurora is a new building erected just in time for the winter season. The playhouse is jointly owned and operated by William I. Snyder and Foster C. Hillegass. Mr. Snyder has been in the picture business for upward of ten years. After the erection of this new theatre Mr. Hillegass, a newspaperman, bought a half interest.

The theatre has been inspected by city managers, who are unanimous in their expression of opinion that "The New Aurora is truly a modern 'city' theatre." And especially are these managers surprised to learn that the theatre is located in a town of 1,200 population.

The New Aurora has a seating capacity of 455, modern stage equipment, in fact the building is complete in detail. Added to all this Snyder and Hillegass have just contracted for the installation of a cooling system that will add another big feature to the comfort of the patrons next summer.

Exploit New Jersey in Pictures.

Under the auspices of the State Board of Institutions and Agencies, motion pictures in the interest of the 10,000 wards of the State of New Jersey are now being shown in many of the theatres throughout the State. The official series, hitherto unpublished, covers seven separate reels (one for each State institution), depicting the interesting shop, industrial and recreational activities and scientific medical and research treatment in the seven largest institutions in New Jersey.

"Don't You Just Love the Scenery and the New Courthouse and All?"
Jack Dempsey executes a coup de scenery in his Pather serial, "Daredevil Jack"

Big Simplex Sales Is Report of Exhibitors' Supply Co.

FROM the Exhibitors' Supply Company, with offices in Chicago, Milwaukee Indianapolis, comes a report of Simplex sales that indicate a large number of Simplex installations that have recently taken place in the territory of this theatre equipment house in the Middle West.

A close perusal of the report indicates that not only are the theatres throughout the Exhibitor's selling zone demanding Simplex but many of the groups included in the non-theatrical field as well.

De Mille's Latest Special Is Breaking Los Angeles Records

ACCORDING to word received from Harold G. Ballance, Los Angeles branch manager of the Famous Players-Lasky Corporation, "Why Change Your Wife?" Cecil B. De Mille's newest special production, which recently started an engagement at Grauman's Rialto in Los Angeles, will eclipse the records of all its Paramount Artcraft predecessors at that theatre.

Mr. Ballance's telegram, which was addressed to Al Lichtman, general manager of distribution, was as follows:

"'Why Change Your Wife?' at Grauman's Rialto, off to a flying start and will absolutely break all records in this territory. At close of first week's business 'Why Change Your Wife?' grossed eleven hundred more than 'Male and Female.' Will undoubtedly run seven or eight weeks. Press unanimous in praise of this production. The line-up at the ticket window the past week has not broken since last Sunday, as there has never been a time that there have not been hundreds of people waiting to buy tickets."

Among those who saw the De Mille production at a recent private showing at the Lasky studio in Hollywood was Jack Partington, of the California, Imperial and Portola theatres in San Francisco. "One hundred per cent.," was Mr. Partington's laconic declaration, and then added, "it's the last word in picture drama."

"Why Change Your Wife?" probably will be released generally in May.

Changes Title of Polly Moran Comedy.

The title of the second Polly Moran one-reel slapstick comedy, produced by the National Film Corporation and distributed by the Marion H. Kohn Productions, has been changed to "A Scrambled Romance." The film was previously titled "Dollars and Scents." It is one of a series of fast action comedy reels being produced by this company. The first of the group, "The Ragged Road to Romance," has been completed and is now ready for release.

American Cinema Starts New Play.

Walter Niebuhr, president of the American Cinema Corporation, has just signed a contract with James Vincent, to direct its next production, which will be put under way next week. Mr. Vincent will take his company to Florida to film the exteriors which will be an all-star cast feature, based on an original story recently purchased from H. Thompson Rich.

Save $4.80 by subscribing direct for Moving Picture World. News men charge the 15 cents per copy price. Send $3 and get your paper every week, by early mail, and miss no issues. That will give you $4.80 for War Savings Stamp investment.

Associated to Handle Curwood Film.

Contracts were executed recently at the offices of the Associated First National Pictures, 6 West Forty-eight Street, New York, whereby James Oliver Curwood's next feature production entitled, "Nomads of the North," will be exploited by that company.

David M. Hartford, who so successfully directed "Back to God's Country" will also direct this picture and Ernest Shipman will continue as New York manager of the Curwood productions.

Sawyer Off to South America to Close Circuit Film Deals

CHESTER E. SAWYER, of David P. Howells, Inc., sailed on March 17 for South American film centers to conclude negotiations for rights to recent First National Exhibitors' Circuit attractions.

Mr. Sawyer will visit Rio de Janeiro, Buenos Ayres, Santiago, Chile, Lima and Peru to renew acquaintance with buyers and renters met on previous trips. He took with him prints of "Back to God's Country," "The Greatest Question," "The River's End" and other of the First National releases, to all of which, with the exception of the Chaplin productions, Mr. Howells controls the foreign rights.

Before joining David P. Howells, Inc., Mr. Sawyer organized the Carribbean Film Company, which operates theatres and distributes pictures in Cuba and the West Indies.

His trip will require six months to complete.

Marshall Neilan Stages Big Thriller on Railway Coach Top

A SPECTACULAR thrill that probably outdoes anything for nerve and daring is one of the features of a Marshall Neilan Production which the director is now producing in California. A man dropping from an aeroplane to the top of a swiftly moving train and then climbing back to the airship is the episode of the picture which will cause any audience to gasp.

The filming of the feat, which required two days, was done on a branch road of the Santa Fe Railroad near Riverside. A special train was hired from the railroad company

Atop of one of the coaches, a platform was erected on which three cameramen set up their cameras and Neilan and his assistant took their places.

An aeroplane from a nearby army aviation field ascended with Daredevil Campbell as a passenger. The train got under; the airship kept pace and suddenly flying low glided to a position directly above the coach on which the cameras started grinding.

When Neilan gave the cue to Campbell the daredevil climbed out of the cockpit, descended down a rope ladder, hesitated but slightly and then dropped a distance of five feet, landing upright on the round shaped top of the coach. This feat accomplished, Campbell then took his place before the camera to perform a most hair raising stunt.

Cronjager Has Camera Invention.

Henry Cronjager, cameraman of Marshall Neilan Productions, has invented an appliance which promises to revolutionize the present method of making still pictures. It is an attachment whereby a still camera can be secured to the moving picture camera and permit the taking of an unlimited number of stills showing all the action of a scene without the delay of rearranging the lights or the special posing of the actors.

Pennies of Rochester Folks Provide "Hospital Happiness" for Their Sick

THAT those who daily enjoy the pleasures of the screen may share these same pleasures with their more unfortunate fellow humans, a plan has been worked out by Rochester motion picture men which is said to be unique as well as original. "Hospital Happiness," it is called, and the plan contemplates that all Rochester picture fans are potential backers of the move to inject a ray of hope and pleasure into the lives of the crippled, the bedridden—in fact, all those unfortunates who by reason of physical incapacity are unable to go to the theatres.

When Rochester fans go to a show they now see on the screen a slide which reads like this: "If you have enjoyed the show, drop a penny in box in the lobby, so that a little of the same enjoyment may be given to the sick in the hospitals or at home," or "A penny from you will pay for moving pictures for those who will never see them except from a bed of pain," or again, "Moving pictures in the hospital wards will turn cries of anguish into smiles of joy—if it's worth a penny drop one in the box." In Rochester, like in the average prosperous city, the appeal for pennies is not in vain.

McInerney a Prime Mover.

The plan, while yet in its infancy, is meeting with great success. The details have been under discussion by the Exhibitors League for some time and have finally been worked out by a committee. John J. McInerney, general counsel for the New York State Motion Picture Exhibitors League, is one of the prime movers in the organization of "Hospital Happiness," as well as being the originator of the idea. Erwin J. W. Huber, managing editor of the Pictureplay News, is chairman of the committee. Other members are Mr. McInerney; Dr. John R. Williams, of the Hahnemann Hospital; Florence R. Fennyvessey, manager of the Strand Theatre, and William A. Calihan, manager of the Regent Theatre.

The committee has engaged an operator and purchased a portable motion picture projection outfit. Films are secured from the regular exchanges—not for nothing, although the committee is glad enough to get them at the lowest reasonable price. These films are shown by the operator in various wards of the local hospitals, the operator being engaged for the work at a salary and for his full time. The exhibitions in the different wards are limited in length to a time set by the medical men. The number of patients in a ward has nothing to do with the exhibitions. Those who need the pictures most get them first.

People Approve Idea.

There are about 35,000 people attending the picture houses in Rochester daily. One cent from each of these patrons daily would mean $350 daily and $2,450 weekly. The committee, however, does not ask for or expect such receipts, as it can carry on the work for one-tenth of that sum weekly. Many people contribute more than the cent asked for, too. Certain exhibitors were so pleased with the plan that they offered to make up any deficiencies, but it is not believed that there will be any.

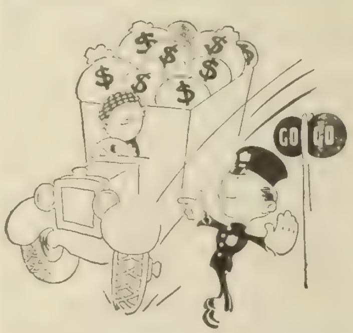
The fans have caught on to the idea and seem to like it. The exchanges and exhibitors say that particular advantages of the plan, aside from the human element, are that film is handled only by a capable, licensed operator and that the work needs very little supervision otherwise. The fans as they sit in their comfortable theatre seats, seem to sense a new interest in others who enjoy the screen and greet the slides with great applause. The response, in the form of pennies, and other coins, too, proves that many hearts beat in sympathy with "Hospital Happiness."

Irma Harrison Back from Georgia.

Irma Harrison, who was last seen as leading woman for Gareth Hughes in "The Red Viper" and opposite Johnny Dooley in the first of the series of Dooley comedies, has returned from Georgia, where she finished the exterior scenes for the starring role of the Buffalo Film Company's third independent production, "The Daughter of Devil Dan," a story of the moonshine country. Miss Harrison is supported by Kempton Green in the leading role.

This Is "Dangerous Days"—Dangerous Because Then the Steins Weren't Used as Decorations.

Dangerous, also, because of plottings against Washington—in this Mary Roberts Rinehart Goldwyn special.



TO THE BANK

in the *Metro* Thirty-Six, 1920 Model, is part of the daily routine of the exhibitor of *Fewer* and *Better* Pictures.

If you have too lean a mixture in your booking schedule, or the spark in your feature films is missing fire, or there's carbon in your cash register, try

THE RIGHT OF WAY
by Sir Gilbert Parker
starring
BERT LYTELL

THE WALK-OFFS
by Frederic and Fanny Hatton
starring
MAY ALLISON

SHORE ACRES
by James A. Herne
starring
ALICE LAKE

OLD LADY 31
by Rachel Crothers
starring
EMMA DUNN

THE VERY IDEA
by William LeBaron
starring
TAYLOR HOLMES

and start off on high along Box-Office Record Boulevard.

METRO

Mayflower Launches Great Exploitation for Features Released Through Realart

AN invaluable method of motion picture exploitation has recently been established by the Mayflower Photoplay Corporation for the promotion of pictures presented by Mayflower through the Realart Pictures Corporation. Under the direction of John W. McKay, general manager of distribution, Mayflower has launched an extensive exploitation campaign as a result of which exhibitors showing the Mayflower product will be afforded the personal services of a corps of exploitation expects.

Manager McKay is now getting his staff of exploitation men into the field and it is expected that within a few days Mayflower will have at least twelve publicity representatives co-operating with exhibitors in all parts of the country. Realart will lend every possible co-operation in carrying out this plan, in order to stimulate box office activity all along the line.

Mr. McKay's men will work in conjunction with Realart exchange managers, covering all key cities and contiguous territory with elaborate exploitation drives. Each exhibitor will be favored with individual attention and campaigns especially suited to his particular requirements will be outlined and put into effect through co-operative work between the exhibitor and the exploitation man working that particular territory.

At present, Manager McKay's forces will concentrate on Allan Dwan's "Luck of the Irish" being handled through Realart and Emile Chautard's "Mystery of the Yellow Room," also under the Realart banner.

Edward Holland left New York early this week to exploit a showing in Cleveland of "The Mystery of the Yellow Room." After this he will cover several Ohio first runs on "The Luck of the Irish." Ace Berry has been sent to Columbus to pave the way for a "Luck of the Irish" showing. Daily reports will be turned in to Mr. McKay by the exploitation men, thus enabling the Mayflower sales manager to keep very close tab on the productions.

Crane to Play Original Stage Role in "The New Henrietta"

WILLIAM H. CRANE, for two generations one of the most distinguished stars on the American stage, will play his original stage role of Nicholas Van Alstyne in "The New Henrietta," the forthcoming all-star Metro production of that popular drama of business life. The continuity of the play, which was revised by Victor Mapes and Winchell Smith from "The Henrietta," by Bronson Howard, is now being completed by June Mathis. Winchell Smith, who recently joined the Metro forces at the company's studios in Hollywood, will personally supervise the picturization of "The New Henrietta."

The production of "The New Henrietta," which was given at the Knickerbocker, December 22, 1913, was an enormous success. It was something more than a revival—it was a new play, and the splendid cast that interpreted the roles lent an unusual distinction to the performance.

After the stage production, Mr. Crane retired from the boards, having played for more than fifty years before the footlights. He has been in California for some time, and already has a host of friends and admirers in the motion picture colony.

Larry Semon Packs 'Em In.

It is only necessary to whisper the name of Larry Semon in order to pack a theatre, according to M. M. Flemister, manager of the Colonial Theatre at Milledgeville, Ga. Mr. Flemister declares in a letter to Vitagraph, that Larry Semon's latest comedy, "The Grocery Clerk" was the best laugh maker he had seen in years.

"Larry is on top to stay," adds the exhibitor. "It's only necessary just to whisper he's coming on such and such a date, and you will pack your house. Please allow me to congratulate you on this excellent picture."

Vitagraph Blankets Country with Thousands of Posters

VITAGRAPH has blanketed the United States and Canada with appealing twenty-four-sheet posters on "The Courage of Marge O'Doone," James Oliver Curwood's well-known story. Thousands of billboards from the upper reaches of the continent to the gulf as a result today present the spectacle of two enormous bears tearing each other to death. Vitagraph claims that this is the first time any film company has ever posted its message so extensively in behalf of one single production.

The posters have been placed on numberless high roads, railroad arteries and turnpikes in the land. The greatest proportion of the sheets are seen in the suburban towns lying at the gateways to the great cities and in the heart of these cities.

The enormous task of placing the sheets was completed by March 15 under rental contracts to remain in place from one to two months. The locations along Broadway, in New York City, at points where literally millions of eyes may see them, will be retained for the maximm period.

"The Isle of Destiny" to Be First Character Production

THE first of the new series of Character pictures will be "The Isle of Destiny," from the work of Mack Arthur. Paul Gilmore, well-known stage star, who was recently signed by Character Pictures, will be featured in the production and will be his first vehicle for the company.

"The Isle of Destiny" is a story different in type from the average run and considered a masterpiece in its delineation of characters. The story for the most part concerns several individuals who are cast upon a tropical island, but the plot departs radically from the usual type of island story and contains a new twist. Besides thrilling and dramatic situations, the story has a deep underlined theme which promises to be the big punch of the production.

"The Isle of Destiny" will be produced on Oriental Island, where Character Pictures Corporation recently purchased several acres of land. Many parts of the island are so densely tropical as to resemble a jungle, and it is expected that this will provide opportunity for making beautiful photographic shots and effects.

The supporting cast is being selected and production of the picture will start shortly.

Rotchford Returns from Trip.

John J. Rotchford, assistant general manager of the Select Pictures Corporation, has returned to the home office after a visit to Kansas City where he spent several days arranging for the new quarters of the Republic and Select branches in that city. While there Mr. Rotchford studied the sales records of the Kansas City territory and upon his return stated that a large amount of new business is being done.

"Adams-Owned" Houses Are Being Built in Iowa Towns at Rate of Two Monthly

THE great advertising stunt was put on by the Adams Theatre Company, of Des Moines, Iowa, last week. The company secured a full page in the rotogravure section of the Des Moines Sunday Register and "sold" the idea of the Adams company. The page included pictures of the three officers and exteriors and interiors of eleven of the twenty-two houses now Adams-owned.

The Adams company has no house in Des Moines, but the Register with its 85,000 circulation reaches the great mass of people in the towns of southern and central Iowa, where the circuit has its houses. The company is only twenty months old, but is now one of the strongest in the country. It is growing at the rate of two theatres a month.

J. L. Adams, managing director, came to Iowa from Salt Lake City, where he has been connected with exchanges for a numbers of years. J. W. Adams' secretary and treasurer, is Mrs. J. L. Adams. W. D. Jamieson, president, is democratic national committeeman and one of the stage's "big" men. Adams chose the Iowa field for his circuit because he thought it capable of the most development of any in the United States.

Now Plays 109 Films a Week.

The circuit began with the Lincoln during July, 1918. As soon as he got that on its feet—it was a rundown proposition—he secured others in the immediate vicinity. By July, 1919, he had ten houses. Then he opened headquarters in Des Moines, where he still is, at 600 McCune Building.

The circuit now includes twenty-two houses in fourteen county seat towns. There are 256 employes. The circuit plays 109 pictures a week, all films being booked around the circuit, but playing two or three days, depending on the size of the town. The company expects to expand to fifty houses during 1920. The company is interested primarily in the small towns, and while one man devotes his entire time to looking for good "buys" no towns of more than 50,000 population are considered.

All but one of the houses bought were "lemons." They were not paying propositions and Adams secured them at a low figure. But every one is now paying its own way and making real money for the circuit. Adams considers the small town field the best paying and for that reason confines all his efforts to that field.

Build Up Rundown Theatres.

"We feel that there are no 'hick' towns," he explained, "and that accounts for our success. People in small towns want picture palaces, and the same presentation, the same pictures, the same projection and the same good music that they do in Des Moines, Chicago or New York. They are willing to pay for it, so we give them the best—and only the best. Adams theatres have become civic centers in the communities. In many instances they are the only theatres in the towns.

"Our policy is to buy rundown propositions and build them up. We know we can make them successful. The only thing we are interested in when considering a town is its size. We are not afraid of the town's 'spirit' or its religious preferences or anything else. We ask for no help from civic bodies, and we don't need any."

Adams buys all his theatres outright and they are all owned entirely by the company. The company, by the way, has but three stockholders—the three officers.

"We intend to make our company cooperative some day and take in all our employes, from managers down," Adams explained. "That is still in the future, however."

Foster Community Spirit.

The company owns a $25,000 printing plant at Chariton which prints the weekly program that is uniform for all the houses on the circuit. The program has a circulation of 60,000 weekly. One man devotes his entire time to securing advertising from local merchants for the program and the venture more than pays its own way.

Every house has its own manager and the managers are all trained by Adams. Each manager does all in his power to co-operate with the people of the community in making the house more than a place of amusement. No worthy charity conducting a campaign in an "Adams town" ever fails to secure a 100 per cent. benefit performance at the theatres.

Ten thousand children were made happy at Christmas by the theatres. Every house had a Christmas tree and a special performance for the kids. Free candy and nuts were given the children. In addition, the theatres co-operated with charity organizations and "good fellow" clubs in providing useful gifts for needy children. All children in the community were asked to write to "Santa Claus" at the theatre. The letters were turned over to a civic committee and all worthy requests were granted.

Prices Remain Uniform.

There are no "small time" theatres on the Adams circuit. Every one plays the biggest films that the company can secure. Every house has an orchestra or a pipe organ. Many have both. There is no difference in the way a film is presented at the Garden, Waterloo, which has a population of 40,000, than throughout the circuit. The lowest is 20 cents (tax extra, 10 cents for children). Big features bring 15 and 25 and 25 and 35 cents.

Eastern film men who have visited Iowa recently and have seen the remarkable growth of the circuit and its great popularity have called it "the most efficient theatre circuit in America."

The houses included in the Adams chain are the Lincoln and Isis, Chariton; Willard, Creston; Olympic, Star and Grand, Knoxville; New and Idle Hour, Leon; Orpheum and Victory, Fairfield; Auditorium and Pastime, Mt. Pleasant; Graham, Washington; Empress, Indianola; King and Comet, Albia; Rialto, Newton; Empress, Shenandoah; Irving, Carroll; Garden, Marion; Garden, Waterloo.

Rounders (Up).

Fatty Arbuckle, star, and George Melford, director, of "The Round-Up," a Paramount-Artcraft.

Marshall Neilan Plans Novel Stunts for Exploitation of Next Three Films

NEW and novel exhibitor stunts, the result of long and unhurried study far in advance of release date, as unusual exploitation for the next three Marshall Neilan special attractions, to be obtained by providing theatre owners in each territory with a complete synopsis and story theme months before they play the pictures, will be sought by James R. Grainger, general representative for Marshall Neilan, in a tour of all First National Exhibitors' Circuit exchanges. He will leave New York next week.

Mr. Grainger's plan is to establish facts which will demonstrate the relative importance of carefully considered advertising and publicity and its benefits at the box office, in contrast to overnight adjustments of prepared matter to fit peculiar local conditions, eliminating the need for haste, instant conclusions and impromptu exploitation by providing exhibitors alert to showmanship possibilities with necessary information months before the productions are released.

Wants Maximum of Exploitation.

"This," he declares, "is a practical business move to obtain the maximum of exploitation value from every Marshall Neilan production. Mr. Neilan wants every release he makes through First National Exhibitors' Circuit to have specific exploitation advantages which can be traded on by exhibitors in their advertising and publicity designed to attract patrons to their theatres.

"An attraction may have unusual artistic merit, but if it lacks story twists and situations and appeals which can be turned to good account in advertising, both in text and illustration, it is less than 50 per cent. efficient at the box office. Every really big screen success in motion picture history has had unusual exploitation angles. There have been many releases with superior artistic advantages, but they have not been the box-office triumphs their producers and distributors anticipated because they lacked exploitation material which could be used by exhibitors to strike a responsive cord in theatre-goers."

To Make Personal Calls.

The continuities for the next three Marshall Neilan productions have been completed, and, from these, detailed synopses have been prepared which Mr. Grainger will take with him into every territory, where he intends to call personally on various exhibitors who hold contracts for Neilan releases.

Beauty Chorus in "Dinner Hour."

A big "dream of fair women" chorus and orchestra composed of California beauties are an added feature of the new Rolin Comedy, "The Dinner Hour," released by Pathe March 28. "Snub" Pollard, the "pint-sized" comedian is starred in the production. Marie Mosquini, Eddie Boland and "Sunshine Sabo" lend their efforts to make the fun of the fast and furious variety. One of the most elaborate sets ever seen in a two-reel comedy, showing a big cabaret in full swing, was built for the principal scenes.

Miniature Masterpieces Much in Demand, Says Mack Sennett, Relating His Plans

MACK SENNETT'S first-of-the-year announcement that he proposed, during 1920, to produce several multiple reel photoplays of the type and importance of "Down on the Farm" and "Mickey," coupled with recent arguments carried on amongst "the fans" as to the future of the two-reel comedy, gives timeliness to Mr. Sennett's recent utterances on the value of the short comedy or farce from an entertainment point of view.

"It would be a grave error for exhibitors and producers to conclude, because there have been exceptional demands for effective five and seven-reel productions, that there is any diminution of demand for effective two-reel comedies," he said. "The fact is that the public's demand for the latter will always be keener than its demand for long productions, for the very excellent and obvious reason that a miniature masterpiece is scarcer than a triumph in large forms.

Length Does Not Indicate Quality.

"No critic would be fool enough to measure the value of a book by its length. Bulk and quality have nothing necessarily in common. A gem of a short story is just as difficult to create as a masterpiece in novel form. There will always be short film plays just as there will always be seven-reel productions. The only thing for the producer to decide is whether his plot will require two or five or seven reels for its proper, concise and effective unfoldment."

That the public is in favor of the two-reel comedy needs no argumentative prophets to expound, says Mr. Sennett. Exhibitors know best that the "two-reeler" which they insert as "spice" is frequently the bulk of the fare provided, and that featuring the short comedy productions of Sennett has independently developed a house clientele that is faithful to the bill no matter what the longer production may be.

Avoids "Padding" Meagre Plot.

Mr. Sennett's devotion to the two-reel comedy on which his first fame was securely founded remains complete. He is, he says, more addicted to it than ever, which is evident, he points out, by his first-of-the-year promise to produce them in fewer and better numbers and quality. His devotion to the five-reel "super-production," of which "Down on the Farm" is declared to be typical, is itself, perhaps, an outgrowth of his two-comedy development.

"I permit my story," says Mr. Sennett, "to determine the length of my production. At our studios we seek to avoid the common mistake of 'padding out' a meager plot in order to sustain five reels. If the story naturally goes to five reels we permit it. If it spins itself into a maze of complications and then out again in two reels, so much the better. On the stage 'the play's the thing,' not the star nor the cast. On the screen 'the story's the thing,' not the number of feet nor the number of principals nor the brilliance of the star.

Know When to Stop.

"Let your story tell itself concisely, naturally and with sufficient, not labored episodes. When you are finished, stop. The science of stopping in time is of enormous importance in making good pictures. The producer must know when—not too soon nor too late—he has come to a full stop. If he has found a good story and has told it properly it will determine its own length."

Included in this year's output thus far the Sennett studios in Los Angeles have put forth "Down on the Farm," a five-reel super-production soon to be released; "Gee Whiz," "The Gingham Girl," and two other two-reel comedies yet to be named, in one of which Charlie Murray will be starred, and a five-reel super-production of a quality to match "Mickey" and "Down on the Farm."

Cissy Fitz-Gerald in New York.

Cissy Fitz-Gerald, of the Cissy Fitz-Gerald Picture Corporation, has just arrived in New York from Los Angeles on a flying visit, and is negotiating with Lawrence Sterner for the picture rights of his successful farcial comedy, "The Club Baby," which played for over a year in England.

Rub-i-Dub-Dub, Rub-i-Dub-Dub! Oh, Beg Pardon! It's Just One Man—in a Fix.
Said man being Billy Fletcher, who, with Vera Reynolds, is beautifully beached here in the Gayety comedy, "Dry and Thirsty."

for crowds! S.R.O. 12

Fox Buys Ridgewell Cullum Novel.

Negotiations have been closed with those handling the literary works of Ridgewell Cullum, whereby William Fox secures the world's rights to that well-known author's western novel, entitled "The Twins of Suffering Creek."

This is not the first of Mr. Cullum's works to be converted to motion pictures, but it is regarded as one of his best efforts and is certainly well adapted to the silent drama.

William Russell, increasingly popular, has been selected as the star. Work has already been begun on the adaptation of the story at the Fox scenario department in New York.

Arthur Zellner En Route to New York to Write New Script

ARTHUR ZELLNER, of the Metro scenario staff, is en route from California to New York, where it is planned that he will write the continuity for the first of the special productions to be made at Metro's Sixty-first street studios under the personal supervision of Maxwell Karger. According to present arrangements, Mr. Zellner will write only one 'script in New York, and then return to the Pacific coast.

What Mr. Karger's first production will be has not yet been announced by Metro officials. "The Four Horsemen of the Apocalypse" and "Polly with a Past" have been mentioned among the early possibilities. It has been definitely settled, however, that June Mathis (who is still at the western studios) is to picturize Blasco Ibanez's novel. She has completed the first draft of the scenario. Mr. Zellner may make the scenario for Ina Claire's starring vehicle, although this is not settled.

Mrs. Tom Moore's Mother Dies.

Racing to reach the bedside of her dying mother, Mrs. Tom Moore, wife of the head of the chain of theatres bearing his name, arrived at her mother's home in Washington, D. C., only a few minutes too late. News of the serious illness of Mrs. Alice Martin reached Mr. and Mrs. Moore while they were in New York. Every effort was made to return to Washington before she died, but, despite the best speed that could be made by trains and automobiles, they were twelve minutes too late.

Mrs. Martin, who was 74 years old, resided at 1120 Euclid street northwest, and had been a resident of Washington for many years. Death was due to an attack of heart trouble.

Loew Books "Dangerous Talent."

That the patrons of first class theatres give a "velvet" reception to "Jim the Penman" type of drama is evident, and the Loew circuit of New York leads the chain theatres in booking this American superfeature, "The Dangerous Talent." Only in this film version the role of Jim is taken by an unsophisticated young girl, which adds greatly to the appeal of the story.

Other big bookings are scattered all over the country, in first class houses. The Strand of Denver, the Hippodrome of Seattle, the Orpheum of Akron, Ohio. Rex Theatre of Dallas, the American of Salt Lake, the 20th Century of Chicago, the Amphion of Brooklyn and the Casino of Cester, Pa., are recent contracts for extended runs.

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Mrs. J. R. Bray Back from Europe with Vivid Impression of Film Conditions

MRS. J. R. BRAY, wife of John R. Bray, inventor of the Bray Pictograph, who recently returned to this country after an extended tour of England, France and Germany on an investigation of educational film conditions abroad, reports that American feature photoplays and educational films are in greater demand now than at any former period in the history of the motion picture.

"We have shown the world what America can do with the photoplay," said Mrs. Bray, "and Europe realizes the technical proficiency we have attained."

Mrs. Bray was the first woman to leave occupied German territory for the interior unaccompanied. She traveled to Berlin alone, and from there to Vienna; but the sight of the stricken, starving people there caused her to return at once to Berlin.

Women Starve in Vienna.

"In Vienna I walked two blocks from my hotel and picked up three fainting women who could not stand because they were half starved. I could not think of talking pictures to the Viennese, so I came back. But the train service is so inadequate that the next train to Germany left four days after my arrival in Vienna."

The impressions Mrs. Bray received in each of the countries visited may best be told in chronological order. Her first visit abroad was to London, where she met A. George Smith, Goldwyn's European representative, who is in charge of the distribution of Goldwyn feature pictures and the Goldwyn-Bray pictograph in England and on the Continent. While in London Mrs. Bray made her headquarters at the Goldwyn offices and renewed her old acquaintance with Charles Lapworth and Ralph Block, who are at present organizing the advertising and publicity departments of Goldwyn's European distributing organization.

Many Film Fans in England.

"The English people are wildly enthusiastic about photoplays these days," said Mrs. Bray. "They have been starved for entertainment, and now you will find crowds a block long in front of almost every motion picture theatre every evening. There are not nearly enough theatres in England to supply the demand for motion picture entertainment. There are perhaps 4,000 theatres in England; and builders are trying their best to obtain materials to erect more. In the meantime shows are being held in converted stores, in halls and in any place available. The movement there resembles New York's experience some years ago when grocery and other stores were converted overnight into motion picture theatres. But as soon as they can obtain the necessary material new photoplay theatres will spring up in England by the hundreds."

Artistic Presentation in England.

"On the whole English theatre managers devote more care to the artistic appearance of their theatres than do the small theatre managers in America. Of course, England has nothing to compare with our Strand, Capitol, Rivoli, or Rialto; but all the smaller theatres show care in the appearance of the lobbies, interiors and in the method of showing the pictures. For example, the English know how to decorate a theatre with plants and so lend an artistic and intimate atmosphere to the interior of the house. More care seems to be taken with such important details as ventilation; and there is a general desire to see their audiences comfortably entertained. This is, of course, a fine trait of the English. The courtesy of the house attendants is unfailing; and a theatre patron is a guest rather than a customer."

Our Projection Machines Best.

In the matter of showing the films, Mrs. Bray thinks that England has not quite solved the projection question.

Mrs. J. R. Bray

Who has just returned from an investigation of film conditions in Europe.

"America seems to be ahead of England on the mechanical side of the industry. I believe the projection machines are not quite as good as we use over here. But this will soon be remedied as the manufacturers are experimenting with various new types of machines.

"You have no idea how enthusiastic they are in England over the Bray pictures. I gave a private showing to the London local board of education and the members wanted to use our pictures in their schools immediately. The animated technical drawings fascinated them. They had never seen entire courses of instruction so clearly and entertainingly presented, they told me. The schools in England are anxiously waiting for us to complete our library before they use our entire output.

"Of course, there has been a great improvement in the English motion picture since the war. They are using American feature pictures as models, and the development is going on at a tremendous rate.

"Another development of the English film is the propaganda subject in the interests of reconstruction. Various facts concerning the national life are pictorialized and flashed on the screen."

A little personal investigation among the smaller theatres convinced Mrs. Bray of the popularity of the educational film.

"I stood outside a motion picture theatre in London and observed the people coming in. And would you believe it several patrons asked to know what educational picture was being shown. They came, it seems, for the educational film and accepted the feature picture as a side issue."

French Film Conditions Disorganized.

From England Mrs. Bray went to France; and after visiting some of the smaller cities made her headquarters in Paris. There she found that only the larger distributors had a keen sense of fair dealing with their exhibitors.

"It seems that the rights of distributors are not sufficiently protected, and the authorities make few and futile attempts to guard stolen pictures from being sold to irresponsible if not dishonest exhibitors. During my stay in Paris I traced a stolen Mary Pickford picture, but the authorities did nothing to establish the rights of the real owners of the picture.

"The larger distributors are now organizing closely for their own protection.

Paris Lacks Theatres.

"The motion picture theatres in Paris are not nearly so well kept as those in England or in America," she said. "And as for presentation Paris is far behind us. France needs more motion picture theatres than any country in Europe, with the possible exception of Russia. The lack of them is seen in the social life of the people. For in every country where a large proportion of the people attend the picture shows I have found a public more enlightened on general matters than in territories where few people have the opportunity to attend them.

"And in France the propaganda value of the motion picture has scarcely been appreciated. Where in England and in America we get news events colorfully told in pictures and use the screen as a pictorial magazine besides a mode of entertainment, in France it is still an entertainment medium only and not a particularly good one. Excerpts from film magazines are shown occasionally; but a screen magazine as a form of photoplay is practically non-existent. Even in England the propaganda value of the screen magazine has not been appreciated as fully as it is in America.

Germans Want Our Features.

"Everywhere in Germany educational films—American educational films—are in great demand. I gave a private showing of some of the Bray educationals to several professors of the University of Berlin and they immediately wanted to take our entire product for the local schools and for the university. They offered to co-operate with the Goldwyn-Bray production staff in the making of scientific subjects, as they were convinced that a method had been found whereby the technical intricacies of scientific studies might be presented on the screen in a far clearer manner than is possible either through the lips of a lecturer or through the pages of a text book.

"But motion picture production in Germany is about ten years behind that in America. The Germans want our pictures badly. It seems that the stock on which they photograph is poor and the results are consequently unsatisfactory. Nevertheless, so eager are the people to see motion picture entertainments that they flock to the theatres whenever they can afford the luxury, and enjoy whatever is presented."

Foreign Field Never So Fertile.

In conclusion, Mrs. Bray said that the foreign field for American photoplays was never so fertile as at present.

"We must realize that our pictures are in demand on the other side. They want our pictures now for their entertainment as well as for their instructive values. And not only do the people want them, but the producers as well. The latter are eager to take advantage of the technical progress that America has made in the past four years."

Greiver to Publish an Educational Film Weekly

SIMON GREIVER, president of the Greiver Distributing Corporation, has fully completed arrangements for the production and the national distribution of the Greiver Educational Weekly.

Two years ago the Greiver Distributing Corporation identified themselves with the distribution of educational films, gaining experience of a valuable nature, which should be helpful in their present venture. Since that time Simon Greiver has toured the country with the idea of investigating the short-reel requirements of the theatre. He has visited the smallest as well as the largest theatres, studying the effect of pictures on the different audiences, in an effort to discover which particular style of single reels make the most lasting impression.

The first of the Greiver Educationals is ready for the market, and has been pronounced by a jury of producers and men widely known in the film industry, to be a reel of exceptional interest. An agreement was effected between Greiver and certain producers, whereby they will furnish regularly pictures to be known as Greiver Educationals.

Some Things Worth Knowing

That No. 59 of the Universal New Screen Magazine shows William G. McGee, a violin maker of the Cumberland mountains, at work on one of these instruments. McGee's violins, made entirely by hand, are well known throughout the country.

That the Universal safety first film "Careless America" was shown recently in Baltimore before an audience of 3,000 school children. The exhibition took place in the Garden Theatre, under the auspices of the Safety First Society. At the close of the entertainment, which was arranged by Louis A. DeHoff, manager of the Garden Theatre, the question, "Will you think of safety first? was flashed from the screen. Three thousand lusty voices answered back, "You bet!"

That one of the recent and interesting subjects treated photographically by Burton Holmes is "The Boys' Pig Club." In this picture freckle-faced youngsters are seen borrowing from the bank on notes signed by themselves, and then purchasing baby pigs, which they later rear into fine looking porkers. The combined lesson of thrift, industry and productivity furnishes a valuable contribution to pictures of American life.

That Kinograms for March 16 shows a three thousand acre celery farm which is cultivated by a colony of Hindus in California, scenes in a doll hospital in New Orleans, the biggest herd of bison on the Pacific Coast in a preserve in San Francisco, and other interesting events.

That in the Fox News No. 46 Barnard College girls give an interesting exhibition of the right and the wrong way to dress. This number also contains moments with the Atlantic fleet at Panama, pictures of the baby lambs on the lawn at the White House, and a premature explosion of 500 pounds of dynamite at Chicago.

That the DeVry portable moving picture projector is found useful in the home as well as in the school room. More than one moving picture magnate now views films in the parlor of his own home, thanks to the portable machine.

Educational Engages Pritchard.

R. E. Pritchard, who for seven months has been director of advertising and publicity for the chain of some fifty theatres of the Allen Enterprises in Canada, has returned to New York to take a similar post with the Educational Films Corporation. He will direct the special exploitation determined upon by E. V. Hammons, vice-president and general manager as the result of the vastly enlarged scope of operations of the company.

Films Used to Inspire Men to Punctuality in Industry

IN discussing the educational film situation with a representative of the Moving Picture World recently, Charles Urban, of the Kineto Company of America, said:

"One of the new uses for Educational Films is a practice that has come into vogue with industrial concerns, namely, giving the workers worth-while entertainment to make them come to work on time. It is commonly acknowledged that the reason for present-day high prices is, among other things, the lack of adequate production. Workers are being paid 100 per cent. to 400 per cent. more than before the war, and the average workman turns out less than 75 per cent. of what he formerly produced. Part of this decreased production is due to lack of punctuality, nor can the employer be too severe about this tardiness, lest the workmen might take exception to it.

"Into this breach the more progressive American producers, including the United States Rubber Co., have injected or are planning to inject the motion picture, in order that the workers may be drawn to the plant thirty minutes to an hour before the blowing of the whistle. They are meanwhile shown some worth-while film, and best of all a good attendance is assured, it having been proved in actual practice that the old saying, 'You can draw more flies with molasses than with vinegar,' is equally good in this instance, and that more workers show up by reason of the entertainment than they do under threats.

"Nor is this all that the worth-while educational picture or entertainment feature has to do for the workman. Every student of the subject realizes that each bit of information that is added to the workman's store of knowledge is making that workman more worth while. The more he knows the better is his work, be it in a factory or an office. Therefore, the better the films that are shown to the workman in these commercial auditoriums, the more certain the prestige of the commercial house, hence improvement in the product, increase in production and gradual lowering of the high cost of living.

"This might seem to be a far cry as a result of using the worth-while motion picture, but any earnest student of the situation will agree with me that there is more in this idea than appears on the surface."

American Egret or White Heron on Outpost Duty—Burrowing Owls Executing Left Dress.
Both of the above pictures were taken from the "Bird and Animal Life" film produced by William L. Finley.

Charles Burr Describes Exploitation That is Popularizing Torchy Comedies

"WE will have our own exploitation department to assist exhibitors in putting these comedies across and advertising them to the public," said Charles Burr, producer of the Torchy comedies. "As no expense is being spared in making these comedies clean and high class in every respect, likewise we will spare no expense to have them properly exploited after they have been sold to the distributor.

As soon as distribution details are completed a photoplay edition of the first book will be off the press. This book will be profusely illustrated with scenes from the film. As rapidly as each of the pictures is completed another of the Torchy books will be issued with the photoplay illustrations.

Already there are seven volumes of these stories in print, and the stories themselves have been appearing for eleven years in the best known newspapers throughout the country. At the present time the current stories are appearing alternate weeks in twenty-three newspapers in the United States and Canada. The news syndicate handling Sewell Ford's stories will increase the number to 100 or more newspapers to coincide with the release date of the comedies.

Booked by Both Strands.

Master Films, Inc., will have its own exploitation department and already this branch is being organized. The publicity and co-operation work will be handled in such a way that these comedies will be real drawing cards, wherever they are shown.

Johnny Hines as Torchy made such a big hit at the New York Strand that it was booked for a week at the Brooklyn Strand and at both places it went over with big success.

Other theatres not only in New York but throughout the country have heard what the Torchy series is doing and they have written and wired Mr. Burr for information as to play dates. Among these are Picker's New Rio in New York City and The Auditorium in Minneapolis. These requests were turned down for the time being in justice to the company which will handle the distribution.

Stewart Begins Executive Work.

Now that L. I. Stewart, of Southern Enterprises, Inc., of Atlanta, who is well known to the trade in New York City, has conquered the intricacies of his income tax blank, he is "resting content" and looking forward to soon undertaking executive instead of creative work for his company.

The news is contained in a letter to Moving Picture World. He will soon be chief of newspaper advertising for the Enterprises in the eleven southern states, paying especial attention toward bringing about greater efficiency in expenditures, copy, lay-outs, etc. He is now on the first of a series of visits to town and cities in his territory. Mr. Stewart has been editor of the "Square Dealer" published by Southern Enterprises, Inc.

Magnificent St. Louis Hall Has the Simplex Equipment

ST. LOUIS now boasts a magnificent hall consecrated to the artistic and civic life of the city. The new hall of the Scruggs, Vandervoort & Barney Store is eighty feet long by thirty-five feet wide and seventeen feet high and seats 500 persons. The decorations are from the Marie Antoinette era of France and the Adam period of England. The hall is rectangular in shape, having a short mezzanine balcony opening from the sixth floor of the store. There are a suite of rooms to be utilized for teas and other entertainments.

The stage is about twelve feet deep and has an elaborate organ and a Minusa gold fibre screen. In back of the auditorium is a spacious, modern booth equipped with the latest model Simplex motor-driven projector.

F. I. L. M. Club Welcomes S. B. Kramer's Return

THE New York City F. I. L. M. Club will welcome the return of S. B. Kramer, new manager of United Picture Productions Corporation. He at one time represented the Bluebird Photoplay Company. Mr. Kramer will return with an added knowledge of exhibitor conditions from his twelve months' experience as operator of the Globe Theatre, 2186 Third avenue.

Jules Burnstein, manager of Magnet Film Exchange from its inception, which he has sold to the Gardiner Syndicate, will bid the F. I. L. M. Club farewell for a time. T. R. Gardiner will succeed him as a member. The membership of the New Jersey Metro Exchange will be transferred to the N J. Rolfe Film Company and Mr. Proskie will continue as representative.

Kenneth Earl
Son of Edward Earl, president of Nicholas Power, who was killed in an aeroplane accident in Miami, Fla., last week. He was buried at Montclair, N. J., on March 15.

The joint meeting in Utica of the Buffalo, Albany and New York City F. I. L. M. clubs was the first gathering of this nature. The results attained indicate that these will be annual events in the future. Buffalo and Albany have joined the Hoy Credit Agency and will be kept in close touch with conditions in Boston, New Haven and New York City.

The club has written exhibitors under no circumstances to depend on oral agreements, pointing out that all promises must be contained in written contracts.

"Fly Cop" New Semon Comedy.

Larry Semon's latest feature comedy film, "The Fly Cop" has just arrived from the coast at Vitagraph's main office. The exploits of heroes and villians, opium thieves, jewel smugglers and assassins are condensed into two reels.

Larry plays the role of a brave super-detective. He disguises himself forty-two and a half times and invades underground palaces and dens. And it is reported that he doesn't say "Hist!" once.

"Go Ahead and Shoot! I Need a Light on My Cigarette!" He's a Reel Hero, Too!
All this trouble is over "My Lady's Garter," which belongs to Sylvia Breamer, seen in the center. It's a Paramount picture.

Selznick to Distribute Prizma Pictures; to Produce Five-Reel Dramas in Colors

AN announcement of importance and interest to the motion picture industry of the entire world is contained in the statement of Lewis J. Selznick that he has acquired the sole and exclusive right not alone to distribute the products of Prizma natural color pictures but also that Prizma will invade the field of screen drama by producing in colors long subjects of five or more reels. Further that Myron Selznick will have active supervision of the color picturization of famous novels and plays made by the Prizma process.

Contracts have been entered into by and between Lewis J. Selznick and Lee Benoist, president of the Prizma company, whereby Select Pictures will take over the distribution of all Prizma subjects heretofore handled by the Republic, and will serve the theatres with these and such other Prizma subjects now in process of production.

Lewis J. Selznick, in discussing this coup, whereby his company secures the advantages of the Prizma color process, said:

Watched Progress of Prizma.

"I have watched with great interest the progress of the Prizma color pictures since their introduction on the market and the evolution of improvement was so marked that I realized that it was color photography which would register the high water mark in the field of achievement of motion photography. This is an epoch that has been awaited by all who have in any way been connected with the business. That it only needed natural color to give to pictures the final impetus that would mark the character of entertainment—one of lasting and substantial permanency. That color, with its multitudinous variations gave to the celluloid strip the stimulating interest that goes with never-ending changes and provides a suspense which the spoken drama holds for an audience by means of the different tones of the actor's voice.

"When, the other day, William Van Doren Kelly, the inventor of the Prizma color process, told me that he had at last perfected his camera to that state of efficiency where the fringing of colors had been eliminated and besides the filtering through the lens of the seven primary colors together with shade variations had been accomplished as evidenced by test pictures, I knew the psychological moment had arrived to secure this wonder of wonders as a fitting accompaniment to my studio products. Kelly's invention is as far in advance of the ordinary process as tungsten is to the carbon filament of the incandescent lamp—so is Prizma to the black and white."

Meeker Gets New Post.

Although no changes have been announced in the personnel of the Prizma organization following the statement that Mr. Selznick has acquired the Prizma product, it has been made known that George Meeker, who has been general sales manager of Republic Distributing Corporation, has been delegated by Mr. Selznick to the Prizma forces, where he will serve in an executive sales capacity.

Prizma Pictures, it is cited in the Selznick statement can be projected through the regulation projection machines. No special equipment or apparatus is necessary as the Kelly invention is complete in the film when it is put into the projector. That this fact is appreciated is evidenced by the large number of theatres which have been selecting the Prizma color reels to present preceding the feature, or long picture, of the program, thus lending the whole program a touch of color.

In closing his announcement, Mr. Selznick said: "Prizma holds a unique and distinct place in the programs of the country, and we intend to make it still more valuable to exhibitors. If there is an improvement of any kind possible, the industry can rest assured we will not neglect it—and I believe there is much that can be done and accomplished for the exhibitor and the public.

William De Mille States Convictions Regarding Literary Growth of Screen

FROM the standpoint of the man of letters the motion picture industry stands on the threshold of its third great period of development. With this fact in mind, I spent the greater portion of my time while in New York in interesting well-known playwrights and novelists in the present and future possibilities of the screen."

That's the way William De Mille, on his return to California, summed up his activities during his recent New York visit.

Although Mr. De Mille is perhaps best known to the theatregoers of today as the director of Paramount-Artcraft special productions, he also occupies an enviable position as a playwright and essayist. His literary work won for him the friendship of some of the greatest American dramatists and writers, and this fact made it possible for him to carry through his recent missionary work.

Regarding the literary growth of the photoplay Mr. De Mille has the following convictions:

Showed Production Advance.

"The screen story firs assumed fictional form. That is to say, the motion picture at a comparatively early date ceased merely to be pictures that moved of Niagara Falls or a railroad train. Stories began to be shown on the screen. Those early efforts were often crude and sketchy, but they marked a distinct advance in the progress of the motion picture.

"The second stage came when these stories assumed dramatic form. The majority of photoplays produced today are in this form. By a process of experimentation a separate system of dramatic construction was developed from the screen as differentiated from the drama of the stage. This stage has been marked by the entrance of famous men of letters, whose works, either in the form of stage plays or novels, have been adapted for the screen.

"In the process of adapting novels or stage plays for the screen many necessary changes must be made. Critics often forget that the art of the screen is a separate and distinct branch of literary endeavor and they have critized the photodrama for these so-called 'liberties.'

Literary Era Is Third Development.

"Today the screen drama has reached the threshold of its third great stage of development—the literary era. By the phrase 'literary era' I mean that the photoplay is now ready to develop a literature of its own. No longer will it be necessary to adapt novels and stage plays to the need of the screen. Within the next few years we will see many of the great writers of the world writing directly for the screen.

"It was the conviction that the time was ripe for the entrance of writers of proven ability that led me to talk with various playwrights of note during my recent Eastern trip. These men will have to master a new type of dramatic style. They will have to forget many of the rules of their stage work and learn many new rules. But they are capable of making these changes, and before many months have passed I expect to see my work bear fruit."

A Reflection of Owen Moore's Acting Ability in Elaine Hammerstein's Mirror.

Elaine Hammerstein is seen here in a scene from "The Woman Game," while Owen Moore is doing his darndest to be "The Desperate Hero" in the two "shots" (at the right), in recent Selznick releases.

You See This Veil Is Really Red, But the Red Is Eliminated Because of the Ink Shortage.
They listen and hear not—Why? Because there is no noise! No. 3 shows a condensed harem. Taken from Madge Kennedy's latest Goldwyn, "Trimmed in Red."

"Proof of Picture Is in Box Office" Says Hobart, Praising "April Folly"

THE reason why Cosmopolitan Productions' pictures have been so successful for us and for our exhibitors is because we never lose sight of the box office angle. In other words, the element of popular taste plays a most important part in our productions plans, for we know full well that no picture can rightly be called a success if it doesn't draw at the box office."

Thus did Henry M. Hobart, vice-president and general manager of International Film Service, Inc., producers of Cosmopolitan Productions and Hearst News Reels, sum up the why and wherefore of his company's success since Cosmopolitan Productions made its first appearance on the motion picture horizon.

"After all, the proof of the motion picture is in the box office," continued Mr. Hobart. "A commercial failure overshadows whatever artistic success a picture may achieve simply because success in anything is measured today by the yardstick of commercialism. If a venture doesn't make money it's a failure. So it is with that idea in mind that we make our pictures, and it is with that idea in mind also that we exploit and market them. Our exhibitors must make money with our pictures —that's our first slogan.

Expense Is Never Considered.

"Taking the production end first, I can say for it, and I am sure that our exhibitors will bear me out in this, that we consider no expense in the making of Cosmopolitan features. Our star, Marion Davies, is too well known to the trade and the fans to require any introduction. Her box office pull has been well demonstrated in the past and her following is legion. Miss Davies is given only such stories as fit her rare personality. She is always surrounded by a cast of exceptional screen players and she has the best directors as well as the best in scenic assistance, etc.

"In support of this statement I recall to mind 'The Cinema Murder,' in which Miss Davies starred. This picture is a big financial success and is still in demand among exhibitors. This holds true, too, of 'The Miracle of Love,' which featured Lucy Cotton. The same elements that go to make up Miss Davies' starring vehicles go also in the making of other productions which feature Lucy Cotton and Alma Rubens, individually.

Promise Still Greater Exploitation.

"These productions, which are the first and only contributions made so far to the screen by Cosmopolitan Productions, proved to us that we are on the right track. They made big money and are still making big money for exhibitors everywhere. We have been in receipt of unsolicited communications from representative exhibitors to the effect that our pictures have made money for them and I have yet to receive one letter to the contrary.

"This brings me to 'April Folly,' Miss Davies' latest screen work, which will receive its first showing anywhere, at the Capitol Theatre, New York, beginning March 28. We have great hopes for 'April Folly,' because in our judgment it has every element of popularity and because it has every sign of a sure-fire box office success about it. In the first place it has Marion Davies for its star, and in the second place the story was written by Cynthia Stockley, who is one of our most famous authors.

"Then again, 'April Folly' will be given such a publicity and exploitation send-off as none of our former productions has had. That is saying a great deal, I know, when one recalls to mind the splendid publicity which surrounded 'The Miracle of Love' and 'The Cinema Murder.' I have no hesitancy in saying that the publicity and advertising on 'April Folly' will be a revelation to all the case-hardened film folk who think they have seen the best in exploitation."

Universal's Eastern Exchange Managers to Meet in New York City on March 22

UNIVERSAL'S exchange managers from all branch exchanges east of the Mississippi and north of the Ohio will meet in convention at the Hotel Astor, New York City, on March 22 to discuss plans for the next season's sales campaign. This convention, which will last several days, will be followed by other conventions of Universal sales managers in other sections of the United States and marks the beginning of an elaborate system of conference and co-operation by which Harry M. Berman, general manager of exchanges, plans to perfect the sales machine.

The convention in New York City will afford the exchange managers in the eastern district under A. A. Schmidt an opportunity to see the opening on Sunday night, March 21, at B. S. Moss' Broadway Theatre of "The Virgin of Stamboul," Priscilla Dean's new super-production. Plans for handling this picture will form an important part of the convention business. The assembled film men, including several of the publicity men in the embraced territory, will hear talks by Carl Laemmle and other Universal officials. A dinner will be one of the features of the convention.

Those Who Will Attend.

Among the managers who will be present besides Mr. Schmidt, whose headquarters are in Cleveland, are George Uffner and Charles Rosenzweig, of New York; F. S. Hopkins, Buffalo; Herman Stern, Pittsburgh; E. J. Smith, Cleveland; Louis Baum, Cincinnati; W. D. Ward, Detroit; Ralph Abbott, Indianapolis; Edward Golden, and W. H. Hill, of Boston, and Vernon Garrick, of Philadelphia.

Second Convention at Chicago.

As soon as the exchange managers of the eastern district have returned to their homes, Mr. Berman will call the second convention at the Blackstone Hotel, Chicago. This conference will include all exchange managers under George Burke and W. A. Chase, the two district managers for the Middle West. Among those to assemble in Chicago will be I. L. Leserman, Chicago; George Levine, Milwaukee; Edgar B. Haines, Des Moines; H. F. Lefholtz, Omaha; Joe Roderick, Minneapolis; Sam Benjamin, Oklahoma City; Barney Rosenthal, St. Louis, and J. H. Calvert, Kansas City.

The third convention will be held in Los Angeles, to which center Mr. Berman will call the following managers: Eugene Gerbasse, Denver; G. A. Hager, Salt Lake City; C. A. Nathan, San Francisco, and C. L. Theuerkauf, Los Angeles, as well as representatives from the southern states.

Berman Promises Surprises.

The final convention will be held in Seattle, it is contemplated, and will include Herman Lersch, Butte, Mont.; V. M. Schubach, Seattle; C. W. Koerner, Portland, Oregon, and Wallace Potter, of Spokane.

for crowds: S.R.O. 12

Original of North American "Strands" Will Have Festive Sixth Birthday

DURING the week commencing April 11 the Strand Theatre will celebrate its sixth anniversary and managing Director Jack Eaton is busily engaged preparing an elaborate festive program. The Strand Theatre was opened to the public on April 11, 1914, and became a success over night. It was the first theatre to present motion pictures in conjunction with a high class musical program.

When the management—the Mitchell H. Mark Realty Corporation—announced that it contemplated showing motion pictures to the musical accompaniment of the large concert orchestra and offering vocal and instrumental soloists between films, the project was predicted a dismal failure by some theatrical experts. The news of the success of the Strand, however, was spread throughout the country, and in less than two years almost every city of any consequence had a large theatre offering similar entertainments.

Strand Theatres Found Everywhere.

Many of these theatres were named the Strand. The public, in many instances, was led to believe that these Strand theatres were conducted under the same management as the original Strand Theatre in New York. This belief was strengthened to some extent owing to the fact that the Mitchell H. Mark Realty Corporation owns and controls a string of Strand theatres throughout the country. For this reason Moe Mark, president of the corporation, has instructed all the managers of the Strand theatres operated under his management that these theatres will be known as "Mark" Strand theatres.

Mr. Mark and his associates have, ever since the theatre was first opened, endeavored to improve the shows. Thus the Strand Concert Orchestra, which on the opening night numbered sixteen musicians, today is an organization of over fifty men, all accomplished soloists. Much effort and expense have been devoted to the musical part of the entertainment at the Strand. For a time popular Symphony concerts were given every afternoon, preceding the regular program. The Strand also inaugurated a series of condensed versions of grand opera, sung by artists of international renown, and properly staged and costumed.

Here are a few statistical facts of special interest: During the past six years 1,095,000,000 feet of film have passed the Strand Theatre's projection machine. The lost and found department has turned over to its owners 78/65 per cent. of articles reported lost and several thousand dollars in cash. Thirteen thousand one hundred and forty performances have been presented. People to the number of 25,680,000 have paid admission since the opening night.

Carpentier to Remain Here.

Georges Carpentier has arrived, and after a consultation with Robertson-Cole officials the announcement is made that the European heavyweight champion will work in an eastern studio.

The story to be produced has been completed by Willard Mack, and negotiations will be consummated shortly for one of the indstry's best directors.

Duffy Resigns as Pathe's Short Subject Sales Head

FRANK DUFFY, for five years associated with the sales department of Pathe Exchange, Inc., and most recently short subjects sales manager, has tendered his resignation to Paul Brunet vice-president and general manager. Duffy is a good example of the possibilities offered every employe of Pathe exchange, Inc. He worked himself up through the ranks, and at every turn found reward for his services.

Sessue Hayakawa Signs Four Year Contract Renewal With Robertson-Cole

NEARING the end of a succession of dramatic triumphs, Sessue Hayakawa has just closed a new contract with Robertson-Cole, which will cover the next four years. Within a short time the new contract will go into effect, and soon after that Robertson-Cole will announce the title and nature of the first of the new productions.

According to the terms of the new contract Hayakawa will make only four pictures each year. From four to five months will be devoted to one of the four with the purpose of making it a super-feature. Money, time and care will be lavished so that these productions of the next four years will be the greatest of Hayakawa's career. The best of direction, deliberate casting, careful selection of locations, and close scrutiny of all stories will be some of the elements which will contribute to the success of these pictures.

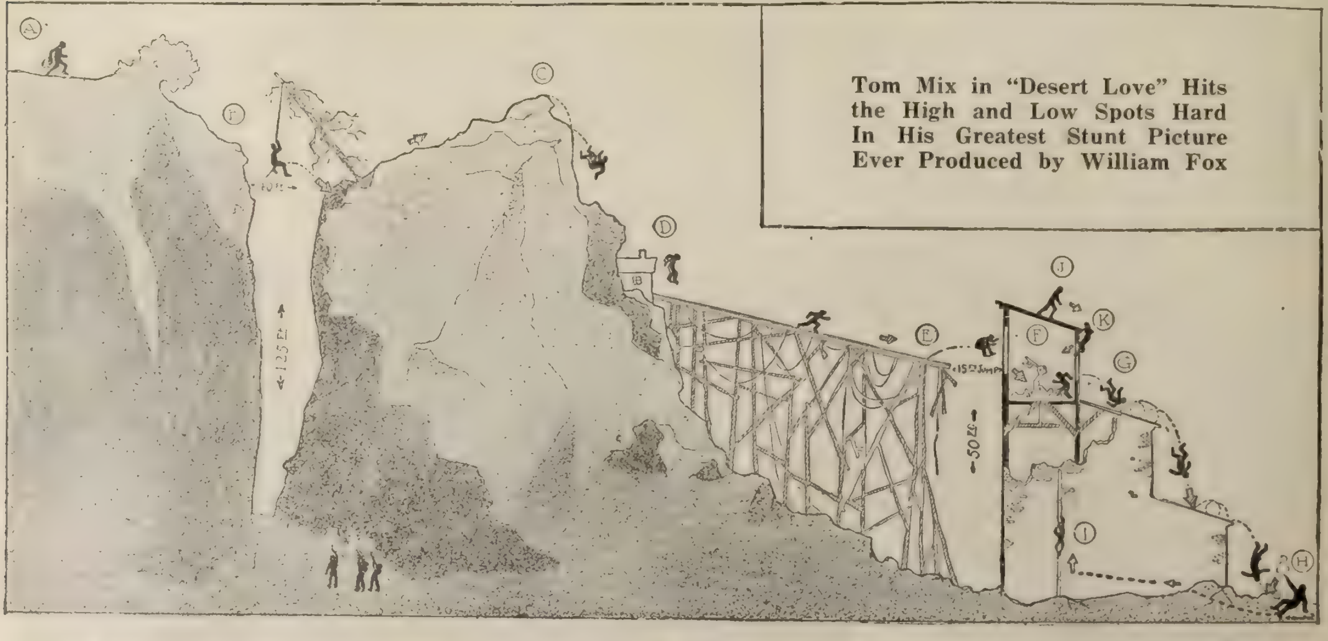
Through his Robertson-Cole productions, which have been made at the Haworth studios, Hayakawa has found a world-audience. It is his determination to fix himself in the good-will of his audience by even greater pains and care during the years which are still ahead.

Hayakawa is now searching through many books and carefully examining the scenario market for new stories in which to base his coming productions.

Special Showing on "Inner Voice."

On Tuesday March 23, at 10 o'clock in the morning, the American Cinema Corporation will give a special showing at the Strand Theatre, New York, of its first E. K. Lincoln production, "The Inner Voice." Mr. Lincoln is surrounded by Agnes Ayres, Ailey Hatch, Fuller Mellish, Walter Greene, Edward Keppler and others. This picture was directed by R. William Neill.

Tom Mix in "Desert Love" Hits the High and Low Spots Hard In His Greatest Stunt Picture Ever Produced by William Fox



(A) Tom Mix, without a gun, starts to rescue the girl imprisoned in old mine mill. (B) Lassoes old tree and swings across chasm. (C) Pitches headlong down precipice. (D) Lands on trestle and races toward the mill. (E) Jumps 15 feet to mill, crashing through window, frame, 50 feet above ground. (F) Lands in room and has fierce battle with villain, who throws him through window, after Mix has tossed the other's gun down to the ground. (G) Mix lands on shed roof and rolls off to roof below, falling from there to ground unconscious. (H) Discovers the gun and with mighty effort shoots at villain in window. (I) Crawls to leader pipe and climbs up side of mill. (J) Reaches roof and moves to edge. (K) Swings over edge of roof and down into room once more to find that his last shot had reached its mark and the girl is safe.

Marie Shotwell in Meighan Picture.

With the selection of Marie Shotwell for an important subtle characterization in "Civilian Clothes," the Paramount-Artcraft production Thomas Meighan is making in New York under the direction of Hugh Ford, this capable actress, star of both stage and screen productions, makes her first appearance under the banner of the Famous Players-Lasky Corporation. Mr. Ford chose Miss Shotwell for the part after a careful deliberation over the requirements for the role, and the actress decided to accept his offer when she thoroughly understood the difficulties of the role, for, Miss Shotwell said, so long as the characterization is there it really matters not whethere one is starred or featured, for the public picks out the player who really does things.

Arbuckle Signs to Appear Exclusively in Five Reelers

IN response to the insistent demands of exhibitors, who for a long time have wanted him to appear in feature pictures, Roscoe (Fatty) Arbuckle has just signed a contract with the Famous Players-Lasky Corporation to appear hereafter only in five-reel feature comedy productions as a Paramount Artcraft star.

Mr. Arbuckle's new contract not only will bring him into five-reel comedy features exclusively, but also adds another to the list of Paramount Artcraft stars. In the past Mr. Arbuckle has been producing for himself, under the name of the Comique Film Corporation, of which Joseph M. Schenck is president and general manager.

Mr. Arbuckle has just returned to Los Angeles, after having signed a contract for three years, during which time he will devote his screen activities exclusively to five-reel feature comedies.

Arbuckle's departure from short comedies into feature work marks one of the most interesting developments of recent years and is a direct result of requests from exhibitors throughout the country for Arbuckle pictures of greater length.

Mr. Arbuckle will begin work at once in the Lasky studio at Hollywood.

Selznick Men Wide Awake at New York State Convention

THE Lewis J. Selznick organization was very much in evidence at the convention of the New York State Exhibitors' League, held in Utica on March 9 and 10. Representatives from the New York and Buffalo offices, publicity and exploitation men, and officials from the home office were on the job every minute and put much "snap" in their work. New York exhibitors were given a visual demonstration that the Selznick organization is a "live wire" in behalf of the showmen.

Miss Zena Keefe, the Selznick 1920 star, was the "Mystery Woman," for whom every girl in Utica was looking. Through the Utica Observer, Selznick offered $50 to the women who could pick out Miss Keefe on the street and identfy her.

The big surprise from the Selznick office came when each exhibitor found in his box at the hotels, or in his room, a copy of the convention number of the Selznick Bulletin, a newspaper gotten out on the spot.

Charles McClintock directed the "stunts."

Change Title of Vitagraph Film.

Corinne Griffith, the Vitagraph star, changed the name of her newest picture. The feature is an adaptation of the story by O. Henry entitled "The Memento," and it had gone half way into its celluloid life under that title, until Miss Griffith changed it. "The Garter Girl" is now its name.

Radin Pictures Makes Its Debut in the Independent Field; Has Popular Stars

ONE of the newest companies to make its appearance in the independent market is the Radin Pictures, which this week makes its bow to the state right buyers of the country under the guidance of Matthias Radin, president and general manager of Tyrad Pictures, Inc. This announcement does not mean that Radin has retired from the Tyrad organization. Such is not the case. He still continues as its active head and will operate the Radin Pictures entirely apart from Tyrad, handling separate and distinct product through the latter named company, so that the two will in no way conflict.

The first feature to be offered to state right buyers by Radin Pictures is a five-part drama of mystery featuring Frank Mayo, Ben Alexander and Claire MacDowell, entitled "Thru the Eyes of Men." This photoplay contains a story of the unusual type, one which lends itself to special exploitation. It is a clean drama of the human interest order and a box office attraction.

To Release Short Subjects.

That Radin Pictures does not intend to limit its product to feature subjects of length is evidenced by the fact that it will have ready for release on or about April 15 a series of twenty-four single part comedies released under the brand name of "Zip Comedies," starring Chris Rube, Florence E. Turner, Neal Burns, Ben Wilson, Bardine Burkette, Harry Mann and Mr. and Mrs. Carter De Haven.

On the same date a series of twenty-four two-part "Real Star Dramas" in which such prominent stars as Violet Mesereau, Mary Fuller, Zoe Rae, William Mong, Francis Ford, Grace Cunard, Violet MacMillan, Lena Baskett, Molly Malone, Irene Hunt, Franklyn Farnum and J. Warren Kerigan appear, will also be ready for distribution. The stars mentioned appear in different groups of releases in new subjects never before shown.

"Burlesque on Carmen" Proving Popular.

The Mickey Film Corporation of Chicago, owners of "A Burlesque on Carmen," starring Charlie Chaplin, for Illinois, report it has broken booking records with this Kremer attraction. In several instances Chicago theatres have booked Carmen for the same day and date, and many larger downtown theatres will show the comedy within the next few weeks. A partial list of the bookings secured by the Mickey Film Corporation follows:

Rialto (one week), Casino (two weeks), Hamlin, Logan Square, Howard, Atlantic, Davis Square, Wanda, Liberty, Clark, Twentieth Century, Gold, Plaza, Shakespeare, Star, Oakley, Rose, Rosette, Mabel, Emmett, Irving Park, Casimir, Magnolia, Ashland, Grand, Americus, Madlin, New Paris, New Lyric, New Era, New Cicero, Stadium, Karlov, Parkway, Argmore, New Park, Prairie, Tiffin, Monogram and Eagle Theatre.

Durant Sells Four Plays for Broadway Production

HARRY DURANT, of the Famous Players-Lasky organization, is turning his typewriter again toward the "legitimate" stage after several years spent in writing for the screen.

Mr. Durant now has four of his plays scheduled for New York openings—"The Beautiful Virgin," with which Georg Broadhurst will open the Broadhurst Theatre early in the summer; "The Man Within," a Napoleonic drama with Jose Ruben in the title role, to be produced by Oliver Bailey at the Fulton Theatre; "Neither Do They Spin," a comedy drama which Lawrence Webber will bring into his Longacre Theatre, and an unnamed melodrama which Producer A. H. Woods believes has all the elements of a sensational success.

In addition to these four plays, of which Mr. Durant is the author, he is to take a flier in the producing game himself with "Growing Pains," a comedy by Sidney Toler, and in which Ernest Treux will be starred. Mr. Toler is also the author of "The Golden Age," which George Tyler is now rehearsing and of "The Rag-a-tag-Man," which Sam H. Harris has listed for an early production.

Walter Miller in Artclass Productions.

Artclass Pictures Corporation announces that Walter Miller is to be featured in five productions which it will make for release through Robertson-Cole. Mr. Miller played one of the leading roles in "The Return of Tarzan" and was loaned to Selznick Pictures for "The Invisible Divorce." He is now playing opposite Betty Compson in her first picture to be made by her own company.

SEE OUR EXCHANGE PAGES

They are of interest to every showman and film salesmen in the business. They reflect the "doings" of the "live wires" of filmdom.

Three New "Stills" of Anne Luther.

She will be the star in "Why Women Sin," a Wistaria Production, Inc., and will be supported by a notable cast of players.

Consensus of Trade Press Reviews

Here are extracts from available reviews printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

The Hell Ship

(Madlaine Traverse—Fox)

M. P. W.—The story is one of such unusual quality that it holds the interest firmly.

N.—A vigorous story. One with a sustained punch throughout.

T. R.—Not one for sensitive folks. It contains many brutal scenes and nothing that is pretty or dainty.

W.—An unusual and forceful subject because of the striking difference of its plot from the general run of feature stuff.

E. H.—Contains action enough to hold interest every minute.

High Speed

(Gladys Hulette and Edward Earle—Hallmark)

M. P. W.—Is one rarely exceeded of its kind.

N.—Contains many thrills and exciting moments.

T. R.—"High Speed" is a high speed melodrama.

E. H.—It is a story particularly suitable for patrons deeply interested in automobiles.

Judy of Rouge's Harbor

(Mary Miles Minter—Realart)

M. P. W.—Is melodrama beautifully produced.

N.—Hectic melodrama fails to hit bull's-eye of truth.

T. R.—A strong attraction.

W.—Simple little narrative spoiled by too rigid detail.

E. H.—Presents Mary Miles Minter at her best.

The Last Straw

(Buck Jones—Fox)

M. P. W.—Buck Jones featured in Fox Production which spins first rate western romance.

N.—Buck Jones makes debut in interesting western.

T. R.—A very entertaining Fox feature.

W.—Latest Fox star gets off to good start in first production.

E. H.—The production is well directed and is an entertaining five-part subject.

Mary's Ankle

(Doris May and Douglas MacLean—Paramount)

M. P. W.—Presents Doris May and Douglas MacLean in well made farce comedy.

N.—A clean farce full of clever lines and situations.

T. R.—Will lure the eyes of the tired business man away from his troubles and make a fine antidote for the blues.

W.—Fine, clean-cut comedy; gets over in great style.

E. H.—An attraction to rcommemnd to your patrons and advertise strongly.

April Folly

(Marion Davies—Paramount-Artcraft)

M. P. W.—Provides fair entertainment.

N.—Wild absurdities and pretty poses featured here.

T. R.—Serves very well as a background across which the winsome Marion flits like a joyous butterfly.

W.—Star pretty as usual, but story adaptation badly handled.

E. H.—A very novel story has been adapted, and the action is carried through the five parts in such a manner as to retain interest throughout.

The Blooming Angel

(Madge Kennedy—Goldwyn)

M. P. W.—From every standpoint the production is most enjoyable.

N.—Miss Kennedy saves poorly developed idea.

T. R.—Exhibitors will make no mistake in booking this cheerful program attraction.

W.—Here's a case of what was probably a good magazine story being entirely unfit for screen use.

E. H.—The play differs widely from the past productions in which the star has appeared and should give satisfaction.

Double Speed

(Wallace Reid—Paramount-Artcraft)

M. P. W.—Rolls on through numberless entertaining situations.

N.—Undue use of coincidence, but still highly entertaining.

T. R.—Bright, clean comedy that fairly sizzles with "pep."

W.—The subject stands as one to be spoken of only in terms of praise.

E. H.—A weakness of story and too apparent padding detract greatly from its effect. There are, however, a great many laughs and spectacular features counterbalancing these defects.

Footlights and Shadows

(Olive Thomas—Selznick)

M. P. W.—It serves to bring out the beauty of the star more than ever. There is no denying her personal attractiveness.

N.—A pleasing picture, with many strong points.

T. R.—Has a wealth of charm and reveals such lavish and lovely settings that it is sure to please.

W.—It is generally interesting throughout, well put together and attractive by reason of the star, who shows to her best advantage.

E. H.—Presents Olive Thomas in a typical role. It is excellently staged and the suspense is well sustained throughout.

The Fortune Hunter

(Earle Williams—Vitagraph)

M. P. W.—One of the finest comedy-dramas with a rural atmosphere that the screen has ever produced.

N.—Famous stage success made into entertaining picture.

T. R.—Gives Williams a capital role.

W.—Fine basic material and appreciative treatment make this a comedy winner.

E. H.—Taken from Winchell Smith's successful stage farce of several years ago, makes splendid screen material.

The Paliser Case

(Pauline Frederick—Goldwyn)

M. P. W.—Sensitive, magnetic, vital, this Goldwyn star fulfils every requirement of her role.

N.—High-class melodrama which holds interest.

T. R.—If it wasn't for the clever work of star and supporting cast the picture would rank as an ordinary specimen of the sob and thrill drama.

W.—Average murder mystery story produced in lavish settings.

E. H.—Presents Pauline Frederick in a typical role.

Respectable by Proxy

(Sylvia Breamer and Robert Gordon—Pathe)

M. P. W.—There are some strong and unusual situations in this six-part Pathe release.

N.—Artistic production and good interpretation lift story.

T. R.—Provides a thoroughly entertaining program attraction.

W.—Splendid production qualities obviate shortcomings of story.

E. H.—It is a picture which should be acceptable to all theatres if carefully advertised.

Seeing It Through

(ZaSu Pitts—Robertson-Cole)

M. P. W.—The story with an atmosphere well established in the picture and a rather unusual characterization; is compelling.

N.—Heart interest story carries bewildering detail.

T. R.—Is a pleasing picture, offering a story rather out of the common.

W.—Short of advertising possibilities as well as a poor entertainer.

E. H.—It is unique, well produced, interesting throughout and entertaining.

His Wife's Friend

(Dorothy Dalton—Paramount)

M. P. W.—Dorothy Dalton featured in successful tragedy of Chinese mystery type.

N.—Has many good points which should satisfy.

T. R.—In point of melodramatic interest "His Wife's Friend" ranks with the best of the Ince productions.

W.—Murder mystery story doesn't register.

E. H.—This production is on a par with the best of the Thomas H. Ince Dorothy Dalton productions.

The Cinema Murder

(Marion Davies—Paramount)

M. P. W.—A fairly entertaining tale, but has not been adapted to the screen with any too much skill.

N.—Conventional story lifted through sumptuous production.

T. R.—Has all the ingredients necessary to the successful mystery movie.

E. H.—The picture will satisfy.

His Temporary Wife

(All-star—Hodkinson)

M. P. W.—Succeeds in holding the interest of the spectator from first to last of six reels.

N.—With such a cast and a title which sounds interesting this ought to get business. How well it will please depends on the individual. If your audience is critical they are apt to ask you questions.

T. R.—It is pleasing after the manner of the stories featuring a Cinderella type of heroine.

E. H.—A social drama with a rather unique plot. Direction, however, has been handled poorly, and the screen version becomes monotonous.

Jubilo

(Will Rogers—Goldwyn)

M. P. W.—Amusing story of the American hobo.

N.—Will Rogers scores in charming picture.

T. R.—Registers an unqualified triumph for producers, directors, star and supporting cast.

Haunting Shadows

(H. B. Warner—Robertson-Cole)

M. P. W.—H. B. Warner scores big in Hampton adaptation of Meredith Nicholson story.

N.—H. B. Warner has a winner here.

T. R.—Proves a fine starring vehicle for H. B. Warner.

Stronger Than Death

(Nazimova—Metro)

M. P. W.—Presents Nazimova at her best in a superbly pictured story of India.

N.—Nazimova's rare art is capitalized again.

T. R.—Once more Nazimova scores a brilliant triumph in cinema histrionics.

Live Sparks

(J. Warren Kerrigan—Hodkinson)

M. P. W.—Is well made, its characterization is interesting, and its subject substantial.

N.—Is a well-balanced picturization of a simple but entertaining story.

T. R.—An entertaining comedy-drama, well directed, and registering as a valuable program attraction.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

THE good old days when the grocer or the butter and egg man pushed a long slender testing instrument into a firkin of butter or sliced off a tempting morsel of cheese and invited a customer to sample either article are evidently gone, never to return. And such a method of picking out a moving picture will probably never come into use. A hundred feet or so taken haphazard from a five-reel feature will hardly give clear and comprehensive knowledge of the nature of the story, the acting and the production, and the commercial value of all three. Booking pictures by sample will never become popular.

Nevertheless it is surprising what one short scene will reveal. While at the Norma Talmadge studio a few weeks ago I was invited into the projection room belonging to the establishment by Director John Emerson. There was a five minutes wait while a set was being rearranged and the director wanted to take advantage of it and have a short scene from "In Search of a Sinner" thrown on the screen. We seated ourselves, and the operator started his machine.

Before our eyes appeared that amusing bit that sounds so shocking to describe in words and proves such innocent good fun in film form—the incidents where the bored young wife sets an experienced vamp of generous proportions and an alluring display of back to lead her husband from the paths of rectitude, to which he adheres with an unfaltering but deadly monotony. By all the rules laid down for such a situation the wife's conduct is most unbecoming, but I only laughed at the little woman's anger and disgust when she found she had failed in her wicked plot. And spectators wherever "In Search of a Sinner" is being shown, are all laughing just as heartily.

Here is a sample scene that tells exactly the spirit of the entire picture, and explains why it is that subtitles and situations that seem to set at defiance the moral code made and provided for rebellious wives and frisky widows, are received with positive glee by ethically unimpeachable persons. The intent of the authors of the story is, of course, only to amuse, and no actual moral fracture takes place. But the thing that makes the whole series of social revolts on the part of the heroine merely innocently entertaining is the personality of Constance Talmadge. She is the embodiment of Georgiana Chadbourne, a young woman whose ingenuousness render her attempts to be shocking as unobjectionable as the antics of a playful kitten.

Sooner or later all actors learn that personality often has the deciding voice in their selection for a part. Constance Talmadge is blessed with the same wholesome impishness that made Lotta the idol of her day. The bald plot of "In Search of a Sinner" sounds racy, if no worse. There are laughter and wit and good taste in it, but no trace of sin. *Weitzel.*

Next week New York will see "The Idol Dancer," the picture that took D. W. Griffith to the Nassau, where fate staged a real "Lost at Sea" for him. WEITZEL.

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"Girl of the Sea"

A Williamson Submarine Picture of Unusual Appeal, Released by Republic Pictures.

Reviewed by M. A. Malaney.

EXHIBITORS who have followed the progress of the deep sea photography invention of the Williamson Brothers will find "Girl of the Sea" the best piece of dramatic work they have turned out. It has all that is necessary for the success of a good photoplay, and in addition fascinating scenes below the water, all a part of a thrilling drama.

We recall that the first effort of the Williamsons was heralded as a new wonder and accepted as such by audiences everywhere. "Girl of the Sea" surpasses it in every way. The portions made under water are as clear as most pictures made on land. The story is almost entirely of the sea. In the forepart there is a very realistic sinking of a merchant ship on a reef of the West Indies. There is a tropical storm later on and then the deep sea pictures, which have not been overdone in the least.

The work of Betty Hilburn as the girl of the sea, who grows up on an uninhabited island after being cast adrift from the wreckage of the ship is another feature, especially her diving and swimming. She is pleasing to the eye in these scenes and full of pep in the dramatic moments. A giant octupus is used to provide some of the excitement, and it is the first time we have seen such an exhibition that did not look "faky" at times. Chester Barnett also gives a good interpretation of the role of Tom Ross, who has set out in search for missing papers in the sunken vessel, and finds the girl of the sea. Another member of the cast who deserves credit for his work is Alex Shannon as "Matt Cuttle."

According to the producer, the entire picture, story, directing and photography was produced under the personal supervision of J. E. Williamson. The pictures having been made on and in waters adjacent to the tropical islands of the West Indies, there was opportunity for many beautiful bits of scenery.

Cast.

"Girl of the Sea"	Betty Hilburn
Lieut. Tom Ross	Chester Barnett
Kate Ross	Kathryn Lean
Matt Cuttle	Alex Shannon

Produced by Williamson Brothers.
Length, Six Reels.

The Story.

Stephen Verrill, after locating a gold mine, dies, leaving the deed to the property to his widow and little girl. They live in the West Indies. The widow offers Capt. Ross, of the steamer Caribee, a third interest if he will take her to New York and help finance a company to operate the mine. While enroute a notorious trader named Cuttle, with the help of the mate, Allen, scuttles the ship. The wreck takes place on a wild coast, and as the life boat goes ashore it is seized and destroyed by a giant octopus. The little girl is washed ashore. Cuttle and Ross reach safety in a life-boat.

As Verrill apparently has no heirs his property reverts to the state, and Cuttle buys it. Ten years later Horace Allen, son of the mate, and Tom Ross, both back from the war, become friends. Horace tries to get Tom a job in the mines, but his father objects, saying he will not hire the son of a captain who had sunk his ship. Tom is sure that his father was an honorable man, and he determines to go to the southern sea, locate the wreck and clear his father's name.

Horace finances the expedition and they land on a beautiful island. There they discover Mimi. She is a nature girl, subsisting upon fruits and nuts and fish. With her aid Tom locates the wreck, dons a diver's suit, examines it and finds his father's remains with a knife stuck in his back. Suddenly he is attacked by a giant octopus, but is rescued by Mimi. Cuttle goes to Vergua, the seat of government and denounces Tom and Mimi when court action is taken by them. Mimi recalls the deed in the money belt she left in a cave on her island home. Court is adjourned until it can be produced. Then, as Mimi and Tom start for the island, the girl is seized by Cuttle and taken to his boat and a race to the island follows. Cuttle gets there first and threatens to kill Mimi and Tom if Mimi does not produce the deed. She gets it and Cuttle is just burning it when Tom appears and a terrific fight ensues. Tom is knocked into the water, and Mimi rescues him from the sharks. Cuttle, who also has gone overboard, falls a victim to a pirate of the deep. The mine is returned to Tom and Mimi after they had married.

Program and Exploitation Catchlines: A bewitching sea nymph—bewildering background of tropical beauty—a fearless diver and giant octupus—they provide the thrills in "Girl of the Sea."

She has courage and daring, beauty and grace. She is "Girl of the Sea."

Exploitation Angles: The press book on this picture contains some interesting stories of the octopus, obtained from the Smithsonian Institute at Washington, into which is worked a mention of the picture. These should be offered to your newspaper as feature stories. They are excellent reading. In your ads play up the photos or cuts of the girl in the diving costume and the scene of the battle between girl, diver and octopus. Don't fail to dwell on the merits of this submarine play compared to others made by Williamson Brothers, and be sure and tell your patrons that it is a drama, not just an educational production. The posters on "Girl of the Sea" are very attractive and should be used on billboards and as cut-outs.

"A Manhattan Knight"

Five Reel Fox Subject Presents Tense Melodrama Based on Novel by Gelette Burgess.

Reviewed by Robert C. McElravy.

IT is seldom that a melodramatic feature holds such a well-sustained pace as does this five-reel Fox subject, adapted from a novel by Gelett Burgess, entitled "Find the Woman." Not only is the action swift and intense, but the production is full of original situations. It may be safely recommended as a "crook" story that possesses novelty and general appeal. It should keep the spectator in his seat from start to finish.

A pleasing feature of the number is its excellent introduction of the characters and types. Although many players take part, there is never any loss to remember who they are or what part they play. The types from low life are individual and interesting, such as Schmidt, the stool pigeon, the crook butler and others.

One of the unusual features is the simultaneous presentation of two rather breathless episodes, one of theft of some jewels and the visit of the young thief to his sister's apartments, the other a supposed police raid on the chambers of a crystal-gazing medium in the same building. George Walsh, who plays the hero, is soon up to his ears in both affairs and finds his hands full in saving the girl and her brother from disgrace.

The treatment is rather sketchy at times, and the long arm of coincidence plays a strong part, but this is all easily forgiven in the general fascination of the pictured events.

Cast.

John Fenton	George Walsh
Belle Charmion	Virginia Hammond
Gordon Brewster	William H. Budd
Their Uncle	Warren .Cook
Crook Butler	John Hopkins
The Family Doctor	William T. Hayes

Story by Gelett Burgess.
Scenario by Paul H. Sloane.
Directed by George A. Beranger.
Length, Five Reels.

The Story.

John Fenton, in "A Manhattan Knight," visits a crystal gazer in an effort to gain some knowledge of his parentage and also in a spirit of adventure. While in the medium's rooms a police raid occurs and he climbs the fire-escape to the apartment above. Entering by the window he finds a girl standing in an attitude of horror over the body of a young man, who has just shot himself.

The girl, whose name is Belle Charmion, explains that her half-brother, Gordon Brewster, has stolen some jewels from an uncle. He had attempted suicide, thinking the police would get him. Fenton conceals the brother in an adjoining room and impersonates him when the police arrive. Later he and Belle take young Brewster in an automobile to his uncle's home.

In the general excitement the jewels have been forgotten and Fenton goes back to Belle's apartment to search for them. By this time the family butler, who is a member of an underworld gang, has tipped off his friends and they rob Fenton of the jewels. At the butler's home a general scuffle ensues, following which Fenton recovers the jewels and learns the secrets of his parentage he had been seeking to find. An engagement with Belle follows.

Program and Exploitation Catchlines:
A Mystery Melodrama of Love and Intrigue with George Walsh as the Star.
He Visited the Crystal Gazer—Just Then the Police Raided the Place—He Dashes Upstairs and Finds a Girl Standing Over Her Dead Brother's Body—Such is the Action in "A Manhattan Knight," with George Walsh.

Exploitation Angles: Boom Walsh and work on the original title, "Find the Woman." It might be a good stunt to work the "Raffles" idea for this, using a woman and playing on the book title.

"The Evil Eye"

Benny Leonard Surrounded by Competent Cast in Fifteen Episode Hallmark Serial.

Reviewed by Margaret I. MacDonald.

THREE episodes of the new Hallmark serial, "The Evil Eye," were given a private showing in the Wurlitzer Fine Arts Hall, on Thursday afternoon, March 11. Benny Leonard, lightweight champion, is the featured player of the serial, and is surrounded by a competent cast. "Below the Deadline," "In the House of the Blind Men," and "The Golden Locket" are the titles of the first three chapters, which give good promise for the remaining twelve.

This serial contains the sensational quality that the masses are looking for. It might be contended that the mysterious personage of "The Evil Eye" is played up too heavily. It is fantastic rather than realistic, and no doubt holds good with the super-melodramatic nature of the story. The line of thrills in which the author indulges has occasional variations from the regulation article; and as the serial advances the plot gains speed and intensity.

Benny Leonard is slightly camera-shy, and for some time has difficulty in holding his own in the midst of a group of real actors. But while the villain is nonchalantly walking away with the honors of the dramatic art, Benny is getting ready to land him one of those irresistible punches that have made the boxer famous. In the second and third episodes he has a chance to demonstrate his art, and spills some pretty wallops among the thieves in the house of the blind men.

Ruth Dwyer, Marie Shotwell and Stuart Holmes are noticeable figures in the cast.

"The Third Woman"

Robertson-Cole Presents Carlyle Blackwell in a Picturesque Story of Race Prejudice.

Reviewed by Louis Reeves Harrison.

THE motive of "The Third Woman," released by Robertson-Cole, assumes a race prejudice against intermarriage with Indians, though it would seem to be a matter of individual taste. The leading character is a half-breed, played by Carlyle. His father is a man of high intelligence and social station, yet his wife was a full-blooded Indian. The half-breed son marries a white girl in the end. The prejudice is individual as against individuals. It is a matter of natural selection.

While the subject-matter lacks vital interest and the story is not told in dramatic form, the treatment is picturesque, highly so in that portion portraying Pueblo life. It not only shows how the modern Indian differs from the conventional one of moving pictures, but touches him with new and romantic interest. Some of the camera views of the Pueblo village and tribe are veritable works of art. They are far more beautiful and impressive than any painting of the subject ever shown.

Carlyle Blackwell has a difficult role, one whose sympathetic appeal is very slender, but he carries it with dignity, and he puts up a mighty struggle when called upon to display physical prowess. The three ladies who "come into his life" typify the modern beauty of social aspirations, the humble Indian maiden and the plain little American home girl. It is made obvious from the beginning that the latter is to be "the Third Woman," thus depriving the story of any element of suspense. The whole product is a fair entertainment.

The Cast.

Luke Halliday	Carlyle Blackwell
Marcelle Riley	Gloria Hope
Eleanore Steele	Louise Lovely
Mo-Wa	Myrtle Owen
Judson Halliday	Winter Hall
James Riley	George Hernandez
Scar Norton	Walter Long
Tonawanna	Frank Lanning

Directed by Charles Swickard.

The Story.

"The Third Woman" of Luke Halliday's choice is modest Marcelle Riley, who loves him in secret. She bravely congratulates him at a party where his engagement to beautiful Eleanore Steele is about to be announced. Before the announcement is made there is a revelation. Blackmailing Scar Norton threatens Luke's father with exposure, and Luke overhears that he is a half-breed. In vain he begs his father to deny it. He turns on Norton with a deadly threat, if the word "squaw" is ever again applied to his mother. He then breaks his engagement on the pretext of a quarrel and leaves home.

In response to the call of the wild, Luke joins a band of Pueblo Indians and is given a place of honor by the tribe. At the Feast of the Shearing, a Pueblo festival, Luke is chosen by Mo-Wa and becomes her betrothed. Now the call of his white blood becomes dominant and he deserts the Indian maiden on the wedding eve. He is cast out by the tribe and wanders alone.

Chance leads Luke to where the Halliday mine is in operation. In a bar he is accused by Scar Norton of being a half-breed and his mother called a squaw. In the fight that ensues Norton kills an innocent spectator. He is about to be dealt with by quick justice, when Luke claims the privilege of killing him. He fights Scar Norton to a finish and chokes him to death. Marcelle Riley has wandered far to find Luke. Now she finds him and gives him the true-hearted love that was always his in secret. The Third Woman is the best of them all.

Program and Exploitation Catchlines: Who Is "The Third Woman?"—What Does She Have to Do With the Life of Luke Halliday? See This Picturesque Indian Drama for the Answer.

Exploitation Angles: Play up Blackwell and lay stress upon the pueblo scenes. This is your best selling angle and is worth all you give it. Pin most of your talk on the Indian angle and go easy on the story.

"The Deadlier Sex"

Pathe Releases Entertaining Comedy-Drama in Six Reels, Written by Bayard Veiller.

Reviewed by Robert C. McElravy.

IN this six-part Jesse D. Hampton production, written by Bayard Veiller and released by Pathe, there is a unique combination of humorous plot and pictorial charm that will entertain any audience. The basic idea is of a breezy and rather preposterous nature, and this renders some of the dramatic situations slightly unconvincing, but there is a wholesome appeal about the production as a whole that disarms criticism.

Not in a long while has a feature subject been shown of such irresistible scenic beauty, and the photographer, Charles Kaufman, has turned out some camera work of unvarying excellence. The director, Robert Thornby, has also achieved some splendid effects. The death of the father, in the opening reel, is a fine piece of suggestion, without the usual painful details.

Blanche Sweet is charming as Mary Willard, and Mahlon Hamilton is pleasing as the hero. The plot concerns a girl and man who are Wall Street rivals, warring over the possession of two railroads. The girl spirits her rival out into the wilds, where he is held a practical prisoner until his financial plans have gone by the board. Not until he has practically fallen in love with the girl does he learn that she is his financial rival. In an amusing climax they decide to join hands in matrimony and consolidate material possessions as well.

Cast.

Mary Willard	Blanche Sweet
Henry Willard	Winter Hall
Huntley Green	Roy Laidlaw
Harvey Judson	Mahlon Hamilton
Jim Willis	Russell Simpson
Jules Borney	Boris Karloff

Story by Bayard Veiller.
Scenario by Fred Myton.
Directed by Robert Thornby.
Length, Six Reels.

The Story.

Mary Willard, in "The Deadlier Sex," inherits the management of the railroad property at the time of her father's death. The girl wishes to make a success of the road in order to satisfy her father's dying wish that the stockholders should be protected. Pitted against her in Wall Street is a young broker, named Harvey Judson, a man who is not exactly crooked, but stops at little to gain his ends. Judson covets the railroad of which Mary is president, in order to consolidate it with one of his own.

Learning of a plot to raid her stocks Mary determines to kidnap Judson, and this she succeeds in doing. She has him conveyed to a beautiful wooded region, with a staunch guide to act as her protector and Judson's jailer. The latter, though free to move about, is a virtual prisoner because he does not know his way out of the woods.

There are a number of dramatic and adventurous moments, including a hand-to-hand battle between Judson and a French-Canadian trapper named Jules. Mary saves Judson from this fellow and later he saves her, and in the course of events they fall in love, with Judson still in ignorance of Mary's true identity. Later, when the facts become known, he swears to continue the rivalry, but in the end love prevails and they become business and matrimonial partners.

Program and Exploitation Catchlines:

She Had Him Kidnapped Because He Tried to Get the Railroad She Managed—Gives Him a Husky Guide for Protection—Then He Goes—Saves a Girl and Learns to Love Her—Who Was It? See "The Deadlier Sex."

Amusing Comedy-Drama Telling of a Wealthy Young Broker Who Falls in Love with the Girl Who Is His Keen Business Rival.

A Pretty Girl and a Wealthy Young Broker Were Warring Over the Possession of a Railroad—One Day He Is Kidnapped and During His Sojourn in the Forest Saves a Girl with Whom He Falls in Love —See What He Does When It Turns Out to Be His Business Rival.

Blanche Sweet in Pleasing Comedy Play—A Fascinating Story with Beautiful Scenery of the Forests.

Exploitation Angles: Make much of Miss Sweet and hammer on the fact that the story is by Bayard Veiller, who has written a number of startling stage successes. Make a drive on the scenic beauties of the story, most of the action taking place in the wilds.

"Sinners"

Alice Brady Gives Fine Performance in Owen Davis Stage Success—Has Capable Support.

Reviewed by Margaret I. MacDonald.

REALART'S adaptation of the Owen Davis stage success "Sinners" is a convincing piece of work. It succeeds well in drawing a contrast between life on the primrose path, and the more simple, cleanly mode of living, with a satisfactory balance on the moral side. It leaves the spectator impressed with the wisdom of a righteous life, it preaches the doctrine of tolerance, and shames by comparison the ensnarer of the innocent.

Alice Brady, as the star of the production, repeats the success which she made in the same role on the stage. Her conception of the character of Mary Horton is delightful. She is always at ease, and succeeds in registering correctly a variety of emotions.

Augusta Anderson, in the role of Hilda Newton, gives one of the best character portrayals in the picture. A memorable scene is one of the earlier ones, which she holds alone in a retrospective mood. The keynote of this character is regret for a life of immorality. The entire cast, including Frank Losee, James L. Crane and Agnes Everett, is a capable one.

One of the pleasing features of the picture is the genuineness of the atmosphere in Mary Horton's home. The production contains suggestions of wrong-doing, but carefully avoids scenes which would be objectionable. What faults it has are technical, and interfere little with the enjoyment of the picture.

Cast.

Mary Horton	Alice Brady
Mrs. Horton	Agnes Everett
Hilda Newton	Augusta Anderson
Polly Gary	Lorraine Frost
Saidee	Nora Reed
Bob Merrick	James L. Crane
Horace Worth	W. P. Carleton
William Morgan	Frank Losee
Doctor Simpson	Crauforn Kent
Joe Garfield	Robert Schable

Adapted from a play by Owen Davis.
Scenario by Eve Unsell.
Directoin by Kenneth Webb.
Length, 4,833 feet.

The Story.

Mary Horton, the daughter of a poor widow in the fishing village of Ponset Point, is the heroine of "Sinners." The uncertain condition of her mother's finances causes her to go to New York, with the hope of making a living by her skill in needlework.

Sippers, Not "Sinners."

Alice Brady in a drinking act in her new Realart play.

After struggling to gain a livelihood she finally comes in contact with Hilda Newton, also from Ponset Point, who has fallen in with evil associates and leads a life of shame. Hilda, regretful of her own misdeeds, realizes Mary's plight, invites her to occupy a room in her apartment, and employs her to do plain sewing.

Among the men who frequent Hilda's apartment is William Morgan. One evening he brings with him Bob Merrick, a man with whom he is trying to put over a business deal. Merrick, alive to Mary Horton's danger in the company of Hilda's friends, keeps an eye on her welfare. One day when Mary is on the brink of making the mistake of accompanying William Morgan and his party on a week end trip, she is suddenly called to her mother's sick bed. While she is at home Morgan determines to drag Mary to the level of his other feminine associates. He brings his party, including Hilda, to her home, where they are entertained in homely fashion by Mary's mother. Horace Worth, a former friend and admirer of Mary's, tries to make trouble for her by enlightening her mother and denouncing Hilda. Bob Merrick steps into the breach, exonerating Mary, and Morgan and his friends depart, leaving Hilda and Merrick behind. The story closes on the betrothal of Mary and Bob Merrick.

Program and Exploitation Catchlines:

Who Are Responsible for "Sinners?"—See This Gripping Drama and Help to Frame Your Opinion.

An Inspiring Story That Contrasts Life on the Primrose Path and the More Simple Way of Living.

See Alice Brady in "Sinners," in Which She Repeats the Success She Had in the Same Role on the Stage.

Exploitation Angles: Play up Miss Brady in connection with the fact that she is seen in a play in which she made a stage success. If she played your terrtiory you can work, "You saw her on the stage, now see her on the screen." Play it up as a story of the seamy side which does not smell of the sewers.

"The Inferior Sex"

First National Initial Mildred Harris Chaplin Release Has Originality and Good Entertainment Value.

Reviewed by Jacob Smith.

"THE INFERIOR SEX," the initial Mildred Harris Chaplin starring production for First National, is a picture that treats the sex superiority theme in an entirely original manner, and there are sufficient comedy and dramatic moments in it to insure satisfaction with most screen audiences. The star seems just as beautiful and appealing as ever and shows a keener sense of the possibilities than she ever did before.

Milton Sills is convincing in the role of the husband, and Mary Alden contributes a fine piece of character work. The subtitles are gems in strengthening the big situations and appear to have been handled by a master at this art.

Cast.

Ailsa Randall	Mildred Harris Chaplin
Knox Randall	Milton Sills
Clarissa Mott-Smith	Mary Alden
George Mott-Smith	John Steppling
Porter Maddox	Bertram Grassby
Captain Andy Drake	James O. Barrows

From play by Frank Stayton.
Adapted by Waldemar Young.
Directed by Joseph W. Henaberry.
Length, Five Reels.

The story opens amidst the scenes of turmoil that inevitably result when a busy business man neglects a love-nurtured wife. Ailsa Randall (Mildred Harris Chaplin) is the neglected heroine and she is induced by another man's wife, who is in the same fix, to trot around in society and frivol her husband into a fine state of jealousy. It is an amicably unpleasant situation when both couples decide to spend a few weeks at the seashore together and invite a young social parasite, who has been the spoon in the mess kettle, to accompany them. Abused wife No. 2 runs off with the villain, but the plan is frustrated by the heroine, who has to do some fast, hard thinking in the final reel to save herself from an embarrassing predicament when her husband arrives on the scene. However, both affairs are adjusted satisfactorily and a double fade-out proves it.

Program and Exploitation Catchlines:

Do You Want to Know How to Win Man's Love? See "The Inferior Sex."

Do You Know Which Is "The Inferior Sex?"—See This New Production with Mildred Harris Chaplin.

A Compelling Production on Love, Starring Mildred Harris Chaplin.

Exploitation Angles: Play up the star and then work up well on the title. Use teasers in advance of the show asking, "Are you one of 'The Inferior Sex?' If you don't know see this production at the ———Theatre."

"Dangerous Days"

A Goldwyn and Rex Beach Production Illustrating a Novel by Mary Roberts Rinehart.

Reviewed by Louis Reeves Harrison.

AS a careful illustration of a printed work of fiction "Dangerous Days," as produced by Goldwyn, shows plainly that great pains have been taken in the treatment. This is always elaborate and at times picturesque, notably in the first scenes. In preserving the form of the novel, however, particularly in view of its many lines of action, the producers have done so at the expense of clarity. It is difficult to follow these diverse lines while watching the flying pictures and one distracts from the other. The average spectator is at loss where to securely place sympathetic interest. This distraction and shifting of interest becomes acute disappointment at the abrupt conclusion. We are led through devious paths with promise of entertainment, only to experience no compensating pleasure, even no relief, at the end.

The German spy and bomb plot of "Dangerous Days" is strictly conventional. The best part of the story is its unqualified wartime patriotism. This is sincerely emphasized in the subtitles. Next in merit comes the picturesque treatment of the burning munitions factory. The types are good in spots, honors going to those actors who have the largest opportunity. They are Lawson Butt as Clayton Spencer, Barbara Castleton as Audrey, Ann Forest as Anna, and the heavies, Stanton Heck and Farnk Leigh. "Dangerous Days," as presented at the Strand, is a painstaking attempt to artistically visualize a novel too complicated in the original to suit in that from clear and sympathetic screen production.

Cast.

Clayton Spencer	Lawson Butt
Natalie Spencer	Clarissa Selwynne
Graham Spencer	Rowland Lee
Audrey Valentine	Barbara Castleton
Anna Klein	Ann Forrest
Herman Klein	Stanton Heck
Rudolph Klein	Frank Leigh
Dunbar	H. Milton Ross
Dr. Haverford	Eddie McWade
Delight Haverford	Pauline Starke
Marion Hayden	Florence Deshon
Rodney Page	Bertram Grassby

Story by Mary Roberts Rinehart.
Director Reginald Barker.

The Story.

"Dangerous Days" are those just before the war for the Spencer Steel Works. Rudolph Klein, German spy, is plotting to have his brother Herman, trusted employe, blow up the munitions plant. Herman, having been long associated with the Spencer concern, is reluctant, but he resigns on the ground that he cannot help to make shells to be used against the Germans. Clayton Spencer, head of the corporation, attends strictly to business, while his wife, Natalie, is occupied with gay social entertainments. She is also becoming interested in handsome Rodney Page, an architect in love with her.

At a ball both hosts and guests barely escape destruction by a powerful explosive concealed in a fountain pen. Clayton becomes sympathetically confidential with Audrey Valentine, whose son was among those who enlisted with the Canadians. Clayton's own son is secretly loved by Delight Haverford and more openly by impassioned Anna Klein, the young man's private secretary and the daughter of Herman Klein. Rudolph tries to embitter Herman against the Spencers because of his daughter's love for Graham. Graham is fond of her. He gives her a little wrist watch as a token of friendship. The infatuated girl is foolish enough to wear it. Rupert discovers it and uses his discovery to inflame Herman against the Spencers. Herman cruelly beats the girl, but he wants more proof. Anna escapes from her home and is taken to a quiet retreat by Graham. This is also discovered by Rudolph, and Herman is now bent on revenge.

When America enters the war an open rupture occurs between Graham and Natalie on account of the prospective enlistment of their son. He gives up the idea to please his mother. Clayton finds consolation in the society of Audrey, whose son has been killed at the front. Audrey secretly goes to work in the factory to do her bit. Anna Klein overhears a conspiracy in which her father agrees to blow up the factory. She escapes from her room by tying the bed clothes together, and hurries to save the works. She is too late. Even as she reaches the scene her father starts the conflagration.

Audrey tries to telephone the factory owner and gets caught in the ruins. Clayton and his son rush to the scene. He saves Audrey, but Anna dies in the arms of Graham. The latter now decides to enlist. His mother announces to Clayton that all is over between them. She expects to marry the handsome architect as soon as she gets her liberty. Graham is in uniform with his company when he proposes to Delight Haverford, asking her to wait for him. The last seen of him is when he is marching away.

Program and Exploitation Catchlines:

Those Were the "Dangerous Days"—When? Why, Before the War. See Their Vivid Picturization in This Picture Adapted from the Story by Mary Roberts Rinehart.

The Hun Spy Plotted to Have His Brother, Who Was a Trusted Employe of the American Munition Plant, Blow Up the Factory. Were His Efforts Foiled? See This Massive Production and Find Out.

Thrilling Drama of the Pre-War Days—Full of Gripping Moments—That's "Dangerous Days," from the Story by Mary Roberts Rinehart.

Exploitation Angles: Play on the patriotic angle and hook this in with Mrs. Rinehart's name. Also hook in with the national advertising giving this production; also use the Beach-Goldwyn signature. All of these points will help you to put the play over. Avoid telling that it is a story of war times, working the patriotic angle instead.

Oversleeping Again! Huh?
Impressive scene from Goldwyn's "Dangerous Days," adapted from Mary Roberts Rinehart story.

"The Woman Game"

Selznick Produces Fascinating Society Drama in Which Elaine Hammerstein Is Starred.

Reviewed by Mary Kelly.

WITH a theme that stands the wear and tear of centuries and scenarios, a dramatic construction both forceful and original, "The Woman Game" is, no doubt, a production that will please modern tastes. In this, the favorite pastime of society consists of staging love affairs just for the mere sport or profit that may be found in the process, with entire disregard for the feelings of those concerned. The man and woman vitally affected, in this instance, happen to be of a worthier sort and the shallow intents and purposes of the others only serve to promote their ultimate happiness.

The all-important role of Amy Terrell, the girl who plays the game upon the instigation of her hostess, is handled by Elaine Hammerstein, whose youthful buoyancy and interpretative skill win admiration and sympathy by turns. Also she wears some charming frocks. Andrew Masters, the other "victim," is played by Jere Austin impressively, albeit with undue restraint. The selection of types for the other roles has been given careful consideration. Louis Broughton, Florence Billings, Ida Darling, Blanche Davenport and James Morrison are among these.

The pretentious indoor and outdoor scenes that comprise society's playground have been tastefully conceived, and produced with evident extravagance. Photographer and director have exercised similar skill in their respective accomplishments. The sub-titles serve a real purpose and are pleasantly "unstereotyped."

Cast.

Amy Terrell	Elaine Hammerstein
Andrew Masters	Jere Austin
Capt. Davenport	Louis Broughton
Mrs. Van Trant	Florence Billings
Jacky Van Trant	Charles Eldridge
Mrs. Smythe-Smythe	Ida Darling
Mrs. Terrell	Blanche Davenport
Leonard Travers	James Morrison

Story by Leighton Osmun and Frank Dazey.
Scenario by G. Marion Burton.
Direction by William P. S. Earle.
Length, about 5,500 feet.

The Story.

Amy Terrell and her mother are gently patronized by members of a certain social set who realize Amy's usefulness to them. At one of Mrs. Van Trant's house parties Amy is requested by her hostess to amuse Andrew Masters, whose vast wealth makes him desirable as a guest, but whose old-fashioned ideas in regard to women render him difficult to please. At first Amy refuses, but reconsiders when circumstances lead her to believe that Masters has become hardened and inconsiderate of the less fortunate because of his money.

Consequently, in a train of incidents that prove heartily amusing to the onlookers, Amy dresses the part and plays the part of the girl of simple tastes with remarkable success. Masters is interested in this different girl, whose most exciting game is romping with Mrs. Van Trant's youngest son. Then one of her friends plays false. He manages to let Masters know that Amy is cheating him, just before Amy herself has decided that she can no longer carry on the deception, since she realizes her love for him. Masters is hurt and disappointed and declines to hear her explanation. He prepares to leave.

Then once more Amy is victimized by Mrs. Van Trant who, in order to shield herself, inveigles her in a scandal with a popular young captain. Amy is subjected to the most unpleasant and unjust criticism. The news is carried to Masters, whose chivalry is aroused and who abruptly rises to her defense and announces that he intends to make Amy his wife.

Program and Exploitation Catchlines:

"The Woman Game"—Some Play It for Sport, Some for Money and Others for Love. See How It Was Played, Lost and Won in This Fascinating Society Drama.

Has a Woman a Right to Play for a Husband in the Same Calculating, Relentless Manner That a Man Plays for Financial Success? One Woman Thought So. See Elaine Hammerstein in "The Woman Game."

Her Hostess Wanted Her to Pose as Mlle. Simplicity Just to Amuse Him. The Guests Looked on at the Game and Laughed. No One Intended That He Should Fall in Love with Her, But He Did.

Exploitation Angles: The title should be worked hard. It affords the best angle for exciting interest. It can be used in some such way as this: "The Woman Game." Time—Past, Present and Future. Place—Everywhere. Cast—Everyone. The universality of the theme must be impressed upon the public. Also the fact that it has been given an original twist in this production. Be sure to exploit it as a drama of high society.

"Uneasy Feet"

First Release of New Comedyart Films Proves Excellent Entertainment in Novel Form.

Reviewed by A. H. Giebler.

THE first release of the new Comedyart Films, which will be placed on the market by the Special Pictures Corporation beginning March 28, was given a private showing in Los Angeles to an audience of trade and newspaper representatives on March 9. According to an announcement made by Louis H. Thompson, president of the Special Pictures Corporation, the idea of Comedyart is to incorporate a comedy, a scenic and a topical or educational subject, all in one 2,000 foot unit that can be used with a five-reel feature to make up a well-balanced entertainment and save the exhibitor the time, trouble and money usually spent in shopping around for the few thousand feet of film necessary to arrange a diversified program.

The first release of the Comedyart subjects seems to accomplish this aim in an admirable manner. The main feature of the reel is the comedy, 1,400 feet long, entitled "Uneasy Feet." This is followed by a 400-foot scenic and concludes with a 200-foot novelty comedy called "In the

Sweet High and Dry." In the long comedy the entire story is worked out without the use of a single sub-title and with the exception of a few flashes at the very last, in which are shown the upper forms and faces of the players, nothing but the feet, ankles, legs and hands of the players are seen. "Uneasy Feet" is nothing but feet, 1,400 feet of feet, and the whole thing is a tribute to the ingenuity and ability of Ward Lascalle, who directed the film. He tells a complete story, has his dramatic moments, his laughs, lots of them, and maintains perfect continuity, working out the whole thing foot by foot with nothing but feet.

There are fast feet, slow feet, dancing, prancing, slipping, sliding, gliding, staggering feet. Feet in French kid, and in "busted kicks"; feet that dance in perfect time; feet that stagger under a load of too much wine; feet that stamp in fury; feet that falter, and at the last, feet that forgive. The last few feet of film show the faces of the owners of the principal pairs of feet—and gets the biggest laugh of all, for the bodies that go with the feet are not at all in keeping with what would naturally be expected from looking at the pedal extremities.

The scenic part of the reel was photographed in the newly explored Zion Canyon in Utah and bears out the statement of the explorers that a more wonderful place than the Grand Canyon has been discovered. The scenic pictures are titled so that they tell a little story of their own, and they are beautifully colored by the Handschiegel process, and best of all, there is not a single tall and graceful explorer standing on a high rock and blotting out the grandeur of the scenery at any point of the film, and no dogs and no footage wasted showing a pack-train carrying the equipment of the party that shot the stuff.

The last 200 hundred feet of the film constitute a bright and snappy satire called "In the Sweet High and Dry," and shows a saloon before and after the passing of booze in a manner that gets lots of laughs.

The first unit of the Comedyart productions is distinctly good. The photography is excellent, the subjects well chosen, the titling bright and snappy, the whole 2,000 feet of film shows class all the way through It should be a welcome addition to any program, and a rare prize to the exhibitor who wants the diversified entertainment for his program all in one bright and snappy package. The Comedyart features will be released weekly through the Special Pictures Corporation branches that have been established in all exchange centers.

"The Blue Pearl"

Well-Constructed Mystery Drama Produced By Lawrence Weber and Distributed By Republic Is Enacted By a Talented Cast.

Reviewed by Mary Kelly.

THE appearance, disappearance and reappearance of a stolen gem gives rise to some many-sided situations in "The Blue Pearl," a truly thrilling photodrama. Crooks mingling with respectable society folk; husbands and wives engaged in mutual trickery; a detective who traces the crime until suspicion points to the woman he loves; a hypnotist who unwittingly sets the stage for the theft—these are some of the characters who become involved in various mystifying complications. Interest is at a high pitch throughout; the plot is logically though melodramatically unraveled; splendid acting is to be seen despite the absence of stars from the cast; and effective directing gives force to the whole.

Happily, the element of mystery is just strong enough, without being so predominant that the play suffers from an artistic standpoint. Certain human touches, not sensational but highly realistic, are not omitted as in many dramas of this type. A sprinkling of humor, too, helps to maintain the balance. Sub-titles seem unnecessarily scarce, but, in quality, are satisfactory. Elaborate settings attractive women and a display of extravagant gowns increase the esthetic value of the picture which has been ordinarily well photographed. The work of the entire cast is excellent.

She Loved Him Not!

But dared not tell. Scene from Republic's "The Blue Pearl."

Cast.

Laura Webb	Edith Hallor
Angelica Topping	Fair Binney
Holland Webb	Lumsden Hare
Sybil Kent	Florence Billings
Wilfred Scott	Corliss Giles
Richard Drake	Richard Halliday
Penrose Kent	Earl Schenk
Frederick Thurston	D. J. Hannegan

Story by Anna Crawford Flexner.
Scenario by Emma Belle Clifton.
Direction by George Irving.
Length, Six Reels.

The Story.

"The Blue Pearl," which belongs to a royal Rumanian family, has come into the dishonest possession of Frederick Thurston and Penrose Kent, the latter an unscrupulous gambler who moves in New York society. They manage to sell the pearl to Holland Webb, who buys it for Mrs. Kent, with whom he is carrying on a disgraceful flirtation, apparently without the knowledge of his unhappy wife, Laura, whom he has influenced to furnish him with the amount of money necessary for the purchase.

Meanwhile the police have been called to locate the pearl and to keep an eye upon Thurston, who is a suspect. Richard Drake, New York police commissioner and an admirer of Laura's, sets Wilfred, Laura's brother, to the task of trailing Thurston. In following out these orders, he discovers the perfidy of Webb by finding him with Mrs. Kent and witnessing the act of Webb's presenting her with the pearl.

Later that night a social affair is in progress at the Webbs'. A famous Russian pianist with hypnotic powers is the honored guest. After learning that he is a hypnotist, Mrs. Kent eagerly offers herself as a subject. While she is under his spell, lights are suddenly turned out, confusion ensues and by the time the lights again go on, the pearl is missing. Mrs. Kent is unable to tell whether a man or a woman snatched it from her. Drake is present and cross-examines each one, thereby finding sufficient reason for suspecting several. Meanwhile Thurston has been caught prowling about the windows, and is being pursued by another detective.

Everyone present is searched except Laura. Mrs. Kent demands that she be searched. Laura confesses secretly to Drake that she has stolen the pearl, which is inscribed with Mrs. Kent's and her husband's names, and which she intends to use as evidence in obtaining a divorce. The affair of Webb and Mrs. Kent then becomes generally known, the pearl falls into the hands of the police and the future holds out bright prospects for Laura and Drake.

Program and Exploitation Catchlines: "The Blue Pearl"—the Story of an Ill-Omened Gem That Turned a Gay Social Affair Into a Rigid Police Search in Which Every One Present Was Suspected, None Convicted.

"The Blue Pearl," Who Had Stolen It? It Baffled the Police. It Baffled Everyone Else. And It Will Baffle You.

A Brilliant Drawing Room Scene. Sudden Darkness. Gem Disappears. Who Was Guilty?

Exploitation Angles: The mystery angle gives the best chance for sensational advertising. The question "Who Was Guilty?" is a big one and can be worked in various different ways so as to arouse curiosity. Evil-minded crooks playing the social game are ever interesting to movie fans and therefore should not be overlooked in advertising. Emphasize that while it is melodrama it is high class and ought to attract even your most particular patrons.

"King Spruce"

Hodkinson Presents Mitchell Lewis in a Picturesque Melodrama of the Lumber Camp.

Reviewed by Louis Reeves Harrison.

"KING SPRUCE," a Hodkinson release, is strikingly graphic in scenes of the North woods. It is against interesting background of wild woodland and rude lumber camps that most of the action takes place. This necessitates skilled photography, fine in detail and effective in contrasts of light and shadow. The camera work is of such high order that, whether it be of mountain torrent or falling monarchs of the forest, it abounds with the vivid imagery of the truly picturesque.

The story is straightout melodrama. Accidents and incidents dominate the characters. They are controlled by circumstances, woven into a pattern designed to present them in heroic or villainous roles. Attention is focussed upon a central figure of kindly motives and great physical strength. He is an optimist who stands up for the right and brings those guilty of wrong-doing to either punishment or to repentance. This is largely done by his superior physical strength. He wins out whenever it is called into play, and brings about a happy ending for those who deserve it and for some who do not.

Mitchell Lewis plays the lead with good-natured confidence, and his support is strong, notably Melbourne MacDowell as John Barrett and Mignon Anderson in the dual roles of Elva Barrett and Kate Arden. The other types are well-chosen without exception. Care shown in preserving the atmosphere and mood of "King Spruce" and the capable performance of all its actors rank it as good melodramatic entertainment.

Cast.

Dwight Wade	Mitchell Lewis
John Barrett	Melbourne MacDowell
Elva Barrett Kate Arden	Mignon Anderson
Colin McLeod	Arthur Milleter
Rodburne Ide	James O'Neil
Nina Ide	Betty Wales
Tommy Eye	Joe Ray
Ladder Lane	Gus Soville

Directed by Roy Clements.
Length, Seven Reels.

The Story.

"King Spruce" is personified in John Barrett, lumber magnate of the North woods. His domineering character is shown when his daughter Elva falls in love with a school teacher, Dwight Wade. Barrett conspires with his foreman, McLeod, to entice Wade away to the lumber camps, and finally decides to accompany the gang of men himself. He starts in to eject and burn out all "skeeters" who have settled on the land without domiciliary rights. Wade has shown his fighting blood by thrashing McLeod for an act of cruelty, and he now vainly opposes Barrett from motives of humanity.

From the first shack burned emerges a wild girl, Kate Arden, who sets the forest afire in revenge. There is another vengeance awaiting Barrett. Kate is his own daughter by the wife of a woodsman who has waited years to get even. It is he who ties Barrett to a tree, where he must be burned in the fire now raging, but he is rescued by Wade.

Barrett now acknowledges Kate to be his daughter. When his daughter Elva comes to take care of him the resemblance between the two girls confirms his confession.

Barrett attempts a half-hearted redemption by bribing his foreman to marry the wild girl, but he is brought to his senses by Wade and Elva. Wade has become a power through his feats of strength and kindly humanity, and he finally wins the high regard of the spruce magnate himself. He is given a partnership in a newly organized business by Barrett, and Elva, to use her own terms, is thrown in for good measure.

Program and Exploitation Catchlines:

Mitchell Lewis Starred in Picturesque Melodrama of a Lumber Camp.

Story of a Big Hearted Man of the Woods Who Straightens Out the Difficulties of a Spruce Magnate and Wins His Daughter.

See the Impressive Forest Scenes in This Swiftly Moving Melodrama of the North Woods.

Exploitation Angles: Play on Mitchell Lewis, and offer it as a story of the great woods. Bear down on the woods angle, for this will get you the strongest appeal.

He's Stumped!

Mitchell Lewis seen in Republic's "King Spruce," released by Selznick.

"Trailed by Three"

First Two Episodes of New Fifteen Episode Pathe Serial Have the Necessary Qualities of Thrill and Action.

Reviewed by Margaret I. MacDonald.

THE opening of this new fifteen episode Pathe-Beck serial which was written by Charles T. Dazey, author of "In Old Kentucky," attended by a wealth of mystery and rapid action. In fact the first reel is characterized by that speedy quality which is often deferred until a serial is well under way. Not so with "Trailed by Three," for from the word "go!" the screen is a busy place. The plot is well defined and interesting, and the action has a convincing punch. One of the first thrills handed out to the spectator is a study in roof scaling by Frankie Mann. This young woman, who is the star of the serial, gets over roofs and down fire escapes in a startling agile fashion; and with her last daring drop lands in an automobile which awaits her below.

Stuart Holmes is also on the job in the role of the double-dyed villain. His partner in crime is John Webb Dillion, who also gets away with much that is akin to murder, in professional style. Wilfred Lytell does good work as the hero, and John P. Wells and William Welsh are also doing well. The serial is carefully directed and promises to be a favorite.

Cast.

Alice Creighton	Frankie Mann
Michael Casserly	Stuart Holmes
Tom Carewe	Wilfred Lytell
Roscoe Trent	John Webb Dillion
James Carewe	John P. Wells
Anoto	William Welsh

Story by Charles Turner Dazey.
Direction by Perry Vekroff.

Length, Fifteen Two-reel Episodes.
Produced by Arthur F. Beck Serials Productions, Inc.

The Story.

The story of "Trailed by Three" has to do with the pursuit of a number of valuable pearls with which Anoto, chief of his tribe, on the island of Manoa, hopes to buy the freedom of his people. With this in view he starts for New York in company with Alice Creighton, the daughter of a missionary, who has sworn to aid him to accomplish his ambition.

Anoto's plan is overheard by one Rankin, who has established himself ruler of Manoa, and enslaved its inhabitants. He orders his lieutenant, Roscoe Trent, to follow Anoto and Alice, and to gain possession of the pearls at any price.

When they arrive in New York, Alice hurries to Carewe & Son, noted jewelers, and conscious that she is being followed, drops the bag of pearls in Tom Carewe's hand, as he stands in the doorway of his father's establishment, and runs, pursued closely by Trent. She climbs to the roof of an adjoining building, crosses to the other side, and descending by the fire escape, is hurried away in an automobile that awaits her. In her flight she finally climbs to elevated railway, and steps on the train which moves out just as Trent gains the platform.

In the meantime, Casserly, who gains admittance into the homes of the rich by forging letters of introduction, makes his way into the home of the Carewes as an invited guest. He is therefore in a position to aid Trent, who is an old friend. And at the close of the first episode Trent has entered the Carewe home, and the pearls become the center of a fierce struggle, which ends with Casserly, from his point of vantage behind the portieres, holding a revolver at Tom Carewe's head.

At the beginning of the next episode Jane turns out the lights, the bullet intended for Tom goes wild, and Trent makes his getaway with the pearls. Then the scene shifts to Arizona, where Tom, Alice and the villainous Casserly, who pretends friendship, are in pursuit of Trent. The thrill of this episode occurs when Trent succeeds in captivating Tom and Alice in a cabin, where he binds them hand and foot, and threatens Tom's life with a scorpion. At the moment Anoto crawls through the window and sets Alice free, and with Anoto's gun she shoots the scorpion from above Tom's head. The chase then heads for San Francisco, where Jane is lured by Casserly into a Chinese joint. Tom follows, and in trying to find Jane is dropped into a pit, which is immediately flooded with water. Anoto appears on the scene in time to save Tom, by lowering a blanket to his assistance. In the meantime Alice is struggling for her freedom, and in throwing a bowl of gold fish at Casserly, it misses him and crashes into the street, attracting the attention of Tom and Anoto, who climb a drain pipe and enter the room, and at the close of the episode some Chinese gangsters who have entered the scene are about to kill Tom.

"WOMEN MEN FORGET,"

credited to United Picture Theatres in last issue, was made by American Cinema Corporation.

"Money Talks"

Wholesome Fun in Fox Sunshine Comedy, in Which Amusing Action Is the Keynote.

Reviewed by Margaret I. MacDonald.

ONE of the funniest comedies of the season is the Fox Sunshine, "Money Talks." The humor is clean, and there are present none of the objectionable features that are too often found in this otherwise excellent brand of comedies. The plot is a funny complication of love and crookedness, and concerns two men who are rivals for the hand of the same lady. The situations which arise as one tries to avoid the other are excrutiatingly funny, and the settings against which most of the action takes place are extensive and quite elaborate.

After various attempts at getting the bride, the groom and the minister together, and much scurrying, shooting and other comedy tricks, one of the expectant bridegroom finds himself shut in a room in which there is a safe, and in the safe several bags of money. On opening the strong box he finds that his friend, the king of safe crackers, is already on the job, and together they try to make a get-away. One of the best scenes in the picture occurs when one of the robbers tries to hide in a coat of mail. The mail-coated figure falls on the floor, and as the pursuers seize it the man escapes and they are left with the dismembered armor in their hands.

When the police and the criminals arrive in the open there occurs one of the funniest automobile chases that has ever been screened. Telegraph poles to the number of at least a dozen fall before the onslaught of motor power, and finally the situation straightens out and the thieves and the lovers and the money find their respective places. The principals of the cast are Mack Swain, Jack Cooper and Gertrude Selby.

COMMENTS

HER BRIDAL NIGHTMARE (Christie).—A neatly constructed, entertaining two-reel comedy, with Colleen Moore in the feminine lead. It consists of a series of wholesomely funny scenes in which one of the bridegroom's rivals causes a great disturbance. The bridegroom's clothes are stolen by a paid agent, who also bags the wedding presents. The arrest of said bridegroom when he tries to follow the thief up the fire-escape inspires the bride to suicide. Her courage fails her, however, at the last moment because the water looks so "mussy." She is kidnapped by the thief whom she tries to employ as her assassinator. Many amusing incidents happen before the bridal pair finally meet for the performance of the marriage ceremony. Included in the cast are Eddie Barry and Earl Rodney.

THE GUMPS (Celebrated Players Film Corporation).—"Andy's Dancing Lesson." Sidney Smith's famous cartoon characters, have lost nothing and gained everything in their transit from the funny page into movies. The first of these comedies shows Andy's somewhat pained efforts to become a tango tripper. Min, on the sly, takes a few lessons also, and they both subsequently demonstrate their ability and incidentally their inability at a formal ball. A hilariously funny number.

ANDY GOES FLAT-HUNTING.—Andy, in the second comedy, accompanied by Min, starts out to beat the high cost of renting. A process which convinces him that in comparison with other landlords his own is a philanthropist. His experiences almost effect his mental collapse, as well as a martial fued. However, the film ends with a 'Home, Sweet Home" scene. A timely subject treated in a clever way.

A LION'S ALLIANCE (Century).—A two-reel comic, written and directed by Fred C. Fishback, with Merta Sterling and Bud Jamison in the cast. After a series of park flirtations the scene changes to a beauty parlor and athletic establishment. The real fun begins when a cage of lions is released.

Current Film Release Dates

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FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star). Vol. 43; P-1284.
Should a Husband Forgive? Vol. 42; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Wings of the Morning. Vol. 42; P-672.
Heart Strings (William Farnum—Six Parts). Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650.
The Orphan (Six Reels).

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1005; C-R 2002.
The Cyclone. Vol. 43; P-776.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love.

FOX ENTERTAINMENTS.

The Lincoln Highwayman (William Russell). Vol. 43; P-296.
The Shark (George Walsh). Vol. 43; P-633.
Shod With Fire (William Russell). Vol. 43; P. 1292.
Flames of the Flesh (Gladys Brockwell). Vol. 43; P-146; C-R, P-1619.
The Square Shooter (Buck Jones).
Tin-Pan Alley (Albert Ray and Elinor Fair). Vol. 43; P-296.
What Would You Do? (Madlaine Traverse). Vol. 43; P-778.
Her Elephant Man (Shirley Mason). Vol. 43; P-941; Ex. 1801.
The Last Straw (Buck Jones). Vol. 43; P-1115.
The Hell Ship (Madlaine Traverse). Vol. 43; P-1288.
Faith (Peggy Hyland). Vol. 43; P-1681.
The Devil's Riddle (Gladys Brockwell). Vol. 43; P-1840.
A Manhattan Knight (George Walsh).
Molly and I (Shirley Mason).
Black Shadows (Peggy Hyland).
Leave It to Me (William Russell).
Would You Forgive? (Vivian Rich).
The Tattlers (Madlaine Traverse).

Extraordinary Specials.

Salome ((Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

Her Naughty Wink.
Her Private Husband.
The Heart Snatcher.
The Great Nickel Robbery.
A Light Weight Lover.
Training for Husbands.

MUTT AND JEFF.

The Chemists.
The Great Nickle Robbery.
Mutt and Jeff.
The Price of a Good Squeeze.
Chewing Gum Industry.
Hula Hula Town.
The Beautiful Model.

FAMOUS PLAYERS-LASKY

February.

Double Speed (Wallace Reid)-L—4144 Ft. Vol. 43; P-944.
All-of-a-Sudden Peggy (Marguerite Clark)-L—4448 Ft. Vol. 43; P-1114.
The Six Best Cellars (Bryant Washburn)-L 4822 Ft. Vol. 43; P-941.
On With the Dance (Mae Murray—Super Special)-L—6483 Ft. Vol. 43; P-1525; Ex. 1960.
The Amateur Wife (Irene Castle). Vol. 43; P-1683).
Black Is White (Dorothy Dalton)-L—5562 Ft. Vol. 43; P-1527.
Mary's Ankle (Douglas MacLean and Doris May)-L—4660 Ft. Vol. 43; P-1118.
Huckleberry Finn (Super Special)-L—7186 Ft. Vol. 43; P-1290, Ex. 886
Young Mrs. Winthrop (Ethel Clayton)—L—4,707 ft. Vol. 43; P-1683; C-R 2002.

March.

Alarm Clock Andy (Charles Ray)-L—4938 Ft. Vol. 43; P-1293.
April Folly (Marion Davies). Vol. 43; P-1839.
His House in Order (Elsie Ferguson)-L-4943 ft. Vol. 43; P-1838.
Jack Straw (Robert Warwick)—L—4,707 ft. Vol. 43; P-1837.
Mary Ellen Comes to Town (Dorothy Gish). L-4704 Ft; Vol. 43; P-1680.
Excuse My Dust (Wallace Reid)—L—4,330 ft. Vol. 43; P-2003.
My Lady's Garter (Tourneur Production)-L-4823. Vol. 43; P-1837.
Easy to Get (Marguerite Clark)—L—4,110 ft. Vol. 43; P-1678; C-R 2002.

Comedies.

The Night of the Dub (Ernest Treux—Two Reels). Vol. 43; P-939.
Excess Baggage (Mr. and Mrs. Carter de Haven—Two Reels). Vol. 43; P-1119.
The Garage (Roscoe Arbuckle).
Ten Dollars or Ten Days (Sennett—Two Reels).
Hoodooed (Mr. and Mrs. Carter De Haven—Two Reels). Vol. 43; P-1682.

Burton Holmes Travel Pictures.

Feb. 1—Belgium Smiles Again.
Feb. 8—Filming Ferocious Formosans.
Feb. 15—Parisian Faces and Figures.
Feb. 22—Oriental College Boys and Co-eds.
Feb. 29—The Yankee Watch on the Rhine.

Paramount Magazine.

Feb. 1—Famous Women in World's Work.
Feb. 8—Museum Mysteries.
Feb. 15—The Lure of Fashion.
Feb. 22—On the Job with Grandma.
Feb. 29—The Growth of the North American Continent.

GOLDWYN DISTRIBUTING

Almost a Husband (Will Rogers). Vol. 42; P-1014.
Strictly Confidential (Madge Kennedy). Vol. 42; P-1014.
Bonds of Love (Pauline Frederick). Vol. 42; P-364.
Jinx (Mabel Normand). Vol. 42; P-1186.
The Gay Lord Quex (Tom Moore). Vol. 43; P-117.
Jubilo (Will Rogers). Vol. 42; P-1007.
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes—Helene Chadwick). Vol. 43; P-1291.
Pinto (Mabel Normand). Vol. 43; P-940.
Toby's Bow (Tom Moore). Vol. 42; P-1189.
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113.
The Silver Horde (Rex Beach Production).
The Paliser Case (Pauline Frederick). Vol. 43; P-1115, Ex. 885.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
Duds (Tom Moore).
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
The Street Called Straight (Basil King—All-Star). Vol. 43; P-1293.
Partners of the Night. Vol. 43; P-1842.

BRAY PICTOGRAPHS.

Taos Indians and Other Subjects.

FORD EDUCATIONALS.

"Meat" Again.
Eventide.

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.

Six Feet Four (William Russell). Vol. 41; P-1703.
Eve in Exile (Charlotte Walker). Vol. 42; P-854..
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylvia).
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011.

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol. 43; P-297; C-R, P-1619.

ZANE GREY PICTURES, Inc.

The Desert of Wheat (Six Parts—Hampton Production).
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013.

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Parts.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird — Six Parts).

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-1286.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-778; C-R 2002.

PATHE EXCHANGE, INC.

Releases for Week of February 29.

Smoldering Embers (Frank Keenan). Vol. 43; P-1288.
No. 10 of The Adventures of Ruth (The Forged Check).
No. 3 of Daredevil Jack (The Wheels of Fate).
Find the Girl (Harry Pollard—One Reel).
Pathe Review No. 40.
Topics of the Day No. 14.
Pathe News Nos. 18 and 19.

Releases for Week of March 7.

In Walked Mary (June Caprice). Vol. 43; P-1681; C-R 2002.
No. 11 of The Adventures of Ruth (The Trap).
No. 4 of Daredevil Jack (Shanghaied).
Fresh Paint (Harry Pollard—One Reel).
Pathe Review No. 41.
Topics of the Day No. 45.
Pathe News Nos. 20 and 21.

.Releases for Week of March 14.

Tarnished Reputations (Dolores Cassinelli). Vol. 43; P-1838.
No. 12 of The Adventures of Ruth (The Vault of Terror).
No. 5 of Daredevil Jack (A Race for Glory).
Flat Broke (Harry Pollard—One Reel).
Pathe Review No. 42.
Topics of the Day No. 46.
Pathe Nos. 22 and 23.

Releases for Week of March 21.

No. 13 of The Adventures of Ruth (Within Hollow Walls).
No. 6 of Daredevil Jack (A Skirmish of Wits).
Cut the Cards (Harry Pollard—One Reel).
Pathe Review No. 13.
Topics of the Day No. 47.
Pathe News Nos. 24 and 25.

Releases for Week of March 28.

The Deadlier Sex (Blanche Sweet—Six Parts).
No. 14 of The Adventures of Ruth (The Fighting Chance).
No. 7 of Daredevil Jack (A Blow in the Dark).
The Dinner Hour (Harry Pollard—One Reel).
Pathe Review No. 44.
Topics of the Day No. 48.
Pathe News Nos. 26 and 27.

Current Film Release Dates

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ROBERTSON-COLE

The Beloved Cheater (Lew Cody). Vol. 43; P-638.
Haunting Shadows (H. B. Warner). Vol. 43; P-632.
The Third Generation (Betty Blythe). Vol. 43; P-777; C-R 2002.
The Beggar Prince (Sessue Hayakawa). Vol. 43; P-943.
The Luck of Geraldine Laird (Bessie Barriscale). Vol. 43; P-1118.
Seeing It Through (ZaSu Pitts). Vol. 43; Vol. 43; P-1523; Ex. 1799.
Who's Your Servant? Vol. 43; P-1841.
The Flame of Hellgate (Beatriz Michelena). Vol. 43; P-2007.
The White Dove.

Supreme Comedies.

January—Her Nearly Husband.
January—Mollie's Millions.
January—A Four-Cylinder Frame-Up.

MARTIN JOHNSON.

January—Cruising in the Solomons.
February—Domesticating Wild Men.
Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

January—The Last Resort.
January—Flaming Sea.
February—Sheep O'Leavenworth.
Sons of Salooskin.

METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 42; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63; C-R, P-1619.
The Willow Tree (Viola Dana—Six Parts). Vol. 43; P-465; C-R, P-1619, Ex. 1223.
The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
Stronger Than Death (Nazimova — Seven Parts). Vol. 43; P-631.
Nothing but the Truth (Taylor Holmes—Six Parts). Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels). Vol. 43; P-1527; C-R 2002).
February—Old Lady 31 (Emma Dunn).
February—Shore Acres (Alice Lake).
February—Eliza Comes to Stay (Viola Dana).
February—Juda (May Allison).
March—Alias Jimmy Valentine (Bert Lytell).
March—The Hope (Special Cast).
April—Parlor, Bedroom and Bath (Viola Dana).
April—Fine Feathers (May Allison).
April—The Skylark (Bert Lytell).
April—Burning Daylight (Mitchell Lewis).

TRIANGLE

Jan. 11—Only a Farmer's Daughter (Sennett —Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand —Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels).
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of February 16.

No. 8 of The Lion Man (The Dungeon of Despair).
No. 2 of Elmo the Fearless (The Racing Death).
Old Clothes for New (Lyons-Moran—One Reel).
The Madonna of the Slums (Holbrook Blinn and Jeanne Eagles—Stage Women's War Relief—Two Reels).
The Bull Thrower (Edna Gregory and Phil Dunham—Two Reels).
A Sagebrush Gentleman (Bob Burns and Charlotte Merriam—Two Reels).
No. 7, Hearst News.
No. 7, International News.
No. 53, New Screen Magazine.
No. 7, Universal Current Events.

Releases for Week of February 23.

The Prince of Avenue A (James Corbett). Vol. 43; P-468.
No. 9 of The Lion Man (Sold Into Slavery).
No. 3 of Elmo the Fearless (The Life Line).
The Latest in Pants (Lyons-Moran—One Reel).
Loose Lions and Fast Lovers.
The Sheriff's Oath (Hoot Gibson and Josephine Hill—Western—Two Reels).
No. 8, Hearst News.
No. 8, International News.
No. 54, New Screen Magazine.
No. 8, Universal Current Events.

Releases for Week of March 1.

The Peddler of Lies (Frank Mayo and Ora Carew). Vol. 43; P-776.
No. 10 of The Lion Man (A Perilous Plunge).
No. 4 of Elmo the Fearless (The Flames of Death).
Officer, Call a Cop (Lyons-Moran—One Reel.
Major Allen's Animal Hunt (The Story of the Jaguar—One Reel).
His Woman (Stage Women's War Relief—Julia Arthur—Two Reels).
A Red Hot Finish (Virginia Warwick—Two Reels).
Hair Trigger Stuff (Hoot Gibson and Mildred Moore—Western—Two Reels).
Hearst News No. 4.
International News No. 9.
New Screen Magazine No. 55.
Universal Current Events No. 9.

Releases for Week of March 8.

The Forged Bride (Mary MacLaren). Vol. 43; P-
No. 11 of The Lion Man (At the Mercy of Monsters).
No. 5 of Elmo the Fearless (The Smuggler's Cave).
Wives and Old Sweethearts (Lyons-Moran—One Reel).
My Dog Pal (Lois Nelson—Two Reels).
Runnin' Straight (Hoot Gibson and Virginia Faire—Two Reels—Western).
Hearst News No. 10.
International News No. 10.
New Screen Magazine No. 56.
Universal Current Events No. 10.

Releases for Week of March 15.

No. 12 of The Lion Man (The Jaws of Destruction).
No. 6 of Elmo the Fearless (The Battle Under the Sea).
Stop That Shimmie (Lyons-Moran—One Reel).
The Mad Woman (Stage Women's War Relief—Two Reels). Vol. 43; P-1838.
A Roaring Love Affair (Consuela Henley—Two Reels).
When the Cougar Called (Magda Lane and Robert Burns—Western—Two Reels).
Hearst News No. 11.
International News No. 11.
New Screen Magazine No. 57.
Universal Current Events No. 11.

Releases for Week of March 22.

Overland Red (Harry Carey).
No. 7 of Elmo the Fearless (The House of Mystery).
No. 13 of The Lion Man (When Hell Broke Loose).
Oiling Uncle (Lyons-Moran—One Reel).
A Lion's Alliance (Century—Two Reels).
The Rattler's Hiss (Hoot Gibson and Mildred Moore—Western—Two Reels).
Hearst News No. 12.
International News No. 12.
New Screen Magazine No. 58.
Universal Current Events No. 12.

VITAGRAPH

SPECIAL PRODUCTIONS.

The Fortune Hunter (Earle Williams—Seven Reels). Vol. 43; P-1287.
The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840.
Captain Swift (Earle Williams).

STAR PRODUCTIONS.

The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
When a Man Loves (Earle Williams). Vol. 43; P-634.
Pegeen (Bessie Love). Vol. 43; P-464.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
The Midnight Bride (Gladys Leslie). Vol. 43; P-944.
Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey). Vol. 43; P-1285.
The Juggernaut (Anita Stewart).
Deadline at Eleven (Corinne Griffith). Vol. 43; P-2009.
The Flaming Clue (Harry T. Morey).
The More Excellent Way (Anita Stewart).
The Silent Avenger (William Duncan—15 Episode Serial).
The Invisible Hand (Antonio Moreno—15 Episode Serial).

LARRY SEMON COMEDIES.

The Head Waiter (Two Reels).
The Grocery Clerk (Two Reels).

BIG V COMEDIES.

(Two Reels)

Loafers and Lovers (Montgomery and Rock).
Squeaks and Squawks (Jimmy Aubrey).
Sauce and Senoritas (Montgomery and Rock).
Maids and Muslin (Jimmy Aubrey).
Throbs and Thrills (Montgomery and Rock).

O. HENRY FEATURES.

(Two Reels)

The Roads We Take (Jay Morley).
A Philistine in Bohemia (Edna Murphy).
The Passing of Black Eagle (Joe Ryan).
The Ransom of Mack (All-Star).

FIRST NAT'L EXHIBITORS

Back to God's Country (Nell Shipman). Vol. 42; P-1013.
In Old Kentucky (Anita Stewart). L-7649 ft.; Vol. 43; P-145; C-R, P-1619.
In Old Kentucky (Anita Stewart). Vol. 43; P-145; C-R, P-1619; L-7649 ft., Ex. 1041.
The Thunderbolt (Katherine MacDonald). L-4940; Vol. 43; P-453.
Heart o' the Hills (Mary Pickford). L-6329; Vol. 43; P-353.
The Beauty Market (Katherine MacDonald). L-6018; Vol. 43; P-774.
Two Weeks (Constance Talmadge). L-5998; Vol. 43; P-939.
Even as Eve (Grace Darling). L-6237; Vol. 43; P-1681.
A Daughter of Two Worlds (Norma Talmadge). L-6078. Vol. 43; P-463.
The Turning Point (Katherine MacDonald). L-5778; Vol. 43; P-1289.
The River's End (Marshall Neilan). L-6584; Vol. 43; P-1523.
In Search of a Sinner (Constance Talmadge). Vol. 43; P-2005.
The Inferior Sex (Mildred Harris Chaplin).
The Family Honor (King W. Vidor).
Polly of the Storm Country (Mildred Harris Chaplin).

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HALLMARK PICTURES CORP.

A Woman's Experience (Bacon—Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).
The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Bos).
The Veiled Marriage (Anna Lehr and Ralph Kellard). Vol. 43; P-1842.

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.

Distributed by Select Exchanges.

Sooner or Later (Owen Moore). Vol. 43; P-1524.
Greater Than Fame (Elaine Hammerstein). Vol. 43; P-636.
Footlights and Shadows (Olive Thomas). Vol. 43; P-1119.
The Land of Opportunity (Two Reels—Ralph Ince). Vol. 43; P-1286.
His Wife's Money (Eugene O'Brien). Vol. 43; P-1679; C-R 2002.
The Woman Game (Elaine Hammerstein).
Youthful Folly (Olive Thomas).
The Woman God Sent (Special).
A Fool and His Money (Eugene O'Brien).
The Shadow of Rosalie Byrnes (Elaine Hammerstein).
The Desperate Hero (Owen Moore).
Out of the Snows (Special).

SELECT PICTURES.

Distributed by Select Exchanges.

Isle of Conquest (Norma Talmadge). Vol. 42; P-245.
The Last of His People (Mitchell Lewis). Vol. 42; P-187.
She Loves and Lies (Norma Talmadge). Vol. 43; P-469.

NATIONAL PICTURES.

Distributed by Select Exchanges.

January—Just a Wife.
March—Blind Youth.
April—The Invisible Divorce.

REPUBLIC PICTURES.

Distributed Through Republic Exchanges.

Twelve-Ten (Marie Doro). Vol. 43; P-16; C-R, P-1619.
The Amazing Woman (Ruth Clifford). Vol. 43; P-1293.
Prizma Pictures (Nature Color Pictures).
Kinograms (News Reel).
February—Dad's Girl (Jackie Saunders).
February—The Gift Supreme.
February—The One Way Trail (Edythe Sterling.
Mothers of Men (Claire Whitney). Vol. 43; P-2005.
Girl of the Sea (Williamson Submarine Production).
Trilby (Clara Kimball Young—Tourneur Reissue).
March—The Great Shadow.
March—The Adventuress.
March—Man's Plaything.

REALART PICTURES

Special Features.

The Luck of the Irish (Dwan). Vol. 43; P-774.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts), Ex. 889.

Star Productions.

Anne of the Green Gables (Mary Miles Minter). Vol. 42; P-455.
Erstwhile Susan (Constance Binney). Vol. 42; P-854.
The Fear Market (Alice Brady). Vol. 43; P-465.
Lady of Rogues' Harbor (Mary Miles Minter). Vol. 43; P-1120.
The Stolen Kiss (Constance Binney). Vol. 43; P-2011.

FEATURE RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King). Vol. 43; P-2009.

A. H. FISCHER PRODUCTIONS.

The Amazing Lover (Grace Darling).

SOL LESSER.

Sky Eye. Vol. 43; P-298; C-R, P-1619.

UNITED ARTISTS.

Broken Blossoms (Griffith).
His Majesty the American (Fairbanks). Vol. 42; P-245.
When the Clouds Roll By (Douglas Fairbanks). Vol. 43; P-298; C-R, P-1619.
Pollyanna (Mary Pickford). Vol. 43; P-636, Ex. 887.
Romance (Doris Keane).

GAYETY COMEDIES.

Why Cooks Go Cuckoo (George Ovrey).
Dry and Thirsty (Billy Bletcher—Vera Reynolds).
Good Morning Nurse (George Ovey).
Parked in the Park (Vera Reynolds).
Hip Hip Hypnotism (George Ovey).
Rough on Rubes (Vera Reynolds).
Silk Stockings (George Ovey).

(One Reel.)

Are Floorwalkers Fickle?
Cursed by His Cleverness.
His Fatal Bite.

CHRISTIE FILM COMPANY.

(One Reel.)

A Looney Honeymoon.
Kids and Kidlets.
Fair but False.
Nearly Newlyweds.
Watch Your Step-Mother.
Mary's Nightmare.

(Two Reels.)

Go West, Young Woman (Fay Tincher). Vol. 43; P-470.
January—Save Me Sadie (Eddie Barry). Vol. 43; P-942.
Her Bridal Nightmare.
Petticoats and Pants.

CHESTER OUTING PICTURES.

(One Reel Each.)

Good Indians in Wonderland.
Some Speed to Suruga.
Mountains and Soul Kinks.
Every Day Is Fiesta.
"Fire!"
Wanted an Elevator.
When Dreams Come True
Pigs and Kava.

EQUITY PICTURES.

Silk Husbands and Calico Wives (House Peters). Vol. 43; P-1842.
Eyes of Youth (Clara Kimball Young). Vol. 42; P-362.
The Forbidden Woman (Clara Kimball Young). Vol. 43; P-1291; Ex. 1800.

CAPITAL FILM COMPANY.

(Two Reels Each.)

Faithful Unto Death.
Escaped Convict.
The Square Gambler.

ADOLPH PHILIPP FILM CORPORATION.

(Musical Film Comedies—Two Parts Each.)

The Midnight Girl.
O, Louise!

STATE RIGHT RELEASES

ALEXANDER FILM CORPORATION.

March 15—The Lone Hand (Roy Stewart). Vol. 43; P-2013).

Kattejohn Comedies.

March 22—Cabareting Under Difficulties.

ARROW FILM CORPORATION.

Tex, Elucidator of Mysteries. Vol. 43; P-1292.
Lightning Bryce (Serial Featuring Ann Little and Jack Hoxie). Vol. 42; P-362.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
Wolves of the Street (Six Reels). Vol. 43; P-1526.
Broken Bubbles (Hank Mann—Two Reels). Vol. 43; P-1526.
Vigilantes (Seven Reels).
Children Not Wanted.

ROMAYNE SUPER-FILM CO.

Culver City, Cal.

Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

HALL ROOM BOYS COMEDIES.

Jan. 13—Wrong Again.
Jan. 27—Neck and Neck.

BULL'S EYE FILM CORPORATION.

(Two-Reel Comedies Every Two Weeks, Featuring Gale Henry.)

Ham an—
This Way Out.
Legends of the Wilderness.

BILLY WEST COMEDIES.

(Two Reels Each.)

Bone Dry.
$1,000 Short.
A Rural Romance.

FROHMAN AMUSEMENT COMPANY.

Texas Guinan Westerns.
Mack Swain Comedies.
The Invisible Ray (Ruth Clifford and Jack Sherrill—Serial).

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Kentucky Colonel (Joseph J. Dowling).
The Confession (Henry Walthall). Vol. 43; P-1841.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Seven Reels).
A Woman's Business (Olive Tell—Six Reels).

PIONEER FILM CORPORATION.

The Long Arm of Mannister (Henry Walthall). Vol. 42; P-245.
Atonement (Grace Davison).
Hidden Code.
Sins of the Children.
Bubbles (Mary Anderson).
Midnight Gambols (Marie Doro).
The Place of Honeymoons (Emily Stevens and Montague Love—Six Parts).
The Hidden Code (Grace Davidson).
Dr. Jekyll and Mr. Hyde (Sheldon Lewis).
Nobody's Child (Jose Collins — Godfrey Tearle).

FACTS AND FOLLIES SERIES.

(One Reel Each.)

In the Sweet Dry and Dry.
My Kingdom for a Meal.

MASTER FILMS, INC.

(Torchy Comedies.)

Torchy (Johnny Hines).

S. L. K. SERIAL CORPORATION.

The Fatal Fortune Serial.

D. W. CRIFFITH.

The Mother and the Law.
Hearts of the World.
The Fall of Babylon.

TYRAD PICTURES, INC.,

729 Seventh Avenue.

Your Wife and Mine.
Human Passions.
The Red Viper (Six Reels).
Man and Woman.
Johnny Dooley Comedies (Two Each Month).
Brind's Educationals (One Every Week).

U. S. PHOTOPLAY CORPORATION.

Washington, D. C.

Determination (All-Star—Ten Parts).

VICTOR KREMER.

Reissue of Chaplin Burlesque on Carmen (Four Reels).
Feb. 1—Reissue of The Champion (Chaplin—Two Reels).
Apr. 1—Reissue of Work (Chaplin—Two Reels).
Mar. 1—Reissue of Jitney Elopement (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).

W. H. PRODUCTIONS.

The Superman (Six Parts). Vol. 42; P-354.
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

C. P. PRICE & CO., INC.

The Log of U-35. Vol. 43; P-470.

JACOB WILK,

1476 Broadway.

10 Alice Brady Reissues.
10 Robert Warwick Reissues.

ALGOOD FILM CORPORATION.

The Whirlwind (Charles Hutchinson—Serial). Vol. 43; P-634.

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

BETTER EQUIPMENT

CONDUCTED BY E.T. KEYSER

How Artistry and Experience Serve in Putting the Punch in Poster Publicity

THE better posters are, the more crowded auditoriums will be, for a great poster is a tremendous asset to photoplays, whereas a poor one is a liability. Above all things a poster should be attractive.

To attract only, is not sufficient, for there is a decided difference between the words "attractive" and "attract." A lady with a green complexion will "attract" but she will not be "attractive."

Of course, she can be used as subject matter for a poster of a bizarre type—but that type of poster never did and never will sell motion picture tickets.

It merely attracts without being attractive. It is the easiest kind of poster to make, but it lacks all advertising value.

To make a poster that attractively depicts real people, in a situation that arouses an elemental human emotion, is to produce a poster that is bound to be a box-office success.

If all the world loves a lover, it is doubly fond of a pair of lovers, and whenever these are properly, artistically and convincingly depicted on a poster, an extremely large section of the public will gladly pay to see them act the parts.

Posters That Make Appeal.

The Ritchey Litho Corporation produces posters that do make an elemental emotional appeal—and they do it in an absolutely convincing manner.

It is enabled to do this by having at its disposal a complete organization of advertising experts, poster artists and poster printers all working under a harmonizing leadership. And it is all necessary, for back of such a design must lie a tremendous knowledge—a knowledge of mob psychology—a knowledge of human anatomy—a knowledge of artistic and natural coloring.

To make such posters is an extremely difficult matter, nevertheless it is absolutely essential that the exhibitor should have them—indeed they are as necessary to him as fine window displays are to the merchant—and they were developed to perform a nearly similar service.

Unlike the show window, they are not limited to a given location, but can be posted broadcast throughout the land.

Should Speak Louder than Words.

Besides being attractive there are other qualities that a fine poster should possess.

Tell Us Your Troubles

WHENEVER any exhibitor or house manager runs up against a snag in the matter of equipment—its choice, use or installation; whenever you are in doubt as to just what you should do to make a new house attractive or improve an old one—ask the "Better Equipment" Department and we will dig up the dope for you. BUT don't forget to enclose a stamped return envelop with your inquiry.

It should have the quality of appearing "real" so that "the man on the street" can understand it. It should speak louder than words can, and it's message should carry an absolute conviction.

It becomes obvious that such posters cannot be designed by an individual artist, no matter how talented he may be, if he has only studied art in the abstract, nor can they be printed by an ordinary lithographer. They can only be executed by a complete organization of poster specialists. In the Ritchey Litho Corporation are men who have studied art essentially from the advertising standpoint, which gives them a tremendous advantage over the more abstract students of art.

A brief survey of the posters printed in America shows that it is not possible to overestimate such advantages, for a large percentage of the work turned out by non-specialists has no advertising value, nor any other value whatsoever.

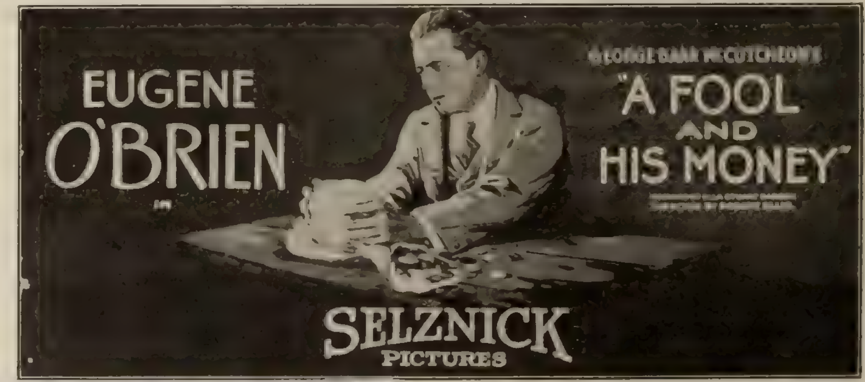
Few people stop to consider that advertising is one of the great arts—and that poster advertising is one of it's highest developments. To even criticize posters constructively requires long years of intensive study.

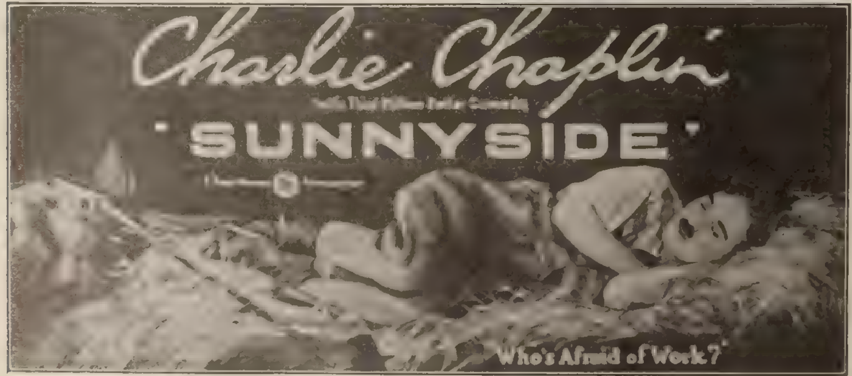
It is not possible for the average business man to have an expert knowledge of the quality of posters, although he realizes perfectly the great importance of having good ones.

Founded Upon An Ideal.

The Ritchey Litho. Corporation is an organization founded upon an ideal. An ideal that had long been in the mind of James V. Ritchey when the corporation, of which he is the president, was formed.

Before that he had been at the head of vast business enterprises that spent hundreds of thousands of dollars for poster advertising. Despite the enormous sums expended, he found that it was quite impossible to secure the kind of posters he was insistent upon having—real posters—convincing posters—powerful posters with a positive advertising value! Although that was many years ago, even then there was a man who could make that kind of poster. That man was Daniel Petigor, the founder of the Poster Artist's Association of America, and universally conceded to be one of the greatest poster color artists in this country.





Some Ritchey Twenty-four Sheet Posters

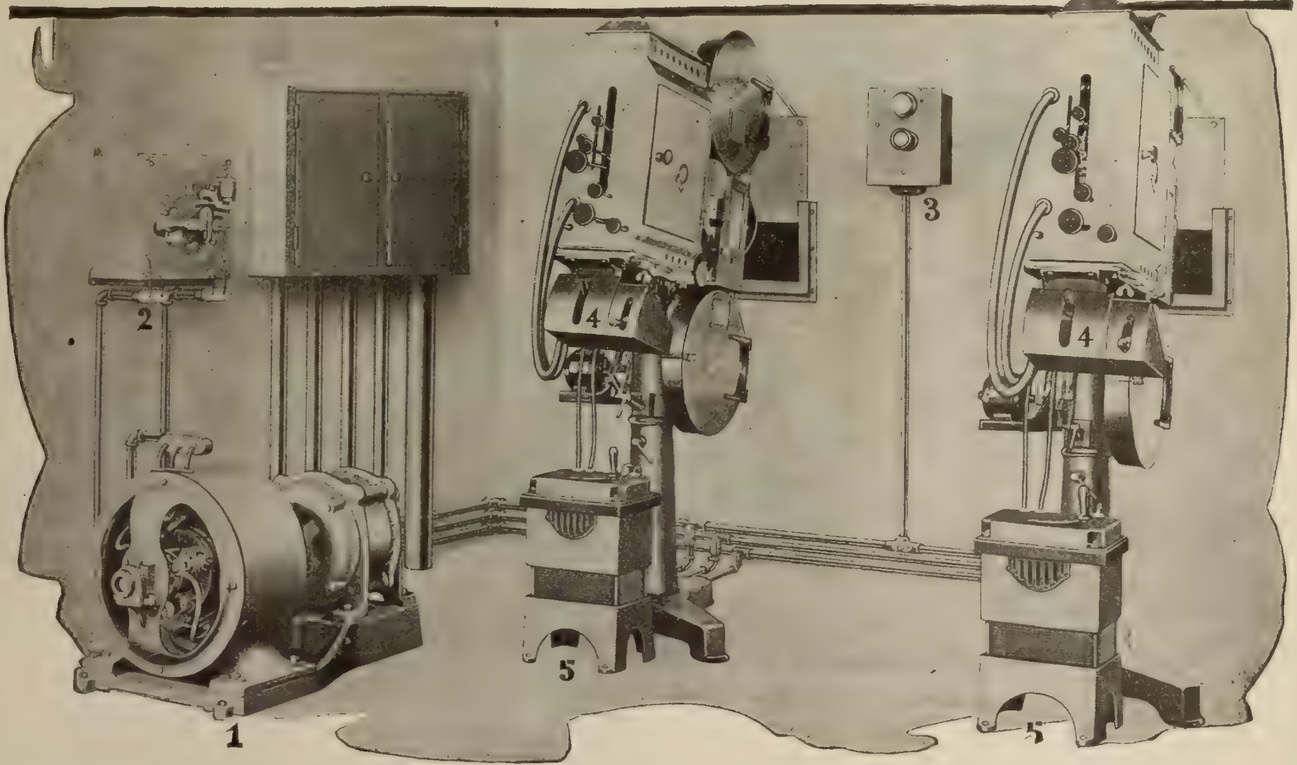
That aided the advertising campaigns of Selznick and First National.

Knowing this, Mr. Ritchey considered him the one man big enough for the purpose he had in mind. The result was the formation of the Ritchey Litho. Corporation, Mr. Petigor becoming vice-president.

Every Man Hand Picked.

Every man now in the organization has been literally hand picked from the industry. Each one of them is an eminent poster

A moving picture theatre is a store with just one kind of merchandise to sell the public—good pictures.



Better Pictures Mean Larger Audiences

Screen, projection machine, film and lamp all contribute to the quality of the pictures but the light source is of prime importance.

Arc lamps operate more efficiently on direct current and produce a steadier, whiter light. To secure direct current from an alternating current supply, reduce it to the proper voltage, and eliminate interruptions between reels, the General Electric Company recommends the motor-generator compensarc shown above:

1. A motor generator connected to any supply voltage, either alternating or direct current and delivering direct current to the projection lamps at the proper current and voltage.

2. Motor starting device which starts the motor generator and automatically shuts it off when lamps are extinguished.

3. Control panel with ammeter for reading current and field rheostat by which the current at the arc can be increased or decreased.

4. Two short circuiting switches mounted on the projector pedestals to enable the operator conveniently to shift from one lamp to the other, without interruption between reels.

Emergency equipment: It is also advisable to use A.C. Compensarcs (5) connected to the lighting circuit for use in case of failure of the power circuit to which the motor generator is connected.

With such equipment an exhibitor is assured of the best possible quality of light for his pictures. Compensarcs are safe, easy to operate, efficient, economical and reliable.

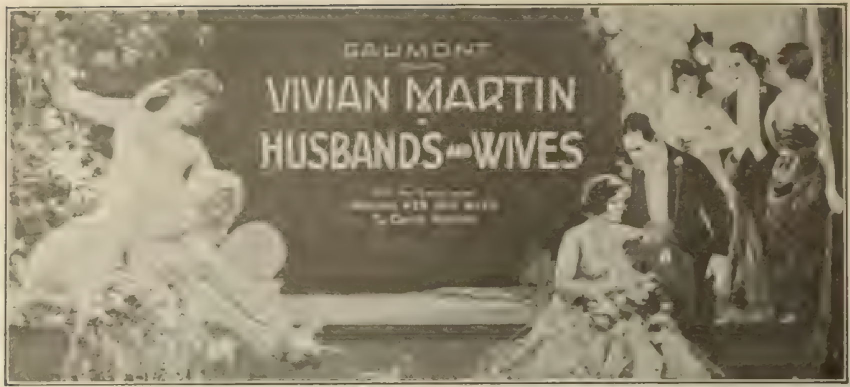
G-E Offices or Distributors Everywhere for Quick Delivery and Service

General Electric Company

General Office
Schenectady, N.Y.

Sales Offices in
all large cities

35C-46

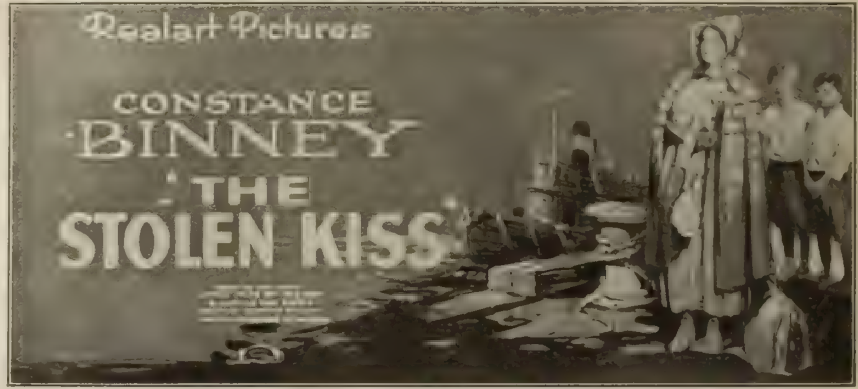


specialist with a reputation that is built upon great native talent, plus long intensive training. Among them are such men as Ira D. Cassidy, A. Wilbur Crane, Domingo Francis, Marius Periconi, Harry M. Guthrie, Ralph Iligan, Michael H. Lipman and a host of other well-known artists.

If all posters were designed by men of this calibre there would be mighty little demand for a poster censorship, for a poster is only offensive when it is vulgarly treated.

The same subject matter that is often decried can be so handled that it's appeal is intensified, and at the same time it will in no way be open to criticism by the most punctilious observer.

For posters are sometimes offensive, not on account of their subject matter, but rather on account of the crass vulgarity of their design and execution.



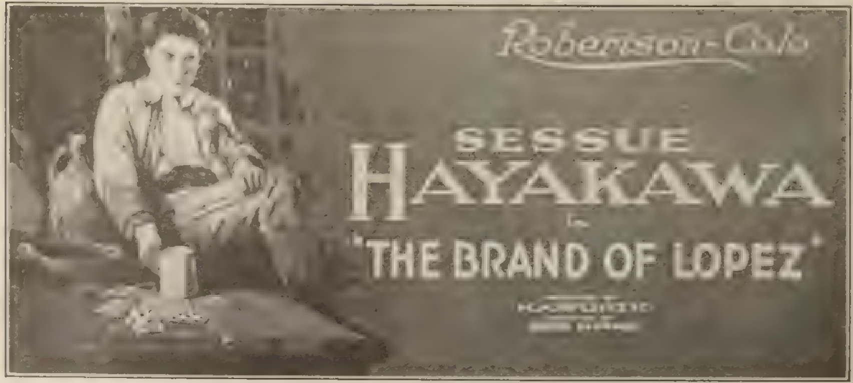
Two More of Ritchey's Twenty-Four Sheets.
Above, Gaumont's "Husbands and Wives." Below, Realart's "The Stolen Kiss."

Applies to Coloring as Well.

The same thing applies to poster coloring as well. Color combinations can be crude, loud, vicious, and offensive. On the other hand there can be pure and brilliant color combinations that are much more effective, and tremendously more attractive.

Is it possible to conceive of stronger color than that which appears in the tail of a peacock? Or on the wing of a butterfly? Or in the sunset skies?

Or, it might be added in a Ritchey poster?

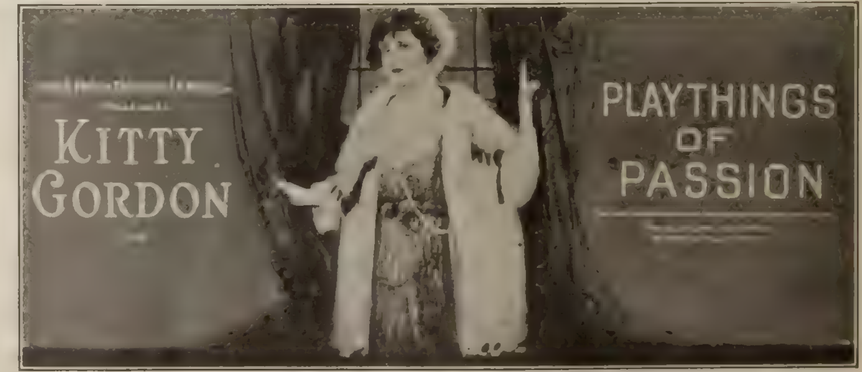


Strong, brilliant, pure color must be used to make a really great poster, but such color is exceedingly difficult to use in an attractive and refined way. Only a very great poster artist can do it, and only a highly trained poster lithographic artist can reproduce it.

Men Who Can Do Things.

In the Ritchey organization are men who do these things successfully, as the originals of the posters reproduced herewith give ample testimony.

Such posters as these add very definitely to the value of the film they advertise. They make a strong selling argument for the distributor as well—for when he can say of his photoplay that it stars a great actor—that it's scenario was written by a great author, that it was produced by a first rate director—the Ritchey organization declares that he has only to add that the posters are Ritchey posters, and the exhibitor will at once know that the film in question is bound to be a box-office record breaking program feature!



Another Pair of Ritchey Box Office Helps.
Illustrating some artistic work that aided the Robertson-Cole and United Campaigns.

Save $4.80 by subscribing direct for Moving Picture World. News men charge the 15 cents per copy price. Send $3 and get your paper every week, by early mail.

Two New Chicago Houses Adopt the Typhoon Fan

THE Typhoon Fan Company of New York and Chicago have recently closed contracts for the entire cooling and ventilating of two of Chicago's largest and most beautiful new theatres—the Panacea and the Strattford.

Ventilation has become one of the most important items in theatre construction and the Typhoon Company this year are showing great activity.

A new branch office of the Typhoon Company has been opened in Philadelphia, corner Thirteenth and Vine streets, where Jack Brown, experienced motion picture expert, has been put in charge. Mr. Brown reports that he has already closed in his territory several important contracts for the Typhoon system, and before the arrival of the hot weather he fully expects to close many of his present prospects.

Increases Capital Stock.

At a special meeting of the directors of the Typhoon Fan Company, held in New York City recently, it was decided to increase the capital stock of the company one hundred thousand dollars ($100,000).

This increase in the capital stock is made necessary by the great improvements being made in the construction and the equipment of the new Typhoon factory, and a considerable portion of the money will be used for the equipment of Typhoon offices now being opened in several of the larger cities.

Equipment Note.

Says G. Gallagher of the Strand Theatre, Atlanta, Ga.:

Cashiers are nervous. Granted! They are often seen chewing tickets. Granted! Some patrons are sensitive. Granted! Do they like to handle a ticket that is wet and bitten? They do not! Granted!—*Enterprise Square Dealer.*

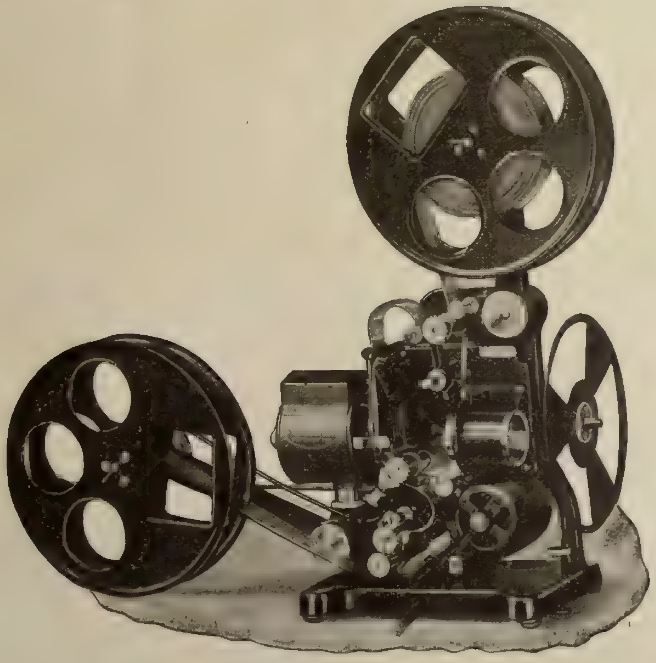
Why not get an automatic ticket seller and restrict the cashier to chewing the rag?

Producers
Directors
Managers
Editors
Cutters
Titlers

You should know that the

PEERLESS STANDARD PORTABLE PROJECTOR

is ideally adapted to your requirements. *Because* you can project it as slowly as you like *without flicker!* Or at high speed if you like.



Price as shown $275
Also Made With Enclosing Magazines

Motor (or hand) drive and rewind at any speed.

Film threads easily, runs in a straight line without twists or turns and where you can see it. Studios and directors use it to cut and edit film as easily as on a rewind table.

Less flicker at three-quarter speed than any other projector at normal speed.

Its skillful design and superior mechanical construction are a revelation to users of ordinary portable projectors.

Triple, meniscus, bi-convex, French condenser lenses.

Monoplane Mazda lamps.

Frame and supports all of aluminum.

Wide-faced, helical cut, bronze on steel, noiseless gears.

Oilless bearings throughout. Westinghouse universal motor.

Operates on 32-volt, 110-volt or 220-volt line current A. C. or D. C. or on a small portable storage battery, or, when no electricity is available, on the wonderful Peerless Hand Driven Electric Generator weighing only fifty pounds!

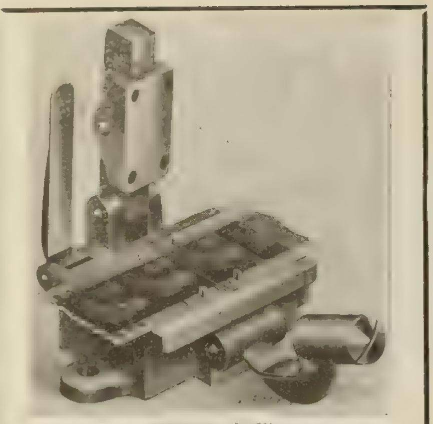
PEERLESS PROJECTOR COMPANY

32 West 43rd Street **Department M. W.** **New York City**

Also Sold by Pathe Cinema, Ltd., Bombay, India; Pathe-Phono-Cinema-Chine, Shanghai, Hong Kong and Tientsen, China and

F. H. Le Breton, Kneedler Building, Manila, Philippine Islands

Responsible Representatives Wanted in All Parts of the World



MACHINE OPEN
A "patch" causes the film to leave the sprocket.
Prevent this by making accurate splices with
OUR FOOLPROOF SPLICER
Write for Folder Price: $7.50
GENERAL MACHINE COMPANY
359-63 East 155th Street New York City

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
TRY BEFORE YOU BUY
Sold by all the leading supply
dealers throughout the country.
Factory, ALTUS, OKLAHOMA

MIRROROID
The Perfect Projection Screen
OVER 12,000 IN USE
Write for Sample and Quotations
H. C. GENTER & CO.
NEWBURGH, N. Y.

MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

Kinarko Carbons
YOUR DEALER, OR
CARBON IMPORTS CO.
110-112-114 West 42nd St. New York City

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
YEARLY RATE:
POSTPAID, WEEKLY, $7.25.
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST.
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

George Feinberg Reports Numerous Simplex Sales

GEORGE FEINBERG, of the Teco Products Manufacturing Company, of Minnesota, which is rated among the leaders of the Simplex Distributing forces, recently spent a week in New York. It developed that since August last the Teco company had taken orders for not less than two hundred and twenty-seven Simplex Projectors in its territory, which includes Minnesota, North Dakota, South Dakota, Northern and Eastern Iowa and Northern and Western Wisconsin.

Mr. Feinberg was particularly anxious that proper arrangements for deliveries of a large number of the machines included among the two hundred and twenty-seven mentioned should be made through the Simplex factory.

Among the recent Simplex installations recorded by the Teco company are included the following:

Minnesota Installation.

Howard Theatre, Alexandria, 1 machine; Strand Theatre, Blue Earth, 2; C. W. Wrage and Son, Cass Lake, 1; F. E. Miller, Canton, 1; Grand Theatre, Crookston, 2; Lyric Theatre, Duluth, 2; Strand Theatre, Duluth, 1; Regent Theatre, Eveleth, 2; McCauley Opera House, Glenwood, 2; Princess Theatre, Hibbing, 1; Gem Theatre, Hill City, 1; Milo Theatre, Little Falls, 2; Lester Prairie Theatre, Lester Prairie, 1; C. F. Vonders, Mahnomen, 1; Cyril Theatre, Minneapolis, 1; Gem, Minneapolis, 1; New Garrick, Minneapolis, 2; New Lyndale Ave. Theatre, Minneapolis, 1; New Palace Theatre, Minneapolis, 2; New Park Theatre, Minneapolis, 1; Universal Film Exchange, Minneapolis, 1; Power Mercantile Co., Power, 1; Methodist Episcopal Church, Redwood, 1; New Princess Theatre, St. Paul, 2; New Rialto Theatre, St. Paul, 2; New Savoy Theatre, Minneapolis, 2; Ohio Theatre, St. Paul, 2; Murray Theatre, Slayton, 1; Strand Opera House, Sleepy Eye, 1; Amuzu Theatre, Spring Valley, 1; Wahkon Consolidated School, Wahkon, 1.

South Dakota Installations.

Orpheum Theatre, Andover, 1 machine; Iris Theatre, Belle Fourche, 1; W. L. Boyd, Bowdle, 1; O. H. Dirks, Marion Junction, 1; Miller and Pine Interests, Mitchell, 2; A. J. Devine, Parker, 1; C. D. De Soy, Presho, 1; School for Feeble Minded, Redfield, 1; Strand Theatre, Scotland, 2; Jewell Theatre, Sioux Falls, 2; Rev. S. Eisman's Church, Stephen, 1; Cozy Theatre, Wagner, 2.

Iowa Installations.

H. D. Lanning, Center Point, Iowa, 1 machine; Dreamland Theatre, Dubuque, 1; Grand Opera House, Dubuque, 2; Star Theatre, Dubuque, 1; Family Theatre, Tipton, 1.

Wisconsin Installations.

Unique Theatre, Eau Claire, 1 machine; La Crosse Theatre, La Crosse, 2; Capitol Theatre, Superior, 2; Opera House, Viroqua, 1; Star Theatre, Viroqua, 2.

North Dakota Installations.

Rex Theatre, Bismarck, 2 machines; Barber Auditorium, Marmarth, 1.

This Big Generating Plant Lighted "Roads of Destiny"

WHEN Goldwyn Pictures Corporation went out into the desert to shoot scenes for "Roads of Destiny," a lamentable lack of public service corporation supplying that district with illumination was encountered. But that didn't bother Goldwyn for a minute.

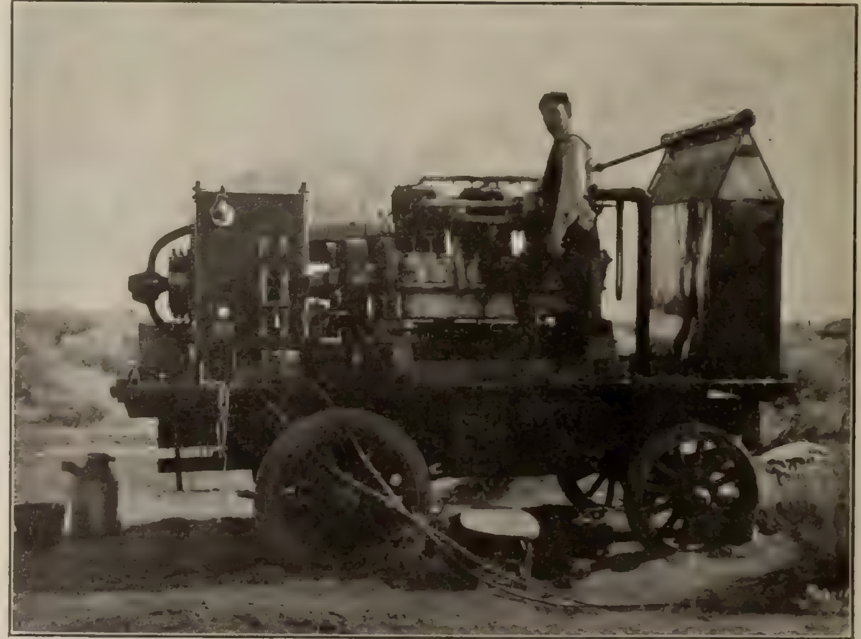
Louis Kolb, the corporation's chief electrician, had provided for this contingency by taking a trailer along, and on this trailer was mounted about $4,500 worth of juice-producing mechanism in the form of a 100 horse power six-cylinder gasolene motor connected by a flexible link coupling to a 500 ampere, 100 volt, two-wire, interpole, compound wound direct current generator.

"Roads of Destiny" Well Lighted.

These, together with a water-cooling system, a switchboard, a starting motor and battery were mounted upon a cast-iron base, constituting a private electric plant that eliminated all lighting difficulties and made "The Roads of Destiny" well illuminated thoroughfares.

Mr. Kolb is enthusiastic regarding the efficiency of the system and predicts that such apparatus is bound to become popular.

The illustration gives a good idea of the installation of motor, switchboard and giant radiator.



The Motor Generator Trailer Used by Goldwyn.
This outfit furnished the light for filming "Roads of Destiny."

Gundlach

Projection Lenses

Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N. Y.

ONE DOLLAR A DAY

$ $ $ $ $ $ $ $ $

One dollar a day doesn't sound like much money, but if you lose only that amount a day in lost tickets and errors in change-making, it means a loss of $365 a year. Your box office leaks and losses are probably much greater than this.

STOP THE LEAKS WITH THE 1920 PERFECTED AUTOMATICKET REGISTER

It keeps your tickets under lock and key, and every ticket sold is automatically registered. The AUTOMATICKET REGISTER has proved itself necessary to box office equipment.

Our new 1920 Catalogue is full of box office information, and you should read it. Ask us to send you a copy.

NOTE TO DEALERS:—AUTOMATICKET DEALERS are doing a big business. Write us for information on the AUTOMATICKET AGENCY.

The AUTOMATIC TICKET SELLING AND CASH REGISTER Co.
USED WHEREVER TICKETS ARE SOLD
AUTOMATICKET SYSTEM
1780 BROADWAY NEW YORK CITY

Foreign Representatives
Trans-Regional Trading Corporation
New York London Paris

Show Motion Pictures Anywhere!

With the new, portable American Projectoscope you can show motion pictures anywhere—on a white wall, a window shade, even on the ceiling. Uses standard film. Runs forward or backward. Film can be stopped at any point and held stationary on the screen. Ideal for use by directors and film editors in examining film—for exhibitors to use in private offices to view features while the theatre screen is in use.

The AMERICAN PROJECTOSCOPE

This new, compact, easily-portable little projecting machine carries like a suitcase—is fool-proof—can be operated by anyone—uses current from any electric light socket. Throws perfect pictures anywhere. No rewind necessary. Set up and taken down in a moment. Write for descriptive literature. Do it *now*. You incur no obligation.

THE AMERICAN PROJECTING CO.
Dept. 25 6225 Broadway
Chicago Illinois

If you so desire the Projecting Company can arrange for the printing and developing of film subjects for you.

TYPHOON COOLING SYSTEM

MORE PEOPLE

than ever before will be compelled to stay at home this summer owing to the high cost of living. Why not prepare NOW to get this additional business by installing the TYPHOON COOLING SYSTEM? Your theatre must be cool and comfortable.

WRITE FOR CATALOGUE "M"

Typhoon Company
Ernst Glantzberg, President
281 Lexington Avenue New York, N. Y.
1044 CAMP ST. New Orleans, La.
64 W. RANDOLPH ST. Chicago, Ill.

PICTURE THEATRE ARCHITECTS

These men can design a good house. Let them plan yours.

District of Columbia

REGINALD W. GEARE
327 Woodward Bldg., Washington, D. C.

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EUGENE H. KAUFMAN, manager of the Accessory Department of Inter-Ocean Film Corporation, is known throughout the trade as a pioneer among accessory merchants in foreign territories. He is a man who has done much for the development of the motion picture accessory product in foreign film marts.

Mr. Kaufman's connection with Inter-Ocean dates back to the humble beginning of Inter-Ocean's activities in the export field more than five years ago, when it then occupied an insignificant suite of offices in the Candler Building. Today the expansion of its business has necessitated the exclusive use of a five-story building with a frontage on Forty-second street.

Eugene H. Kaufman
Manager Accessory Department Inter-Ocean Film Corporation.

It was Mr. Kaufman who was instrumental in bringing about the foreign demand for Speer Carbons before they had yet found their present large market in this country. It was also Mr. Kaufman, who, on the strength of the tremendous sales of Speer Carbons annexed the Fulco Accessories to Inter-Ocean's many products and set up a big demand for these accessories.

Since then Mr. Kaufman has added the Master Projector, the "Projex" Lens, Whol Studio Equipment and numerous other celebrated accessory products to his sales wing.

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Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
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Every State—total 25,300; by States, $4.00. Per M.

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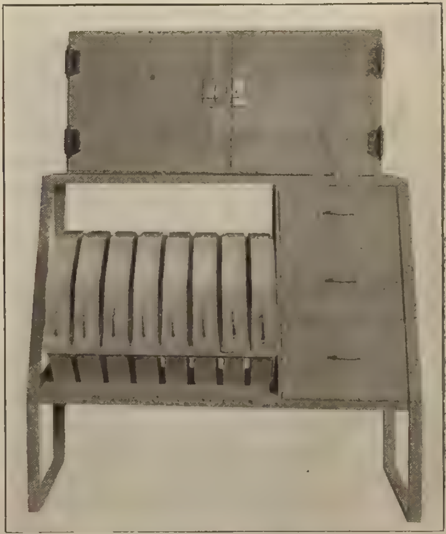

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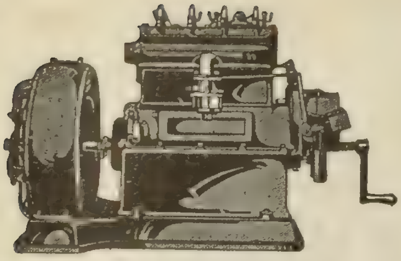

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60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

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A FEW REASONS

why "NEWMAN" METAL FRAMES have been chosen by all the big circuits and best class of theatres.

1.—Because the constant exposure to all sorts of weather conditions cannot affect "NEWMAN" NON-CORROSIVE METAL FRAMES.

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3.—Because they will outlast a dozen wood frames. They are practically unwear-out-able.

INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES

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Automatically supplies only such voltage as arc requires. No waste of current in ballast.

HERTNER ELECTRIC CO.
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Where the Cameragraphs Are Lighting the Screen

The Nicholas Power Company reports the following as a few of the recent installations of the Cameragraph.

International Film Service Studio and Fox Film Corporation Studio, both of New York City; The Robert Brunton Studio of Los Angeles, and the Thomas H. Ince Studio, Culver City.

Powerized Theatres.

Hiawatha Theatre, Paducah, Ky.; Ruben & Finkelstein's New Aster and New Grand theatres, Minneapolis; Victoria Theatre, Camden, New Jersey; Central Theatre, Atlantic City; Keystone Theatre, Philadelphia; America and Empress theatres, Denver; Broadway Amusement Enterprises, Louisville; Broadway Theatre, Columbus, Ohio; Metropolitan Theatre, Cincinnati; Iris and Palace theatres, Detroit; Crandalls Theatre, Cumberland, Md.; Lincoln's Square Theatre, Decatur, Indiana; Cosmo Theatre, Gary, Indiana; Liberty Theatre, Mt. Vernon, Iowa.

Charles Bass Visits Gotham and Promises a New Catalog

CHARLES BASS, president of the Bass Camera Company, 100 North Dearborn street, Chicago, and a big fish in the picture apparatus game, visited the Moving Picture World office just as this issue was going to press.

After he had shed his gloves and observed that Fifth Avenue looked almost as crowded as State street—a St. Patrick's Day parade was passing at the time—he confided to us that the Bass Camera Company was about to issue a new catalog that would eclipse all its previous efforts in that line and that it will soon be in the mails.

This means that appreciators of Universal and De Frasne motion picture cameras and tripods, De Frasne printers, De Vry and Acme portable projectors should get in touch with the Bass Camera Company and ask to be placed on the mailing list.

The concern continues to specialize on high grade used photographic apparatus for which the demand continues to be extremely good.

Wants a Small Outfit.

Moving Picture World:

Will you kindly put me in touch with the proper concerns to quote me on a small picture outfit for about three hundred capacity.

I shall also appreciate any information you can give me as to obtaining information to put me wise to the tricks of the business.

It is my idea to put in an airdome in South Florida, where I can operate practically the whole year, and I should like to know about the cost of the necessary equipment and fair grade of films rental.

Any general information you can give me will be very gratefully received.

F. A. SWAIN.

It would pay you to visit the International Cinema Equipment Center, 729 Seventh avenue, New York, and the United Theatre Equipment Corporation, 1604 Broadway, New York, who can show you compleet outfits and advise you regarding their selection and use.

Read and study the advertising carried in the Moving Picture World.

The books advertised on page 2192 of this issue will be found most valuable aids in giving you a practical working knowledge of the requirements of the exhibitor's end of the picture industry.

De Vry Corporation Branches Out

The De Vry Corporation, Chicago, manufacturers of the very excellent De Vry suitcase projector, is just closing a deal for a $170,000 modern factory building, which will be three stories and have a 207 foot frontage. At the present time more than 150 people are employed in the De Vry factory.

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of Theatres and Motion Picture Houses
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Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built. W74

Motion Picture Directory Company
244 West 42nd Street, New York Phone: Bryant 8138
Addressing Multigraphing Printing Typewriting

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SUPPLIES
For Motion Picture Laboratories, Studios, Theatres
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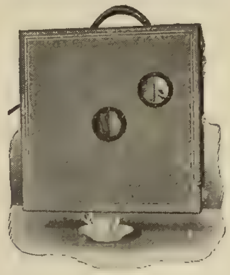
Send for this free booklet

It will show you how to do a good, money-making business all through the hottest summer weather—how to get bigger and better profits every year.

You'll find this booklet interesting and profitable.

A copy is yours for the asking. Just say the word and the booklet will go out to you promptly.

Monsoon Cooling System, Inc.
Room 671, 70 West 45th St., New York



No Vibration in the De Vry!

YOU can balance a De Vry on a tea cup and it produces motion pictures as if shot from a stone wall.

You can put the De Vry on a table, a chair—on any non-rocking object with four legs or none, and it does perfect work. It's in a class by itself in this, as in all other respects. See it and know for yourself.

Preview with a De Vry!

A projector which stands up to that test is what professionals need for previewing.

To a Film Exchange, also, a De Vry is invaluable.

We ask that you let us give you a De Vry demonstration. Say the word and our representative from one of 60 cities will come and *show you—in your own office.*

There's nothing like the De Vry. So light! So handy! So compact! Remember, a poor projector kills a good film. So see the De Vry before you decide. It is endorsed by the best and most successful people in the motion-picture profession.

A letter, or the coupon below filled out and signed, lets you see for yourself. Why not send the coupon today?

The De Vry Corporation
1256 Marianna Street, Chicago
New York Office • • 141 West 42d Street

The De Vry Corporation, 1256 Marianna St., Chicago. Dept. 3.

☐ Yes. *You may give demonstrations of the De Vry, without obligation, at the following address.*

☐ Yes. *Please send free booklet as soon as it is off the press.*

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3c Per word for situations wanted and help wanted. Minimum $0.50
5c Per word for all commercial advertisements. Minimum $1.00

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CAMERAMAN, experienced, go anywhere, studio or outdoor, open for engagement after April 1. Own Pathe outfit. Also want substantial market for industrial, educational, travel and news negatives. Brooks, 152 East 22d St., New York City.

MANAGER, live wire, twelve years experience, booking specialist, expert projectionist, with New York license; superior references. William, care M. P. World, New York City.

HAVE been successful studio manager with large producer. Studio just closed, so open for engagement. Best of references. Experience as photographer, publicityman, stage manager, etc. Willing to accept any executive postion. Excellent business judgment and initiative. Box "W," 297 Madison Ave., New York.

AT LIBERTY—Leader of orchestra (piano), pictures or vaudeville. Good library; married; good salary essential. Last three seasons with the Shubert attractions; also with the best vaudeville (Keith's) and first class picture houses. Address Musical Director, care M P. World, New York City.

AT LIBERTY.—Man desires position as manager of moving picture house; two years as owner; fifteen years' newspaper experience; No. 1 references. Address G. E. T., Moving Picture World, New York City.

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SALESMAN WANTED.—A large and growing house, covering Middle Western States, handling projection machines and motion picture theatre equipment of all kinds, has opening for salesman, familiar with line, who can shortly qualify as manager of branch office. This is an unusual opportunity and development will be rapid if the man who comes in "delivers the goods." In writing us please give your reasons for believing you can make good and indicate what income you would expect to earn. Address A B C, care M. P. World, New York City.

DEVELOPER wanted, negative and positive; experienced man only; state salary. Address "W," care Moving Picture World, New York City.

CAMERAS, ETC., WANTED.

WANTED—Second-hand motion picture cameras, any make, tripods, etc. Mail all matters to J. A. Burzyuski, Pine Island, Box 133, New York

CAMERAS, ETC., FOR SALE.

FROM CANTON, ILLINOIS, to Canton, China, 100,000 customers use our wonderful catalog and service for all their photographic needs. Movie cameras, tripods, projectors, northern lights, text books, suppleis, etc., etc., all at sensational money saving prices. Write for this valuable, F-R-E-E catalog today. David Stern Company, "Value, service, satisfaction since 1885," Chicago, Ill.

UNIVERSAL MOTION PICTURE CAMERA DIRECT TO YOU, at record-breaking prices. 200-foot model, brand new, list $430, net $345.00; 200-foot model, with internal shutter dissolve, list $516.00, net $425.000; 400-foot model, list $640.00, net price $525.00; 400-foot model, with internal dissolve, list $728.00, Bass price $595.00. The above are the latest models, brand new, immediate delivery, cash with order or 25 per cent. deposit, balance C. O. D. This is the greatest opportunity ever offered and may not be repeated again. This is in line with our campaign to double our sales, and you are the winner. Send your orders or write for complete catalogue. Write today to AMERICA'S MOTION PICTURE HEADQUARTERS. BASS CAMERA COMPANY, 100 North Dearborn St., Chicago, Ill.

"BEHIND THE MOTION PICTURE SCREEN." a complete treatise on making and taking the picture, price $3.65, postpaid. BASS CAMERA COMPANY, Chicago, Ill.

C-2 DE VRY, perfect condition, ready for use, $100.00. C-90 DeVry, perfect condition, guaranteed, $150.00. Headquarters for new and used portable projectors. BASS CAMERA COMPANY, 109 North Dearborn St., Chicago, Ill.

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WANTED TO BUY—Motion picture theatre. Prefer one with stage equipped for vaudeville in a live town of not less than five thousand population. State price and list of equipment and full particulars in first letter. Wm. H. Moyle, 241 S. Holyoke Ave., Wichita, Kan.

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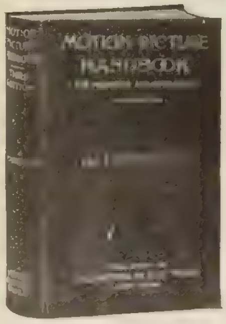
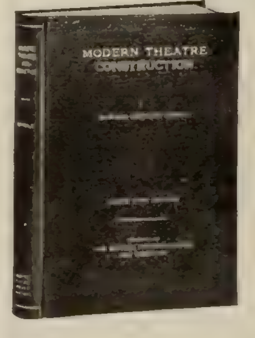
SMALL studio for rent. Full equipment. Call or write. Telephone Murray Hill 4963. J. W. McGovern, 316 East 48th St., New York City.



Complete instruction in detail on leading makes of projection machines, in simple, every-day language. There is not a day but what you can refer to this book for information to advantage. The twelve-page index affords a quick guide for your trouble and greatly increases the efficiency and value of the Handbook. 700 pages, $4.



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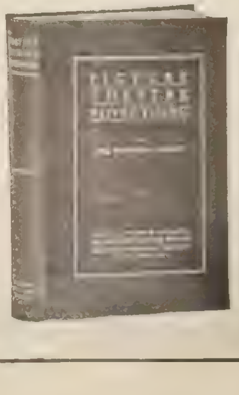
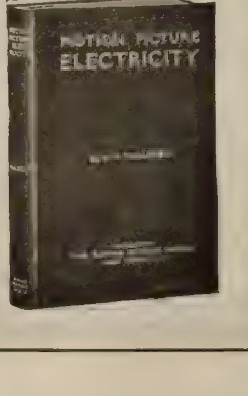


The very book that hustling wide-awake theatre managers want when using printers' ink for house programs, folders, throw-outs and newspaper advertising. It tells about type, sizes and styles, paper stock, etc. Full of good business-winning ideas that get them all coming to the box office to swell your receipts. 300 pages, $2.



A book with a real commercial value. All about theatre wiring, circuits and lamps, arc lamps, signs, lobby lamps, exit lights, auditorium ceiling and side lights; moving picture machine, stereopticon and spot lamps; lights for projection room, ticket booth and special purposes. Will save you money on your current, repair and equipment bills. 280 pages, $2.50.

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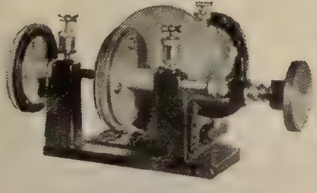

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